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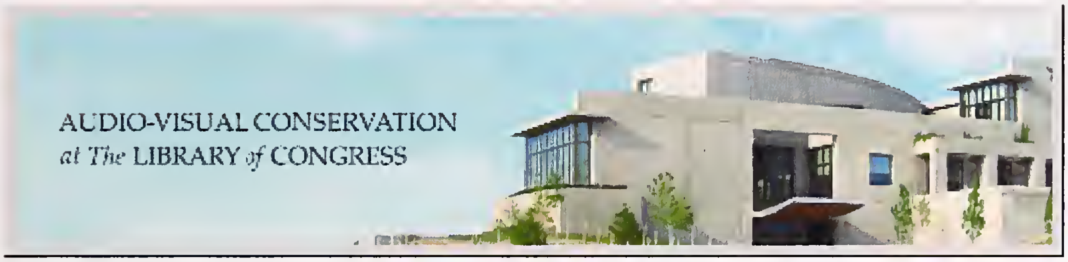

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JAN 30 1937

GIFT OF PUBLISHER

MOTION PICTURE HERALD

Radio Answers Exhibitor Protest Against Film Star Broadcasts by Budgeting $51,000,000 for Talent

Hollywood Writes 56 Out of 112 of Nation's Song Hits. Broadway and Tin Pan Alley Sponsor But 14

BOX OFFICE CHAMPIONS for JULY

VOL. 124, NO. 10
SEPTEMBER 5, 1936

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OPEN
IT
UP
FOR
ANOTHER
"GORGEOUS"
M-G-M-MONEY
SHOW!
30

PN1993
M44

Isn't it WONDERFUL!

Imagine this:

"Gorgeous Hussy" beats "San Francisco" in 7 Big opening engagements:

BUFFALO; CINCINNATI (broke all-time Albee record);
DES MOINES; ALBANY;
WASHINGTON; MINNEAPOLIS; UTICA.

M-G-M's got the WINNING COMBINATION!

ARE YOU LISTENING, 1936-37?

What's bigger than an EARTHQUAKE!

Joan CRAWFORD
Robert TAYLOR
Lionel BARRYMORE
in CLARENCE BROWN'S PRODUCTION "THE GORGEOUS HUSSY"

FRANCHOT TONE · MELVYN DOUGLAS · JAMES STEWART

Produced by MANKIEWICZ · **Directed by CLARENCE BROWN**

Sing, Ms.

AND LET THE WORLD HEAR

The Scranton Republican

Whereas Friday, August 28, 1936, will witness the showing in Scranton of the world premiere of "Stage Struck", starring Scranton's newest addition to the Hollywood film colony, Jeanne Madden, and

Whereas t people of the city of Scranton take great pride in chievement of this young star, who has brou inence to her home city, I, as issue a proclamation to the , 1936, shall be known y paying deserved tribute red among Scranton's prominent people of this community wish

MAYOR
CITY OF SCRANTON

The Mayor's Proclamation — (Front Page) Like This!

Unprecedented Editorials — Like These!

Deserved Honors For Jeanne Madde

The honors conferred upon Jeanne Madde by the people of Scranton on the day of th world premiere of her first picture, "Stage and were well de- cranton girl w ge of the city a p here, she has the city of her ton shall share screen star are den has been at Hollywood ears climbing couraging ob- rs. But it has as it inspired star is today ed her first ts who have entertainers sic lovers on manifested the residents ghter of the such an ef- oad to last-

Scranton's Own—Jeanne Madden

TO the people of Scranton the world premier tonight at the Strand Theater of "Stage Struck," the first picture in which Jeanne Madden has had a part, is of outstanding interest. Our people have watched Jeanne grow up. She was heard and seen here on numerous occasions in entertainments of one sort or another long before she went away to train for her Hollywood career. Her father and mother, both fine musicians, saw that her training was the best. Those who remember her before she went to New York to train and who have ard her since realize the big improvement has been in her voice and the poise with e goes about her work.

is Scranton's own gift to the motion orld. Charming of face and figure a voice that captivates, it requires no f the imagination to predict future the pictures, in fact, Warner Brothers n so impressed by her work that she n given a new contract and shortly is to r Hollywood to begin her work on a new cture. Jeanne is reported as thrilled by the spects of tonight's premier. This is not surpr ing. After all, Jeanne is only a slip of a girl and this is her debut in the picture world.

It is fitting that the world premier of "Stage Struck" should be in Scranton where the people who have watched Jeanne grow up and have been excited about her success can see the picture and tell the young lady in person that our hopes and best wishes for continued future success go with her.

"

For a Great Song-Show — Like This!

DICK POWELL

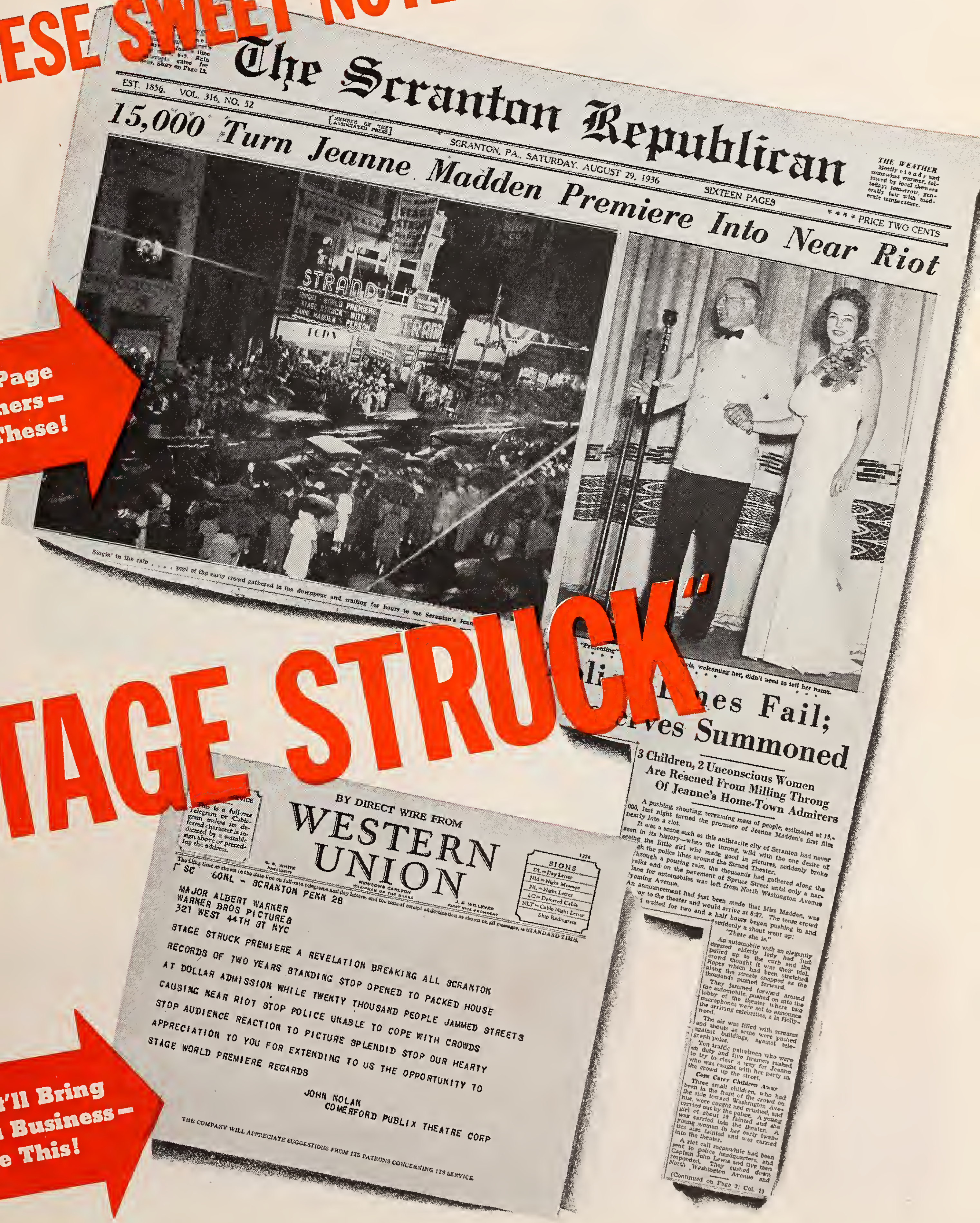
IN

JOAN BLONDELL • WARREN WILLIAM
FRANK McHUGH • YACHT CLUB BOYS

JEANNE MADDEN • Carol Hughes • Craig Reynolds • Hobart Cavanaugh • Music and lyrics by E. Y. Harburg & Harold Arlen Directed by Busby Berkeley • A First National Picture

Powell---

THESE SWEET NOTES FROM SCRANTON!



6-5. Rain game for
Story on Page 12.

The Scranton Republican

EST. 1856. VOL. 316, NO. 52 [MEMBER OF THE ASSOCIATED PRESS] SCRANTON, PA., SATURDAY, AUGUST 29, 1936 SIXTEEN PAGES

THE WEATHER
Mostly cloudy and somewhat warmer, followed by local showers today; tomorrow, generally fair with moderate temperature.

* * * * PRICE TWO CENTS

15,000 Turn Jeanne Madden Premiere Into Near Riot

Singin' in the rain . . . . part of the early crowd gathered in the downpour and waiting for hours to see Scranton's Jean

"Presenting" . . .

is, welcoming her, didn't need to tell her name.

li nes Fail; erves Summoned

3 Children, 2 Unconscious Women Are Rescued From Milling Throng Of Jeanne's Home-Town Admirers

A pushing, shouting, screaming mass of people, estimated at 15,000, last night turned the premiere of Jeanne Madden's first film nearly into a riot.

It was a scene such as this anthracite city of Scranton had never seen in its history—when the throng, wild with the one desire of seeing the little girl who made good in pictures, suddenly broke gh the police lines around the Strand Theater.

Through a pouring rain, the thousands had gathered along the valks and on the pavement of Spruce Street until only a narrow lane for automobiles was left from North Washington Avenue yoming Avenue.

An announcement had just been made that Miss Madden was ay to the theater and would arrive at 8:27. The tense crowd l waited for two and a half hours began pushing in and suddenly a shout went up:

"There she is."

An automobile with an elegantly dressed elderly lady had just pulled up to the curb and the crowd thought it was their idol. Ropes which had been stretched along the streets snapped as the thousands pushed forward.

They jammed forward around the automobile, pushed on into the lobby of the theater where two microphones were set to announce the arriving celebrities, a la Hollywood.

The air was filled with screams and shouts as some were pushed against buildings, against telegraph poles.

Ten traffic patrolmen who were on duty and five firemen rushed to try to clear a way for Jeanne who was caught with her party in the crowd up the street.

Cops Carry Children Away

Three small children, who had been in the front of the crowd on the side toward Washington Avenue, were caught and crushed, and carried out by the police. A young girl of about 18 fainted and she was carried into the theater. A young woman in her early twenties also fainted and was carried into the theater.

A riot call meanwhile had been sent to police headquarters, and Captain John Lewis and five men responded. They rushed down North Washington Avenue and

(Continued on Page 3; Col. 1)

Front Page Streamers — Like These!

STAGE STRUCK”

VICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

BY DIRECT WIRE FROM
WESTERN UNION

R. B. WHITE PRESIDENT
NEWCOMB CARLTON CHAIRMAN OF THE BOARD
J. C. WILLEVER FIRST VICE-PRESIDENT

1224
SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

SC 60NL - SCRANTON PENN 28
MAJOR ALBERT WARNER
WARNER BROS PICTURES
321 WEST 44TH ST NYC

STAGE STRUCK PREMIERE A REVELATION BREAKING ALL SCRANTON RECORDS OF TWO YEARS STANDING STOP OPENED TO PACKED HOUSE AT DOLLAR ADMISSION WHILE TWENTY THOUSAND PEOPLE JAMMED STREETS CAUSING NEAR RIOT STOP POLICE UNABLE TO COPE WITH CROWDS STOP AUDIENCE REACTION TO PICTURE SPLENDID STOP OUR HEARTY APPRECIATION TO YOU FOR EXTENDING TO US THE OPPORTUNITY TO STAGE WORLD PREMIERE REGARDS

JOHN NOLAN
COMERFORD PUBLIX THEATRE CORP

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

That'll Bring You Business — Like This!

YOU, TOO, WILL GLORY IN ITS PROFITS!

DETROIT
Smash S. R. O. opening!

BALTIMORE
Held over after sensational first week!

CHICAGO
Held for 3rd big week!

ST. LOUIS
Terrific! Held over!

LOUISVILLE
Sock opening indicates record run!

NEW YORK
4 standout weeks!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

FREDRIC **MARCH** • WARNER **BAXTER** • LIONEL **BARRYMORE**

in

"THE ROAD TO GLORY"

With JUNE LANG, GREGORY RATOFF • Directed by Howard Hawks
Associate Producer, Nunnally Johnson • Screen play by Joel Sayre and William Faulkner
DARRYL F. ZANUCK in Charge of Production

MOTION PICTURE HERALD

Vol. 124, No. 10 September 5, 1936

MR. DAWN ARRIVES

IN these days of tremendously pretentious productions achieving thunderous successes, requiring millions and engaging the creative efforts of armies of genius, there is spectacular contrast in a one-man triumph, won on an idea, an ability and a shoestring.

That is the story of "Tundra," and the man is Mr. Norman Dawn, cameraman.

About a year ago Mr. Dawn sold Mr. Carl Laemmle of Universal the "Tundra" project and departed for Alaska. The expedition consisted of Mr. Dawn, cameraman, also director, assistant director, art director, master of effects and whatever, and Mr. Del Cambre, who plays the role of the doctor in the piece. When the Laemmle interest in Universal was sold a few months ago, the expedition was cancelled and ordered home. Mr. Laemmle refused a two-weeks extension to finish the picture. In the rough and unfinished, the picture had no friends. Mr. Dawn, who had a share in its profits, if, when, and/or as, got permission to see if he could dispose of it. He found a patron and a customer in Burroughs-Tarzan Pictures, under whose auspices the picture was finished, probably on northern California locations.

THE result is a success, simple, unpretentious, but nonetheless a success, communicating to the audience a part of the interest behind the eager eyes of the cameraman. "Tundra" has some of the qualities that obtained in Mr. Robert Flaherty's work before the Coffee House club discovered he was an Artist, some of the qualities of Mr. Martin Johnson's adventurous records before he became an institution and annexed Africa.

So "Tundra" will be seen about, and like as not, now Hollywood will decide that Mr. Dawn shall have a new day.

△ △ △

DRAMATIC SECTIONS

THE metropolitan newspapers of today are having a perfect devil of a time keeping a stage coloration on the first page of their dramatic sections. The waning of the handmade show under the relentless march of domination of the screen has made dramatic editing a problem for several years, and now with the stage "on relief" and taking a WPA propaganda job, most of its tidings appear to belong rather in the political news section than in those pages devoted to the entertainment arts. The motion picture dominates the amusement sections in respect of space, display and all considerations except only position. The publishers still seem to think that they have to have the relics of the old-drama of the stage to give excuse to their dramatic sections.

THEY WON'T BE TOLD

IT is all very well for the Central Casting Bureau to issue a warning, "Stay out of Hollywood," and point out that the chances of screen fame are one in five thousand; that of 15,275 given work, 13,463 earned under $200; and that only 533 earned more than $500 in the last half-year.

The effect of such warning must be negligible.

The odds against profit on Sweepstakes tickets are even heavier, but international gambling grows apace. When millions will sacrifice scant earnings, and sometimes even stint the baby's milk, to buy tickets on lotteries and numbers games, no statistics will dim the lure of Hollywood.

Meanwhile, one must remember that classic but true story of the very pretty little lady who went to Hollywood to crash the golden gates and at the end of two years was still a waitress, but also owned two apartment houses.

△ △ △

DARING MISS PONS

THE ever-alert motion picture section of the Los Angeles *Times* one day last week unostentatiously set down in three paragraphs a remarkable screen-radio story, thus:

> *Lily Pons's belief that a person is capable of doing well only one thing at a time cost her a cool $10,000 yesterday.*
>
> *Busy with the preliminary work on her new picture for RKO, as yet untitled, Miss Pons was approached by a radio representative with an offer for her to sing on the air waves from Hollywood.*
>
> *Without hesitation the operatic star turned a cold shoulder. She is a firm believer that she cannot give her best to more than one thing at the same time, and since she is tied up with her picture work she intends sticking to it without outside interference.*

This will get Miss Pons a hand from that great array of anti-radio showmen, engaged in the endeavour to tear patrons away from the loudspeaker and lure them to the box office, but she can expect something less from her screen contemporaries engaged in selling their art to vendors of soap, salad dressing and headache powders.

△ △ △

THE drought reports are probably exaggerated. There is a bumper crop of blue grass hay in the Garden of All Nations on Rockefeller canyon roofs just south of the Music Hall and the editor's desk. The grass is, in fact, about 150 feet high, which would be tall even for the Kaw valley.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

51 Million Free

Theatre owners' complaints against air appearances of motion picture stars are answered by a $51,000,000 budget set by radio and national advertisers for film, vaudeville and theatrical talent in 1936-37. The budget was completed even as the organized industry set out to determine what film stars' air appearances do to theatre box offices.

The fight of radio versus motion pictures is described on page 13.

Screen Music

One hundred and twelve songs are advanced by the American Society of Composers, Authors and Publishers as the hits of the season; 50 per cent of them came from Hollywood and its motion pictures. Thus has the stage of Broadway and Broadway's "Tin Pan Alley" been outranked by Hollywood as the principal source of the nation's popular music.

The titles are recorded on pages 14, 15 *and* 16.

Mayer Honored

Louis B. Mayer, Metro-Goldwyn-Mayer vice-president in charge of production, was honored last week by St. John, N. B., his home town, on the occasion of his first visit in twenty years. Friends of his boyhood, now leaders in civic and industrial activity of the city, tendered a luncheon in honor of their old friend and neighbor.

Details of the occasion, with a photographic record thereof, appear on page 36.

Production Gain

Production recovered somewhat from the slump of the preceding week with seven new features going before the camera. Prospects of further upswing were bright with 21 more scheduled to go into shooting within a fortnight. Cutting rooms are clogged with 58 pictures in the editing stage.

A detailed account of the production situation appears on page 37.

Duals Delayed

John Balaban, operating head of the Balaban and Katz circuit in Chicago, this week accounted for the organization's delay in starting its neighborhood theatres on a double-feature policy by citing a lack of available product, due in part to the holding over of pictures for extended first runs downtown. He reiterated that the policy will be installed when circumstances permit.

A complete account of the Chicago situation is furnished by William F. Crouch on page 76.

Music and Melodrama

Attention of the film colony has been drawn to the painstaking efforts of Pickford-Lasky to combine the best elements of melodrama and music, traditionally dependable box office factors, in "The Gay Desperado," in process of production with Nino Martini, Leo Carrillo and Ida Lupino in the principal roles. As the picture nears completion Hollywood is saying that the producers "have something there," to use the meaningless phrase of the moment, citing precedents.

Gus McCarthy's pictorial preview of the production is presented on pages 32-33.

* * *

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The Hollywood Scene Page 37

What the Picture Did for Me Page 47

Showmen's Reviews Page 41

Asides and Interludes Page 19

J. C. Jenkins—His Colyum Page 50

Managers' Round Table Page 77

The Release Chart Page 70

Technological Page 71

Chicago Page 87

Box Office Champions Page 24

Pioneers Organize

Formed at the suggestion of Commodore J. Stuart Blackton for the purpose of promoting cooperative companionship, with a secondary purpose the bridging of the gap between box office generations, the Associated Cinema Stars gave its first annual dinner dance last week at Hollywood's Hotel Biltmore Bowl. Hundreds of stars of yesterday and thousands of fans of today were in attendance.

This story appears on page 36.

Fair Practices

Exhibitor dissention over alleged monopolistic and unfair trade practices of the large distributors threatens further court wrangles between the large and small interests. Distributors were sued this week in New Orleans, were threatened with a new suit in Kansas City, and received protests from New York owners, while Detroit independents called attention of the Department of Justice to conditions alleged to exist in their territory.

The trade practice situation is viewed on page 18.

Theatre Birthday

Forty years ago this month the late Senator John P. Harris of Pennsylvania opened a museum or Curio Hall in McKeesport in connection with which the newly publicized motion pictures were shown. Nine years later Senator Harris opened a nickelodeon in Pittsburgh which is believed to be the first all-motion picture theatre to open in the United States. It formed the nucleus of the present Harris Amusement Company, one of the largest circuits in Pennsylvania. The company this week opened an exposition and entertainment at Duquesne Garden, Pittsburgh, to inaugurate a month's celebration of the anniversary.

The unique history of the company is reviewed on page 26.

When in Rome

When in Rome it's not a bad idea to drop into the International Cinematographic Institute and see what's being done about the motion picture as an art, an industry and otherwise. Founded by the League of Nations in 1928, the Institute is housed in a building on the grounds of the Villa Torlonia, residence of Il Duce, and there is conducted, with cooperation of all nations, extensive recording, analysis and annotation of motion picture affairs.

An article on the subject by Dario Sabatello appears on page 34.

Capital Premiere

Because "The Gorgeous Hussy" impinges on affairs of state, Metro-Goldwyn-Mayer previewed the new production in Washington, inviting the creme-de-creme of the Capital's political, diplomatic and newspaper life. Accordingly, Motion Picture Herald assigned its political correspondent, Francis L. Burt, to report on this "Hollywood premiere" staged within the shadows of the Capitol dome.

Mr. Burt's record of the event is presented on page 31.

Move for Managers

Higher grosses have evolved from the managers sharing plan in use through the Famous Players circuit, largest in Canada. As a result, the system of rewards will continue. Checks for $30,000 were distributed to managers at the circuit's convention in Toronto.

Reports on the convention and a description of the plan appear on page 35.

Nationalization

Efforts of the industry in France to reorganize itself in conformity with governmental requirements, against which is set up the definite promise of nationalization in event of failure, have accomplished little in the way of progress on account of rivalry and dissension between the two major industry organizations, the Chambre Syndicale and the Comite Du Film. Each has expressed itself as holding the selfish motives of the other responsible for delay.

Pierre Autre's story of the situation appears on page 17.

Odeon Target

Revealed as the principal target of the Cinematograph Exhibitors' Association policy aimed at prevention of over-seating, Adolph Deutsch is proceeding steadily with development of his Odeon circuit, which now includes two hundred theatres in England. Southall, Oldham and Ramsgate were towns witnessing the opening of new Odeon theatres in a single week of August.

Bruce Allan's report of the industry in England appears on page 55.

Champions

Box office champions for July were, alphabetically by title, "The Great Ziegfeld," "The Green Pastures," "It's Love Again," "Poor Little Rich Girl," "Poppy" and "San Francisco."

Stills from the pictures, together with pertinent data, are published on pages 24-25.

Venice

by AIDO FORTE

United Press Correspondent

in Venice

A German film, "Kaiser von California," won the Mussolini trophy for the best film in the International Exhibition.

The Volpi trophy for the best actor was awarded to Paul Muni for his interpretation of the film "Louis Pasteur."

The Ministry of Press Propaganda awarded a cup for the best photography to Mutz Greenbaum, cameraman for the British film, "Tudor Rose."

Jury also awarded medals to three United States films: Paramount's "Trail of the Lonesome Pine"; Columbia's "Mr. Deeds Goes to Town," and RKO's "Mary of Scotland."

The Volpi trophy for the best actress was awarded to the French actress, Annabella, for the film "Les Veille d'Armes."

Jacques Feyder, French director, was awarded the medal of the Ministry of Press Propaganda as the best director for the film "Kermesse Eroique."

The German film "Schluasakord" was considered the best musical film and the German film "Jugend der Welt" merited the honor as the best documentary short.

The best Italian film was "White Squadron," a picture relating to the life of Colonial soldiers in Libya.

Offset Tactics

British distributors are reported to have begun moves designed to counteract effects of the Loew-Twentieth Century-Fox deal with Gaumont British which has been enveloped in complete silence. C. M. Woolf, head of General Film Distributors, Ltd., with a substantial interest in Universal, is reliably believed to be acquiring theatres in small groups with a circuit of 100 as his ultimate aim. Along different lines is a project being studied by John W. Gossage of Reunion Films to group a number of British producers in a joint distributing company. Mr. Gossage admits he is working on financial details and expects to be able to report progress shortly. Both developments are considered attempts to offset the move of the Schenck brothers.

British Awards

The British Institute of Cinematography has announced completion of plans for making annual awards similar, in a functional way, to those of the Academy of Motion Pictures Arts and Sciences in the United States. The British awards, incidentally, will include a gold medal for the best non-English production of the year.

Other bases of award are enumerated on page 55.

G-R Abroad

Grand National will set up its own foreign department in the home office in New York, Edward L. Alperson, president, said when he returned this week from Europe after arranging a two-year distribution deal in England with Associated British Film Distributors. He said his company would deliver 34 pictures a year in England for two years under terms of the contract which will guarantee his company a minimum of $2,000,000. Eight westerns are included in the 34 features.

Mr. Alperson is scheduled to arrive in Hollywood shortly to confer with Carl Leserman, general sales manager, on the signing of new producers. One of the deals to be set will be with Joseph Von Sternberg, who will probably make three for next season.

Distinctive Screen Attractions, Inc., with offices in Denver and Salt Lake City, have been taken over by Grand National from Lon T. Fidler, who will remain in charge of the exchanges for the new owner. The company will open its own branch in Des Moines with Lou Levy, who has been with Metro-Goldwyn-Mayer in Iowa, in charge. L. L. Wells and Bob Winnig, former MGM salesmen, have been appointed salesmen.

Kuykendall Withdrawal

The withdrawal of Edward Kuykendall from theatre operation may bring about his retirement from exhibitor organization work on the conclusion of his current term as president of Motion Picture Theatre Owners of America next spring. While Mr. Kuykendall is retaining his ownership of the Princess and Dixie theatres in Columbus, Miss., and his half interest in the Tupelo, Miss., theatre, the houses will be operated by M. A. Lightman in conjunction with the Saenger circuit on a long-term lease. Mr. Kuykendall said that he would serve out his present term as MPTOA president, but that his plans for the future in connection with the organization are "undecided."

By-laws of the MPTOA do not require officers to be theatre operators, but the custom has been only to elect such men to head the organization.

New Film

The Eastman Kodak Company at Rochester, according to the New York *Herald Tribune*, has perfected a new film for still cameras by which pictures can be taken in color, supplementing the color film which the company has had available for motion picture cameras for some time. As yet, however, no color prints can be made, so that the new film can be used only for colored transparencies, such as lantern slides.

This Week in Pictures

BON VOYAGE. Arthur W. Kelly, United Artists vice-president, was given a testimonial luncheon by associates before departing on a six-months tour of foreign exchanges. Present, left to right, were: Emil Jenson, Monroe W. Greenthal, Lowell Calvert, Robert Hilton, Sammy Cohen, Thomas J. Mulrooney, Manny Silverstone, Mack Littman, Walter Liebler, Harry W. Schroeder, Paul Mooney, Charles Stern, Charles Steele, Paul Lazarus, Mr. Kelly, Harry D. Buckley, Haskell Masters, Harry Miller and Nat Thompson.

PROMOTED. Arnold Albert, in charge of press books for Warners, has been appointed exploitation director for the western zone, working under Jack Brower.

UNITED AIR LIN

STOP-OVER. John Monk Saunders, scenarist, stopped over in Chicago on his return from London to Hollywood to gather story material. Mrs. Saunders is Fay Wray.

SWIMS, TOO. Sonja Henie, world famous figure skater, for whose screen use Twentieth Century-Fox is preparing a story suited to her talents, also swims, as witness the young lady from Norway in pool attire. Her first production will be a musical.

SIGNED. Louis Hayward has signed a long term contract with Universal and will appear opposite Jane Wyatt in "The Luckiest Girl in the World."

HOME. Edward L. Alperson, president of Grand National, arrived in the U. S. last week from England, where he closed a deal for release in the United Kingdom.

SALES MEET. Western and midwestern exchange managers of Grand National held their first sales meeting in Chicago. Seen (left to right) are, top row: Russell Borg, Carl Reese, Tom Tobin, Lou Patz, Lou Levy, Bradley H. Kish, Joe Merrick; second row: Don Woods, Earle Silverman, Lon Fidler, Sam Berkowitz, Wilson McKendrick; bottom row: Ralph Peckham, Edward Finney, Carl M. Lesserman, James Winn and Mel Hillin. The sales convention was held at the Medinah Athletic Club.

FEATURED. George Eldridge, of stage, screen and opera, will be featured in the C. C. Burr production of "The Lone Prairie," by James Fenimore Cooper.

BETTER. Samuel Goldwyn, returning to Hollywood after recovering from a protracted illness in New York, visits the set of "Love Under Fire," his production starring Merle Oberon, who, with David Niven, supporting player, confers with the producer.

ENVOY. Walter Wanger, left, and George C. Pratt, right, welcome Carlo Roncoroni of Italy to Hollywood, where his mission is to interest producers in Italy.

"ANTHONY ADVERSE"
FREDRIC MARCH
OLIVIA DE HAVILLAND ANITA LOUISE
WITH A GALAXY of STARS
ANTHONY ADVERSE
FREDRIC MARCH
Leighton's
8 PORTRAITS 25¢
214 THEATRICAL ACCESSORIES
Fred Kelly HATS

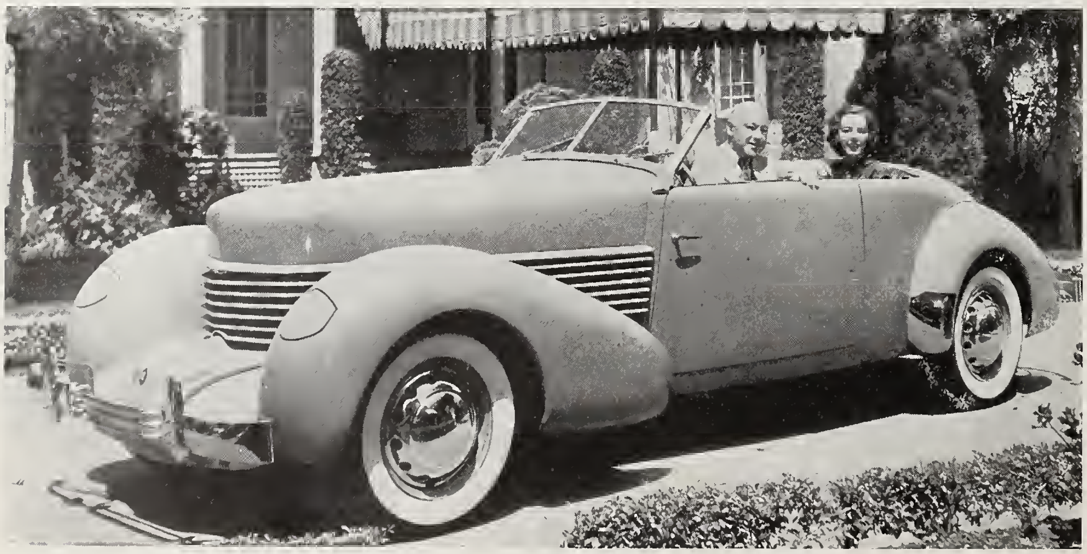
RECORD BREAKER. Warner Brothers' "Anthony Adverse" is credited with breaking every box office record of New York Strand. Above, the opening day crowd.

THE WINNER. Kay Francis, Warner star, has been awarded a gold medal by the New York Fashion Academy as the best dressed woman on the screen, which is quite a title.

PRIZE. Harry M. Goetz, president of Reliance pictures and producers of "The Last of the Mohicans" for United Artists release, obtained at private auction a rare first edition of the novel by James Fenimore Cooper, paying $575 for the volume. The picture opened September 2nd at the New York Rivoli.

FULL SPEED AHEAD with

GO. The New Universal Sales Drive gets under way in Seattle with Margaret Barrows, Irene Follett, Roberta Tate, Mercedes Harvey, Dorothy Colson, Al Bloom, Ray Ackles, W. E. Heineman, L. J. McGinley, L. E. Samuelson and E. M. Briggs geared to the spirit of the occaison.



NEW CAR. Cecil B. DeMille and Marsha Hunt inspect the new DeMille car, which replaces the green roadster, formerly General Pershing's, which the producer of "The Plainsman," which Paramount will distribute, drove for many years and for which he long felt a sentimental attraction.

51 MILLION FOR TALENT IS RADIO REPLY TO THEATRE

Network Advertisers Authorize Biggest of All Ether Budgets for New Season; MPPDA Probing Effect of Film Stars on Air

Radio's answer to the scores of complaints of motion picture exhibitors over film stars' appearances on the air is a $51,000,000 talent budget to pay film, vaudeville, theatrical and other performers who in 1936-37 will commercially entertain listeners to America's 26,000,000 loudspeakers for the benefit of national advertisers of merchandise ranging from tin cans to toilet goods, skin balms to soups, and hams to cheese.

Radio's invasion of Hollywood for talent in the new show season, which starts on Labor Day, will be even greater than before, despite the protestations of theatre owners everywhere that film stars who perform on the air keep the public from attending theatres.

Determination of the extent to which stars' appearances are competition to motion picture box offices, will be made immediately by the Motion Picture Producers and Distributors of America, Will H. Hays, president. The MPPDA has such a study in the making, undertaken as a result of the many recent protests made by exhibitors.

Merlin Hall Aylesworth, dual radio and film executive, through his official position with National Broadcasting Company and Radio-Keith-Orpheum Corporation, in an interview in Motion Picture Herald of July 18th, called for "a working arrangement between radio and the motion picture to enhance the business of both." Mr. Aylesworth called on Mr. Hays and the motion picture industry to sit "in friendly round table discussion" with radio interests to effect a tangible plan for bringing together America's two leading entertainment instruments so that they would work for each other, and not against. At the same time the radio-film executive observed that "radio's invasion of the Hollywood talent field is a natural development," and that national advertisers are insisting more and more on using motion picture stars for their commercial air programs. He inferred that an extended use of Hollywood "big name" talent might be looked for.

Mr. Aylesworth admitted this week that radio's budget for all networks for talent and programs would, as reported on Broadway, approximate $51,000,000.

And now comes word from national advertisers who are the biggest users of radio ballyhoo, that their plans are completed to tap the consumer pocketbook by appealing to the national ear with the mightiest and most expensive free show since radio began.

These national advertisers now report, according to *Time Magazine*, the publishers of which produce the March of Time newsreel, that this year advertisers will pay nearly $100,000,000 to the eight United States networks, embracing 561 stations, for time rental alone. This is in addition to the $51,000,000 that will be used to pay the talent scheduled to be used.

MANITOBA EXHIBITORS PROTEST AIR INVASION

Added to the many resolutions passed by exhibitor organizations in protest against the appearances of motion picture stars on radio programs, is a resolution passed by the Manitoba Motion Picture Exhibitors Association of Winnipeg, Manitoba, as follows:

"This association, representing every motion picture exhibitor in the Province of Manitoba, is regarded as the strongest in the Dominion of Canada and our members definitely object to radio appearances of motion picture artists, inasmuch as their programs are direct opposition and, in our opinion, unfair.

"We also contend that motion picture stars are not presented over the radio with necessary studio enhancement and the resultant opinion of the public toward the artist is detrimental, not only to the performer, but to the value of the performer at our box-offices."

"This opulent wedding of Big Business and Show Business will thus beget a lively brood of clowns and crooners, ingenues and instrumentalists, mimes and maestros who will serve as U. S. Industry's most spectacular sales crew," observed *Time.*

Big Names Signed

Principal Hollywood names set for series of appearances on the air in the new season, who will receive large slices of the talent budget, include Lanny Ross, Fred Astaire, Jack Oakie, Helen Twelvetrees, Joe E. Brown, Ginger Rogers, Brian Ahearne, Clark Gable, Joan Crawford, Franchot Tone, Myrna Loy, Jean Harlow, Marion Davies, Herbert Marshall, Gloria Swanson, Eddie Cantor, Shirley Temple, Jackie Cooper, Fred and Paula Stone, Patsy Kelly, Dolores Costello Barrymore, Hoot Gibson, Jack Holt, Elissa Landi, Anne Shirley, Lionel Barrymore, Norma Shearer and Grace Moore. These have already been signed; there will be many more, all broadcasting regularly, not to mention the scores of Hollywood names who will make "guest" appearances from time to time, for a price.

Demand for Hollywood Performers for Broadcasts Points to Extended Studio Invasion With Lure of Fabulous Salaries

Some idea of the fabulous salaries which radio and its advertising clients will pay "big name" entertainers can be gleaned from some of the weekly salaries to be paid. Some of them, obtained from a thoroughly reliable source, are: Major Bowes, $25,000 a week; Eddie Cantor, between $8,000 and $10,000; Fred Waring and his band, $12,000; Rudy Vallee, $10,000. Fred Astaire will contribute his talents to the marketing of Packard motor cars at the rate of $5,000 a week.

Box office grosses of motion pictures starring film headliners who appeared concurrently on radio programs during the run of the pictures are being gathered as the basis of the MPPDA's investigation to determine to what extent such film star appearances detract from box office receipts.

MPPDA Studying Grosses

The grosses of some 30 theatres affiliated with distributor-circuit members of the Hays organization, located in a strategic spot served by some key radio station, comprise the figures being gathered. They include the theatre grosses for motion picture performances *before, during* and *after* the various broadcasts in which film names were featured, and total about 6,000 individual gross figures. A complete analysis of the findings, it is stated, will take at least another week to complete.

The specific object of the investigation is an attempt to determine whether any definite indication may be had of the effect of radio appearances of film stars on theatre business. Producers' policies in connection with the radio appearances of their stars and others under contract may be guided for the future by the results of the study.

Mr. Aylesworth's plea with the motion picture business to work with radio would admittedly give radio a more friendly entry to the motion picture's great source of talent. In return, radio would give the motion picture a medium, on the air, for publicizing its motion pictures in a manner "far greater than any existing exploitation channel."

The hundreds of theatre owners who in recent days have been condemning film stars' air appearances disagree, however, with Mr. Aylesworth's contention that such appearances aid in selling the stars to a larger public, so that eventually their motion picture box office returns are greater.

Mr. Aylesworth said that the national advertisers and radio would turn a golden stream into the pocketbooks of Hollywood actors who are engaged for radio. This, he

(*Continued on page 74*)

HOLLYWOOD WRITES HALF

ASCAP Figures for Amusement Season 1935-36 Show Motion Pictures Greatest Single Source of New Popular Music

Hollywood today is writing the song hits for the nation Broadway's stage and it's "Tin Pan Alley," once the chief sources of popular American airs, are now contributing only negligibly to the catalogue of hit tunes.

One hundred and twelve songs are designated popular hits of the past season; the sources from which they emanated are as follows:

SOURCE	NUMBER OF HITS	PERCENTAGE
Motion Pictures	56	50
Stage	14	12
Film-and-Stage Plays	4	4
Independently Composed	38	34
TOTALS	112	100%

Determination of the songs as hits was made on Tuesday by the American Society of Composers, Authors and Publishers, on the basis of the number of times each song was played on the radio systems of America's two largest networks, National Broadcasting Company and Columbia Broadcasting System. Only numbers played 10,000 times or more on the air during the season were considered hits. They ranged from Sidmund Romberg's and Oscar Hammerstein's "When I Grow Too Old To Dream," from the motion picture, "The Night Is Young," played 29,161 times, and in first position, down to little Shirley Temple's "On the Good Ship Lollipop," from "Bright Eyes," by Sidney Clare and R. A. Whiting, with 10,012 air performances. In second position is "I'm in the Mood for Love" from "Every Night at Eight" with 28,537 broadcasts.

Further Aid from Films

Thus not only does Hollywood supply radio—its chief competitor in entertainment—with its best and greatest number of performers, but it is also furnishing the music by which that talent and also radio's own talent perform. Radio, with its millions of dollars of yearly income in time rentals to advertisers and sales of radio sets and parts to the public, thereby receives yet further support from the motion pictures of Hollywood.

ASCAP'S vigilance in keeping records complete to determine air performances of songs is by no means prompted by altruism. Rather, the records afford ASCAP the basis for determining what royalties are due it and its composer members from radio for the use of the music. ASCAP relies solely on the number of air performances to determine the success of new songs from the standpoint of popular demand which influences the bands and orchestras to repeat the songs on the air. The number of times the songs are played at public dance halls, cabarets and restaurants are presumably the same, proportionately.

Sheet Sale Aided

Not only is Hollywood's music the most popular on the air, but that same popularity is reflected in the more tangible form of sheet music sales. Five of the six leading music-sheet sellers in 1935-36 come from motion pictures, as follows:

"When I Grow Too Old to Dream," from the film, "Night Is Young," 500,000 copies sold; "In a Little Gypsy Tea Room," independently written, 311,000 copies sold; "Cheek to Cheek," from the film, "Top Hat," 250,000 copies sold; "I'm in the Mood for Love," from the film, "Every Night at

SONGS PLAYED OVER 10,000 TIMES

One hundred and twelve songs were hits in 1935-36, so adjusted on the basis of the popular demand which influenced orchestras to repeat them in radio broadcasts. Each was performed at least 10,000 times during the 1935-36 period, embracing 12 months. More than half of the songs came from Hollywood film product. The 112 hits are listed below as tabulated by the American Society of Composers, Authors and Publishers, according to the number of times performed over the NBC and CBS radio networks. All productions named as sources are motion pictures exclusively unless otherwise indicated. An asterisk denotes the source, both film and stage production; a dagger indicates stage only.

TITLE OF SONG	SOURCE	AUTHORS	TIMES BROADCAST	PUBLISHER
1. When I Grow Too Old to Dream	The Night is Young	Sigmund Romberg Oscar Hammerstein	29,161	MGM-Robbins
2. I'm In the Mood for Love	Every Night at Eight	Jimmy McHugh Dorothy Fields	28,537	Robbins
3. In a Little Gypsy Tea Room		Joe Burke Edgar Leslie	25,228	Joe Morris
4. Lullaby of Broadway	Gold Diggers of 1935	Harry Warren Al Dubin	24,864	M. Witmark
5. Cheek to Cheek	Top Hat	Irving Berlin	24,134	I. Berlin
6. What's the Reason I'm Not Pleasin' You	Times Square Lady	Pinky Tomlin Earl Hatch Coy Poe Jimmy Grier	23,944	I. Berlin
7. I'll Never Say "Never Again" Again		Harry Woods	23.775	Donaldson, D. & G.
8. And Then Some		Vee Lawnhurst Tot Seymour	23,698	Famous
9. I Won't Dance	Roberta*	Oscar Hammerstein Otto Harbach Jerome Kern	22,873	T. B. Harms
10. Lovely to Look At	Roberta*	Dorothy Fields Jimmy McHugh Jerome Kern	22,666	T. B. Harms
11. I Couldn't Believe My Eyes		Walter G. Samuels Leonard Whitcup Teddy Powell	21,911	Shapiro-Bernstein
12. Chasing Shadows		Abner Silver Benny Davis	21,521	Crawford
13. I've Got a Feelin' You're Foolin'	Broadway Melody of 1935	Nacio Herb Brown Arthur Freed	21,440	MGM-Robbins
14. You're All I Need	Lie Like Gentlemen (Escapade)	Bronislaw Kaper Walter Jarmann Gus Kahn	21,424	Robbins
15. Red Sails in the Sunset		Hugh Williams Jimmy Kennedy	21,354	Shapiro
16. Let's Swing It	Earl Carroll's Sketch Book†	Chas. Tobias Chas. Newman Murray Mencher	21,033	Harms, Inc.
17. Lady in Red	In Caliente	Allie Wrubel Mort Dixon	20,585	Remick
18. Truckin'	26th Edition, "Cotton Club Parade"†	Rube Bloom Ted Koehler	20,227	Mills
19. Top Hat, White Tie	Top Hat	Irving Berlin	20,048	I. Berlin
20. Lulu's Back in Town	Broadway Gondolier	Harry Warren Al Dubin	19,771	M. Witmark

(*Tabulation continued on following page*)

OF NATION'S SONG HITS

SONGS PLAYED OVER 10,000 TIMES

(Continued from preceding page)

TITLE OF SONG	SOURCE	AUTHORS	TIMES BROADCAST	PUBLISHER
21. Isn't This a Lovely Day	Top Hat	Irving Berlin	19,558	I. Berlin
22. Isle of Capri		Will Grosz J. Kennedy	19,084	P. Maurice- T. B. Harms
23. Anything Goes	Anything Goes†	Cole Porter	19,055	Harms, Inc.
24. Love and a Dime	Stags at Bay†	Brooks Bowman	18,756	Santly
25. Footloose & Fancy Free		Carmen Lombardo Gus Kahn	18,375	Robbins
26. She's a Latin from Manhattan	Go Into Your Dance	Harry Warren Al Dubin	18,333	M. Witmark
27. From the Top of Your Head	Two for Tonight	Mack Gordon Harry Revel	18,098	Crawford
28. On Treasure Island		Joe Burke Edgar Leslie	17,885	Joe Morris
29. Without a Word of Warning	Two for Tonight	Mack Gordon Harry Revel	17,612	Crawford
30. About a Quarter to Nine	Go Into Your Dance	Warren Dubin	17,572	Witmark
31. I'm On a See-Saw	Jack and Jill†	Vivian Ellis Desmond Carter	17,209	Chappell
32. You and the Night and the Music	Revenge with Music†	Arthur Schwartz Howard Dietz	17,201	Harms, Inc.
33. I Wished on the Moon	Big Broadcast of 1935	Ralph Rainger Dorothy Parker	17,200	Famous
34. You Are My Lucky Star	Broadway Melody of 1936	Nacio H. Brown Arthur Freed	17,022	MGM-Robbins
35. I'm Livin' in a Great Big Way	Hurrah for Love	Jimmy McHugh Dorothy Fields	16,975	I. Berlin
36. It's Easy to Remember	Mississippi	Richard Rodgers Lorenz Hart	16,781	Famous
37. You're the Top	Anything Goes*	Cole Porter	16,778	Harms, Inc.
38. I Believe in Miracles		Pete Wendling Geo. W. Meyer Sam M. Lewis	16,723	Leo Feist
39. Rose in Her Hair	Broadway Gondolier	Harry Warren Al Dubin	16,643	M. Witmark
40. I Was Lucky	Folies Bergere	Jack Stern Jack Meskill	16,415	Robbins
41. I Found a Dream	Redheads on Parade	Jay Gormey Wm. Hartman	16,300	Movietone
42. Love Is Just Around the Corner	Here is My Heart	Lewis E. Gensler Leo Robin	15,886	Famous
43. I Got Rhythm	Girl Crazy†	George Gerchwin George Gershwin	15,700	New World
44. You're a Heavenly Thing		Joe Young Little Jack Little	15 553	Shapiro
45. Rhythm and Romance		J. C. Johnson George Whiting Nat Schwartz	15,008	B'way Mus.
46. It's an Old Southern Custom	Broadway Scandals of 1935	Joseph Meyer Jack Yellen	14,441	Sam Fox
47. No Strings I'm Fancy Free	Top Hat	Irving Berlin	14,253	Berlin, Inc.
48. No Other One		Vee Lawnhurst Tot Seymour	14,240	Famous
49. Accent on Youth	Accent on Youth	Vee Lawnhurst Tot Seymour	14,121	Famous
50. Here Comes Cookie	Love in Bloom	Mack Gordon	14,007	Crawford
51. I Get a Kick Out of You	Anything Goes†	Cole Porter	13,871	Harms, Inc.

(Tabulation continued on following page)

Eight," 200,000 copies sold; "What's the Reason I'm Not Pleasing You," from the film, "Times Square Lady," 160,000 copies sold; and "Lullaby of Broadway," from the film, "Gold Diggers of 1935," 125,000 copies sold. Total for the film five is 1,235,000.

Gross income to the publishers on the sheet music sales of the six best sellers alone approximates $300,000, eighty per cent of which accrued from sales of sheet music on songs written by Hollywood and incorporated in its motion pictures.

ASCAP, however, is not satisfied with the present situation, Edwin C. Mills, its general manager, complaining that radio continues to "murder music" by overplaying the tunes, thus shortening their commercial lives and accordingly lessening sheet music sales.

The top hit of this season, "When I Grow Too Old to Dream," as noted, sold only 550,000 copies, whereas, before radio, according to Mr. Mills, a song of equal popularity sold nearly 2,000,000 copies. The *average* song hit of pre-radio days sold 1,156,000 sheets. Now the average is only 229,000 sheets.

Says Radio "Kills" Songs

Hollywood today has on its payrolls—at admittedly more substantial salaries than were ever paid on Broadway or by Tin Pan Alley—the foremost composers of American music. To write the songs which were incorporated in ASCAP's record of best tunes for 1935-36, Hollywood engaged such notable composers of popular airs as Irving Berlin, Jerome Kern, Sidmund Romberg and Oscar Hammerstein, Jimmy McHugh and Dorothy Fields, Al Dubin, Otto Harbach, Abner Silver, Mack Gordon and Jack Yellen, Leo Robin, Joseph Meyer, Richard Rodgers and Lorenz Hart, Lewis Gensler, Cole Porter, Mack Gordon and Harry Revel, Gus Kahn, Arthur Freed, Nacio Herb Brown and Harry Warren, among others. Of the 19 hits which received in excess of 20,000 credits for the number of times played, 12 were written for and featured in motion pictures.

The airing of the 112 hit tunes designated by ASCAP took up 22 per cent of all the time devoted to music by both National Broadcasting and Columbia.

MGM Subsidiary Led

Metro-Goldwyn-Mayer's subsidiary, the Robbins Music Company, led the publishers with the greatest number of song successes in 1935-36, publishing 17 of the 112 numbers. Irving Berlin, Inc., and Famous Music Company, each, published 12; Harms, Inc., published 10; Crawford Music and Warner Brothers' subsidiary, M. Witmark, each published seven. T. B. Harms and Shapiro-Bernstein published five each.

Meanwhile "satisfactory progress" in connection with the work of agreeing on stipulations of fact in the Government's action for the dissolution of the American Society of Composers, Authors and Publishers, was reported this week. The work is being conducted by Richard Bird, representing the Attorney General's office, and Arthur Schwartz, of counsel for the society, at the law offices of Schwartz & Frolich in New York.

Indications are that the work will not be completed until the end of this week, or possibly next week. Through the stipulations both sides hope to be able to submit the case to Federal Judge Henry W. Goddard next month without the necessity of resuming trial or taking additional testimony. If no agreement on the stipulations is reached, however, the trial of the action probably will be resumed next winter.

SONGS PLAYED OVER 10,000 TIMES

(Continued from preceding page)

TITLE OF SONG	SOURCE	AUTHORS	TIMES BROADCAST	PUBLISHER
52. Tell Me That You Love Me		C. A. Bixie Ennio Neri Al Silverman	13,747	T. B. Harms
53. Star Gazing		Marty Symes A. J. Neiburg Jerry Levinson	13,336	Leo Feist
54. You're So Darn Charming		Harold Spiva Johnny Burke	13,232	Santly
55. Believe It Beloved		J. C. Johnson George Whiting Nat Schwartz	13,217	B'way Music
56. Fare Thee Well, Annabelle	Sweet Music	Allie Wrubel Mort Dixon	13,152	Remick
57. Blue Moon		Richard Rodgers Lorenz Hart	13,124	MGM-Robbins
58. Double Trouble	Big Broadcast of 1935	Leo Robin Richard Whiting Ralph Rainger	13,062	Famous
59. My Heart Is an Open Book	Love in Bloom	Mack Gordon	12,995	Crawford
60. June in January	Here Is My Heart	Ralph Rainger Leo Robin	12,983	Famous
61. When a Gypsy Makes His Violin Cry		Emery Deutsch Dick Smith Frank Winegar Jimmy Rozan	12,734	Donaldson, D. & G.
62. Little Bit Independent		Joe Burke Edgar Leslie	12,652	Donaldson, D. & G.
63. Every Single Little Tingle of My Heart		Nat Simon Jules Lowman Allan Roberts	12,615	Shapiro-Bernstein
64. Words Are in My Heart	Gold Diggers of 1935	Harry Warren Al Dubin	12,512	M. Witmark
65. I Wish I Were Aladdin	Two for Tonight,	Mack Gordon Harry Revel	12,416	Crawford
66. Broadway Rhythm	Broadway Melody of 1935	N. Herbert Brown Arthur Freed	12,380	MGM-Robbins
67. Flowers for Madame	Folies Bergere	Charlie Tobias Charles Newman Murray Mencher	12,272	Harms, Inc.
68. Piccolino	Top Hat	Irving Berlin	12,211	I. Berlin
69. Soon	Mississippi	Richard Rodgers Lorenz Hart	12,208	Famous
70. Sweet and Slow		Harry Warren Al Dubin	12,184	M. Witmark
71. Speak to Me of Love		Jean Lenoir Bruce Sievier	12,166	Harms, Inc.
72. Serenade for a Wealthy Widow		Reginald Forsythe	12,161	Robbins-Irwin Dash
73. Here's to Romance		Con Conrad Herb Magidson	12,099	Movietone
74. Zing Went the Strings of My Heart	Thumbs Up†	J. F. Hanley	12,036	Harms, Inc.
75. That's What You Think	King Solomon of Broadway	Pinky Tomlin Raymond Jasper Coy Poe	12,004	Berlin, Inc.
76. Little White Gardenia	All the King's Horses	Sam Coslow	11,959	Famous
77. When Your Heart's on Fire Smoke Gets in Your Eyes	Roberta*	Jerome Kern Otto Harbach	11,197	T. B. Harms
78. I'll Follow My Secret Heart	Conversation Peace†	Noel Coward	11,891	Chappell
79. You Fit into the Picture		Jesse Greer Bud Green	11,860	E. B. Marks
80. Life Is a Song	No More Ladies	Fred E. Ahlert Joe Young	11,857	Robbins
81. Object of My Affection	Times Square Lady	Pinky Tomlin Coy Poe Jimmie Grier	11,788	I. Berlin

[OTHER SONGS LISTED ON PAGE 44]

2000-Foot Reel Now in Effect On 11 Releases

Although ordinances in New York and Chicago have not yet been revised to allow the use of the new 2,000-foot reels, the first productions to be released on the new standard spools, which go into industry-wide use this week, have been set as follows: Columbia, "Adventure in Manhattan"; Metro-Goldwyn-Mayer, "The Devil Is a Sissy"; Paramount, "Wives Never Know"; Radio, "Big Game"; Hal Roach, "Our Relations"; Selznick-International, "Garden of Allah"; Twentieth Century-Fox, "Thank You, Jeeves"; United Artists, "Dodsworth"; Universal, "My Man Godfrey"; Warners, "Bengal Tiger" and "Trailing West." All feature releases of all major companies reaching theatres on and after September 1 were to be released on the new reel.

The changeover will not be instantaneous, therefore, and will not be general for several weeks. This is due primarily to the fact that some pictures designated by major companies as their first September releases to use the 2,000-foot reel are not scheduled for national release until late in the month.

The International Alliance of Theatrical and Stage Employes operators in Chicago refused, on Monday, to handle longer reels and may themselves cut the reels before putting them through the projectors. The Alliance is opposing the changeover, especially in Boston and Cleveland.

In an effort to straighten out difficulties that threaten to impede the use of the longer reel in New York, A. L. Dickinson and J. S. McLeod, of the Motion Picture Producers and Distributors of America, Inc., are conferring with Commissioner of Licenses Paul Moss on the new standard.

Loeb Suit Against Columbia Is Dismissed

A judgment dismissing the $200,000 stockholders' action brought by John L. Loeb against Columbia, was filed this week in the New York supreme court. Mr. Loeb charged in the complaint that he was induced to purchase warrants on April 17, 1933, to buy voting trust certificates for shares of Columbia common stock. These warrants, he said, were rendered valueless by the acts of Harry Cohn, Jack Cohn and Joe Brandt.

Mr. Loeb asserts that these three, in negotiating an agreement with bankers in March, 1929, did not faithfully serve Columbia, but favored their own individual interests in the deal.

An affidavit by Jack Cohn denied the charges set forth in the complaint, and further stated that because Mr. Loeb misjudged the market he attempted to fix the blame on the three individuals he named as defendants. He charged the action was based on a dubious theory and he was upheld by Justice Richard P. Lydon in his contention.

Katzman Signs Tyler

Sam Katzman of Victory Pictures has signed Tom Tyler to star in a series of eight outdoor action pictures.

FRENCH INDUSTRY EMBATTLED IN FACE OF NATIONALIZATION

Efforts to Consolidate Two Leading Organizations in Response to Governmental Threat Impeded by Rivalry

Daily and Trade Press Loud in Protest at Delay; Old Scores in Way; Charge of Selfish Interests Hurled

by PIERRE AUTRE
in Paris

Again the threat of nationalization menaces the motion picture industry in France and again, or still, progress toward working out of a plan for presenting unified resistance is impeded by factional differences.

Bluntly, the industry has been warned that unless it reorganizes itself in a manner satisfactory to the government it will be taken over and placed directly under governmental control. This is the gist of a report presented by M. De Carmoy to the National Economic Council and adopted by that body.

There are at present two rival trade organizations. One of these is the Chambre Syndicale, made up of French producers and distributors, with which are allied a small number of exhibitors, and the so-called "heavy sections," comprising manufacturers, printers and developers. The other is the Comite Du Film, presided over by Georges Loureau, head of the French branch of Tobis, which includes the main body of French and foreign distributors, the majority of the exhibitors and a few French producers.

Consolidation Is Sought

The aim of M. Loreau would be to consolidate these two organizations in a single federation which would be empowered to represent the industry before the government. Producers and exhibitors in both organizations are largely favorable to this action. Responsibility for lack of progress toward this end is credited generally to distributors.

In the plan of consolidation under consideration there would be four trade organizations. One would include all producers, another all distributors, a third the exhibitors and a fourth the technical industry. In such an organization it would be impracticable to make a discrimination between French and foreign interests.

It has been suggested, therefore, that a special section would be formed, as a subsidiary of the federation, which would have in direct charge the French interests and, if necessary, the protection of the French film. This suggestion has been permitted to fall by the wayside repeatedly, as discussion of it leads inevitably to differences of opinion as to the deserts of the French and foreign, particularly American, interests.

Those not involved with a partisan interest in one of the disputed phases of the contemplated federation point out that, if the government takes over control of the industry, none of these fine gradations will be recognized by the men placed in charge. It is the general belief that, unless the government presently finds the industry organized in a manner satisfactory to its requirements, an inter-ministerial decree will be issued to create a Central Committee of the Cinema, members of which would have all powers that might be delegated to the proposed federation and others that might not. Many of these members might be persons not familiar with the industry and many unreasonable and unnecessary hardships would result.

NO NEW ECSTASY!

Addressing Motion Picture Herald *by cable from London, David Bader, signing as "sole manager" of Gustave de Machaty, director, says:*

> I greatly admire your editorial on "True Pages of Life," and as manager for M. Machaty, can wholeheartedly assure you that the brilliant Czechoslovakian has not the slightest intention of remaking "Extase," the picture which brought him fame, whether starring Miss Astor or any other Hollywood star.

Plans Are Known

Preliminary plans for government control by means of such a committee include the daily collection, in the theatres, of percentage payments due to distributors. These would be picked up by appointed collectors, as taxes are now, and the apportionment of payments would be arbitrary and in all probability often unfair.

How such an eventuality would affect the American interests has been imparted in some measure in previous articles. The plan of the Trade Unions, foreseeing a monopoly of the distribution of foreign films in France, contemplate a drastic limitation of dubbed pictures. The De Carmoy report proposes a tax of 25,000 francs on each dubbed picture.

One of the new measures considered by the government with a view to protecting French production would limit exhibitors to the use of a single feature for each performance. At the present time nearly all French cinemas, with the exception of the first runs, are showing two features on each program, usually a French picture and a dubbed import, most often American.

It is argued in the De Carmoy report that these dubbed pictures are booked very cheaply and that they serve to stop the showing of French pictures, which, under the proposed ruling, could be shown in a larger number of theatres. This assertion is much elaborated in the report.

Assertion Is Refuted

On the other side of the case, American distributors argue that the assertion is based on a false premise. They claim that proponents of this view base their conclusion on the fact that receipts of French cinemas do not exceed 850,000,000,000 francs, by which they purport to show that French pictures do not recover their cost because 45 per cent of this revenue goes to payment for foreign pictures.

American distributors point out that this percentage does not reflect a quantity but rather a quality basis of division. It follows, then, in their belief, that if French pictures were made better, and cleaner, they would earn, naturally, a greater share of the income from admission sales. And, pursuing this line of logic, they assert that at the present time only 10 per cent of the French population attends the cinema, whereas the percentage would be much greater if French films were better, and cleaner, and out of this increased revenue would come the cost of French production plus a profit.

Editorials in the daily and also in the trade journals have been outspoken in censure of the motion picture industry for its dilatory progress in working out the reorganization which the government demands as proof of its ability to conduct its own affairs without official supervision. Writing in *Le Journal,* the eminent cinema journalist, M. Jean Chataigner, president of the French Cinema Press Association, said:

"I do not think, and my opinion never has changed on this subject, that a quota would give useful improvement to French production. At the present time there is practically no quota, which does not stop French producers from making a goodly number of French films, of which those of the necessary quality secure easy bookings.

Invites Foreign Product

"If we suppose that foreign films invade the French market, is there not the public, and do you not think the public has the power to restrict those foreign pictures if exhibitors make up their programs exclusively with them?

"Bad foreign films have never been successful in France. Those which have stayed for long weeks in the first-run theatres and which have been liked in the district cinemas were really outstanding pictures.

"Let the foreign pictures come into France without restriction."

It has been charged that the leaders of the Chambre Syndicale are trying to delay the consolidation so that the government will have to create a Central Cinema Committee to which it could call whatever members it chose and that many of these would be the present leaders of the Chambre. On the other hand, the house organ of the Chambre has charged M. Raymond Lussiez, president of the exhibitor association, with trying to eliminate Chambre leaders in the consolidation.

FURTHER TROUBLE THREATENS IN DISPUTE OVER TRADE PRACTICES

Independent Theatre Operators Begin or Plan Action in Various Areas Against Methods Cited as Evidence of Monopoly

Signs are pointing to new and more litigation ahead as a result of the continued dissatisfaction of independent theatre owners with so-called aggressive tactics of the distributors. Resentful at the apparent procrastination of the large companies to enact the fair trade practice program advanced by the Motion Picture Theatre Owners of America, the independents are again talking of federal court action to win protection against alleged monopolistic tendencies, and in one territory, New Orleans, suit has been filed in what appears may be the development of a new series of legal wars.

The Department of Justice is definitely known to be quietly preparing for an expression of further interest in the situation.

The New Orleans suit was filed by George Fuller of Florida, who charges the distributors and some affiliated circuits with conspiring against him in the matter of film service.

In Kansas City, independent owners are giving serious consideration to the re-filing of the Rolsky suit against Fox Midwest and the major companies, which a federal court there found in favor of the distributors.

Protest Date Extensions

New York's independents are vigorously protesting the distributor and first-run circuit practice of extending dates of original bookings at the circuit prior runs, a practice which the distributors are defending on grounds of increased negative costs.

In Michigan, independent exhibitors have forwarded a report on alleged monopolistic practices to the Department of Justice at Washington. Although the Department of Justice continues to maintain strict silence on possible action in motion pictures, it is learned that agents high in the confidence of the department have been considerably active of late in motion picture matters, presumably relating to the relations between distributors and the independent owners.

The suit of Mr. Fuller, Florida theatre operator, was filed August 28th in federal district court at New Orleans, asking nominal damages of $20,000 on the allegation that seven motion picture distributing companies had entered into a conspiracy not to furnish the plaintiff with film. His petition states that unless the court grants an injunction directing the companies to cease their alleged conspiracy that he will be forced out of business. He asks also for a writ of mandamus to force Warner Brothers to deliver 39 films he contracted for but which they allegedly failed to deliver.

The distributing companies named in the suit as defendants are Paramount Pictures Distributing Corporation, Universal Film Distributors, Inc., United Artists Corporation, RKO Distributing Corporation, 20th Century-Fox Distributing Corporation, Metro-Goldwyn-Mayer Distributing Corporation and Vitagraph, Inc. Two individuals, Harold Wilkes and Gaston Dureau, Jr., officers of the Saenger Theatres Corporation, are also named defendants in the suit.

Mr. Fuller, a former resident of Chicago, where he published a number of farm journals, has lived for the past ten years in Fairhope, Ala. His petition alleges that the film distributors refuse to sell him film for his shows at Warrington, Fla., Pensacola Beach, Fla., and Pensacola, Fla. He charges that the Saenger Theatres Corporation had closed both of their theatres in Pensacola as a protest against the theatre admission tax imposed recently by the Pensacola City Council, while he kept his Pensacola theatres open. J. Studebaker Lucas is attorney for Mr. Fuller in the suit.

Weigh Kansas City Appeal

In Kansas City, the independent theatre owners met this week to decide whether or not to appeal the case of E. Rolsky vs. Fox Midwest and major distributors, in which Judge Merrill E. Otis of the federal district court there recently found for the defendants. While no decision was reached, it is indicated that the appeal will be made. Another meeting has been scheduled to settle the matter finally. The suit charged unfair clearance.

Members of the Independent Theatre Owners Association of New York, meeting last week at the Hotel Lincoln, protested the alleged practice of prior runs of extending dates on pictures beyond original bookings.

While no definite action was taken, the exhibitors discussed the possibility of insisting a clause be inserted in all contracts giving the subsequents the privilege of canceling pictures held over in this manner.

The New York sales managers are defending the practice by insisting that increased negative costs on outstanding productions are forcing the extension of booking dates beyond the original bookings at New York prior runs.

In Detroit, a report on alleged monopoly in film bookings by Cooperative Theatres of Michigan, is understood to have been sent to the Attorney-General in Washington.

Paramount May Dismiss 100 in Economy Move

A total of more than 100 Paramount employes may be dropped as a result of current efforts to eliminate overlapping positions and work duplication in many branches of the company's operations. The process was begun in the home office several weeks ago with the personnel of various departments being reduced wherever possible. It has been carried since to the newsreel, laboratory, electric rate department, mail rooms and several of the company's exchanges.

Jersey Allied Sees Sales Tax Battle

Plans by Governor Hoffman to revive a move for a sales tax in New Jersey which would include theatres, will be one of the principal topics of discussion at the Allied of New Jersey convention at the Traymore Hotel in Atlantic City next week. Theatre owners in the state are preparing to fight any new moves for a sales tax which would embrace theatres.

Allied of New Jersey was recently successful in helping to ward off a sales tax which originally figured at 10 per cent on all tickets marked over 25 cents and then reduced to four per cent on all admissions over 10 cents.

Danville, Va., Kansas City, Spokane, Wash., and Dade City and Tampa, both in Florida, figured in other legislative affairs affecting theatres this week.

In Spokane, exhibitors are carrying their admission tax fight to the women of the State of Washington. The proposal is one of the initiative measures to go on the ballot at the November election. Trailers ask this question:

"Are you willing to pay an additional one-cent tax for each 20 cents or fraction thereof for admission to any motion picture theatre, or other place of amusement? This would be but one phase of another burdensome tax imposed on residents of the State. You are urged by the amusements managers of the State of Washington to vote 'No' on Initiative 115."

In Kansas City, the one per cent sales tax in Missouri, which became effective a year ago, has produced around $11,150,000, according to Forrest Smith, state auditor. This is close to the million-a-month average expected from the tax, and sufficient to take care of appropriations made upon it by the legislature which passed it. The money has gone into unemployment relief, old age pensions, care of mental patients and public schools.

In Dade City, Fla., a new ordinance was passed by the city council placing a license fee of $10 per day on sound trucks broadcasting music on the city streets. A clause, however, provides that sound wagons for religious and political purposes are exempt from the license fee.

Further south, at Tampa, public resentment against proposals for nuisance taxes, including a suggestion for a 10 per cent levy on theatre tickets, has resulted in a petition for a "charter election" to substitute a city manager for the present commission. As a result tax talk has subsided.

A fine of $25 was imposed this week on Fleet Robinson, manager of the Virginia theatre at Danville, Va., in Magistrate C. K. Cajter's court, upon conviction of operating the theatre on Sunday

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

One of the ladies from the nearby RCA Building departed for England on the *Queen Mary,* and thereby comes the report that the morale of the ship's staff still retains the pristine pitch of its first crossing.

Friends deluged her with flowers—she said the display gave her a pretty good idea of what her funeral would be like—and she had the bulk of them whipped off to the ship's refrigerator for future evenings on board.

Came the night, when going over the floral stock on hand, already four days old, she decided on white peonies for her dinner gown. She pinned them on, a great dramatic cluster of them, and swept to the dining salon feeling quite impressed. Later, when a distinguished and elderly, be-monocled Britisher asked her to dance, she felt the honor no more than due her.

During the dance, however, she had a premonition that all was not well. Few couples were on the floor and entirely too many eyes had somehow become focussed upon her and her partner.

She pooh-poohed the fact at first, but finally her womanly intuition came to the fore and she turned to look around. White peony petals lay behind her. With every step she took, a fresh crop floated to the floor. In her stately wake, a page, aloof and smartly attired, followed. With dignity, aplomb, and patient British air, he was carefully sweeping up the petals, as she shook them off, into a long-handled copper dustpan.

White-winging de luxe, first class.

▽

Everyone knows that Samuel Goldwyn's next picture coming up is "Dodsworth," with Mary Astor. Now Mr. Goldwyn announces he will follow that with "Love Under Fire." At about the same time Universal announced it will produce "Oh, Doctor."

▽

A closer tieup between the church and the show business is all very well, but it can be carried too far, believes Harry Hirsch, exhibitor and showman who is opening the Express burlesque theatre in Kansas City, Mo., in a few weeks.

Mr. Hirsch not long ago opened a theatre in Duluth, Minn. At the same time one of the city's best churches was acquiring a new minister, and to welcome the two, the local newspaper printed their pictures. But the nightmare of a composing-room foreman's life became a reality when the paper appeared, showing "The Reverend So-and-So, New Pastor of the Blank Church" in the checkered suit, bright tie, snappy straw hat and gleaming diamond jewelry of Mr. Hirsch, while the photograph above the caption, "Bringing Burlesque to the Lyric" showed a serious man in clerical garb.

▽

All members of theatricals, and others who have variously down through the years speculated as to the origin of the old term, "turkey shows," may now rest on the explanation of Gus Hill, pioneer showman and vaudeville producer:

"When I was a boy, some 60 years ago," writes Mr. Hill, "we used to gather talent to play holiday dates. There were few idle actors in those days, so amateurs were added.

"On those holidays everybody had turkey—even the saloons held turkey raffles, and as these were the only dates most of the amateur actors worked, they were known as turkey actors and soon the shows in which they appeared were called 'turkey shows.'"

JESSE JAMES (?) DISCOVERED!

ALFRED N. SACK, Texas motion picture exchange operator, operating Sack Amusement Enterprises, is breathlessly explaining, and so writes to *Motion Picture Herald,* that he has found an old gent down in his native Texas who, Sack swears, is actually Jesse James, notorious Missouri outlaw, and who, although generally believed to be dead these 51 years, has been in hiding all the while.

Mr. Sack spent eight hours with the 88-year-old veteran, who still wears a six-shooter at his side, and says that he is convinced that the grizzly gent's claims are genuine. Historians record that Jesse James was shot down in cold blood by his cousin, Bob Ford, on April 3, 1882, while he was supposed to have been dusting his mother's portait. But the old fellow now says that it's all a lie, explaining the myth in this fashion:

Jesse and Frank James, brothers, and their cousins, Bob Ford and the Younger boys, were members of the Quantrell gang. The James boys were quarter-breed Comanche Indians. Quantrell was a half-breed Comanche. The gang robbed banks, held up trains and stage coaches, engaged in guerilla warfare and otherwise terrorized the entire midwest. They were admittedly bad men and there was a fancy price on each.

Charley Bigelow, leader of a rival bandit gang, had committed many crimes on his own and had left evidence to indicate that it was the work of the James boys. This naturally infuriated the James gang, who then plotted the death of Bigelow as their revenge and also because they saw in it an opportunity for Jesse to escape the law and start anew.

Bigelow was decoyed into the James home by Bob Ford on the pretext of planning another bank robbery. Bigelow had never seen the James home and did not know that Ford was a member of the James clan. At the first opportunity Bob Ford shot Bigelow in the back, killing him on the spot. Jesse James was hiding in the next room, and, as prearranged, immediately changed clothes and pistols with the dead man and made his getaway.

Jesse appeared the next day at his own funeral in Kearney, Mo., disguised as a visiting minister. He heard his own eulogy—it was full of fine tributes to the many decent things he had done. He actually acted as the sixth pallbearer at his own funeral, claiming he even assisted in lowering the coffin supposedly containing his own body into the eight-foot grave just outside his own mother's window. Then James rode off into the night.

Under the assumed name of Jim Williams, Jesse remained in hiding for 51 years. In his new disguise, he roamed the entire United States, making his living as a cowhand and horse trader. Having been a singing teacher in his early respectable days, he managed to find employment in New York as an actor and a song-and-dance man. He later became a theatrical producer, and for a period enjoyed the thrills of the successful and sought-after Broadway playboy. Now—?

Terry Ramsaye has been talking a lot of late about the tall grass that towers into the skies from the Gardens of the Nations on the lower roof of the RCA Building, which stands under his window in Rockefeller Center. Not all of the vegetation in the Gardens, however, is as much on the up and up. The squash is in fine fettle, true. And the peanut vines are expected to keep the whole army of Music Hall chorus girls in salted nuts through the winter. But the corn is a problem child. "Scarey-Harry," the scaresparrow, is not only keeping the birds off the corn, but he keeps the sun off, too, and a crisis impends. Mr. Rockefeller is worried.

▽

"A real musician," observes Dave Rubinoff, "is the man who hears a coloratura soprano in a bathtub and puts his ear to the keyhole—I said his ear!"

▽

Conditions in the drouth-stricken, grasshopper-plagued middlewest, described in this department last week, are improving. The Topeka, Kan., *Daily Capital* reports a peculiar rumbling was heard in the skies the other afternoon that resembled thunder, and that even the grasshopper damage is diminishing—the "hoppers" can no longer find anything green to eat and they're leaving.

▽

George Britton, singing at Chautauqua, New York, before an audience of 7,000, in the outdoors, gaped and gasped, and gaped and gasped again when he eyed a full-grown skunk of great potentialities ambling in front of him across the stage. Mr. Britton immediately burst into "I Got Plenty of Nothing," and the skunk got up and walked away.

▽

Jimmy Durante, in Tauber's "Land Without Music," in London, plays the part of a reporter.

"Mr. Durante," London Era *observes, "should make a mighty good reporter—with a nose like that for news."*

▽

Revealing criticism of a new cabaret by Herbert Farjeon, in London: "There are profuse parades, with girls encircled in diaphanous veils to conceal the fact that they had something on underneath."

Man-bites-dog item.

▽

Nineteen-thirty-six version:

"So you are the postmaster, storekeeper, justice of the peace, undertaker, constable and theatre owner of this town?"

"Yes, sir; in fact, you might say I'm the Mussolini of Buckeye Corner."

▽

The new British film, "King of Cloves," is expected to be breath-taking.

▽

Overheard in the lobby of the Tower theatre, home of giveaways in the Bronx:

"Hello, Mrs. Katz, how are you? I haven't seen you since the last soup plate."

▽

Not one bit of rouge coloring is used on the faces of principals or extras in the all-color picture of "Romona." Too, Don Ameche and Loretta Young wear wigs in the film. They were bought from peasants of the Tyrol, where a woman is sometimes paid as much as several hundred dollars for a fine head of hair. There used to be a heavy traffic in the hair from the heads of Oriental ladies, but lately the best comes from Central Europe.

NEWSREEL MAN HELD IN SPAIN; AIDS EXECUTED

Paramount News Cameraman Jailed Following Slaying of Three Assistants by Rebel Captors; Was Seeking Shots

American newsreels have become involved yet more deeply in the bloody Spanish Civil War, with the capture by rebels of John Dored, Paramount News cameraman, and the execution of his three assistants. The incident occurred near Naval Moral in Spain, and although Mr. Dored himself escaped execution on the spot, the outcome of his seizure by the rebel forces remained in doubt until it was finally established that he had been lodged in jail at Naval Moral.

The State Department at Washington, Paramount Pictures Corporation and the American newsreels were exerting strong influences on the Spaniards to free Mr. Dored from the jeopardy of the mass executions of all prisoners who are taken by both sides in the revolt.

Private advices received by Paramount in New York on Tuesday, via Madrid, Marseilles and London, indicated that the rebels were considering releasing Mr. Dored at Barcelona, but no verification could be obtained by the corporation, either from Washington officials or American representatives in Spain.

The State Department was communicating its protest to both sides against the air bombing of the U. S. Destroyer Kane in Spanish waters last Sunday when it was asked to rescue Cameraman Dored, who had been captured in line of duty for Paramount News. His safety was still uncertain as news flashes continued to describe the mass executions by both sides of prisoners, sympathizers and hostages. He remained lodged in jail even as the loyal forces placed some of their prisoners, one of them a Spanish Catholic bishop, in the public square at Irun so that they might be targets for the rebels who were bombing the town.

Mr. Dored's dramatic capture was reported as the August 29th issue of Motion Picture Herald appeared, carrying a signed article cabled by him from Madrid, via Paramount News in New York, in which he described, directly from the front lines, how American newsreel cameramen and their assistants are receiving first-class training as newsreel war correspondents.

Mr. Dored likewise had stated that "in some respects, the trouble in Spain is very similar to the Abyssinian mess; from the cameraman's point of view, of course. The water is brackish and most of the food is poor. The Spaniards fight all over the place. One can never tell where they are likely to break out next. The Ethiopians and their ambuscades were as difficult to keep up with."

Mr. Dored reported in his article that the censorship process for the newsreels today in Spain is hardly a problem—"it's a catastrophe." He added, "There are the rebels, the leftists, the syndicalists, the anarchists and any number of smaller groups which have their various slants on life and *this* affair. What satisfies one faction is bound to displease another, so that when a cameraman attempts to find an orderly channel in which to export his film out of the country—well, it doesn't get out!"

The Paramount cameraman's seizure came, not while he was trying to smuggle film out of Spain for the screens of American exhibitors, but while he was on the march for material.

Aids Slain Pronto

Mr. Dored and his three Loyalist bodyguards had set out from Madrid seeking action pictures along the battlefront. They encountered a rebel outpost which surrounded them and executed the Loyalists on the spot, but elected to hold Mr. Dored for more extended investigation.

Mr. Dored flew into Spain from his headquarters in Vienna right after the outbreak of the Spanish revolt. He first went to Barcelona, and then to Madrid, where he made contact with the government Loyalists for covering their activities, while other Paramount staff men accompanied the rebels.

Mr. Dored's Spanish assignment was his first after a month's vacation which followed his return from Ethiopia, where he spent nearly a year covering the Italian East African campaign. His arrest by the Spanish Rebel leader, General Franco, is not the first time Dored has become involved in diplomatic incidents resulting from his work as a newsreel cameraman. A white Russian who formerly was attached to Tzar Nicholas' personal staff, Mr. Dored was seized by the Soviets ten years ago when he returned to Russia on assignment. At that time he was sentenced to death and was awaiting execution when the British embassy succeeded in bringing about his release on his promise to leave the country never to return.

Mr. Dored was awarded the National Headliner's Club medal in America this year for the most outstanding work of a foreign newsreel correspondent.

BULLETIN

John Dored, Paramount News cameraman, captured in Spain by rebels one week ago, and held prisoner while his three assistants were executed, is safe and is being escorted to Gibraltar, according to unofficial word received Wednesday by Paramount News in New York. The information, unconfirmed by the State Department at Washington, was telephoned from Paramount's London bureau. It had been received there by telephone from Bordeaux, from the pilot of one of the Paramount airplanes flying film out of Spain.

Nazi Censors Block Swiss Film Moves

Little progress is being made toward the establishment of a domestic motion picture industry in Switzerland because censorship in Germany is blocking accurate estimating of possible exportations to Germany, a report from the American consulate general in Zurich said this week.

One of the main arguments made in support of a domestic film industry is that films in the German language would have a large export market in Germany, Austria and other Teutonic countries. It is pointed out that owing to the rigorous system of censorship in Germany, export possibilities to that country cannot be gauged with any degree of accuracy. The exclusion of a Swiss film from the German market might mean its financial failure even though it were well received in other German-speaking countries, distributors felt.

Justice Department Seeks More Funds

Increased funds with which to expand its investigation activities will be asked of Congress by the Department of Justice in Washington next winter, it was learned this week as officials of the department initialed the development of their estimates for the new fiscal year.

A small increase for this purpose was given the department in its appropriations bill for the current year and became available July 1. The money is being used for the employment of additional staff men, but plans of Assistant Attorney General John Dickinson call for much greater expansion of the service.

At the department it was explained that no new anti-trust drive is contemplated, and that, with the present limited force, it is impossible to make complete investigation of all complaints. It is Mr. Dickinson's idea that every complaint received should be proved or disapproved.

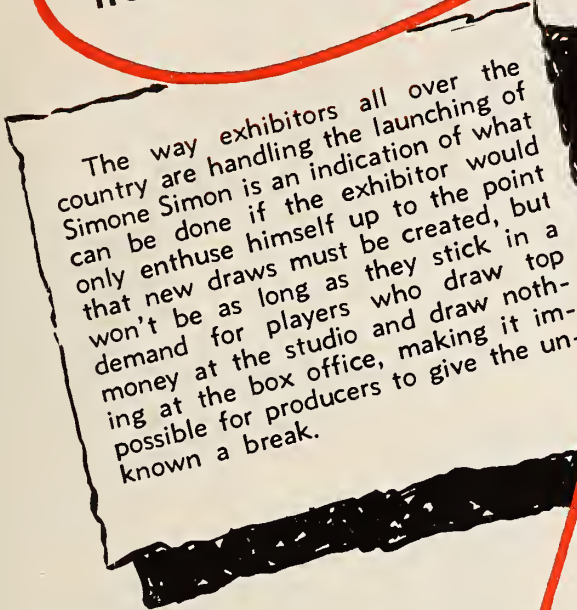
Associate Producers To Get Film Credits

Abolishing a long established screen custom which condemns assistants to labor anonymously, Samuel Goldwyn has announced that he will give screen credits to Merritt Hulburd and George Haight, his two production aides, in all pictures on which they work in the future. In accordance with the policy Mr. Hulburd, one time associate editor of the *Saturday Evening Post, and* more recently story editor for Paramount, will be billed as "associate producer" on "Dodsworth." Mr. Haight, former Broadway producer-playwright, will get similar billing on the Merle Oberon picture, "Love Under Fire."

Smith Considering Plans for Theatres

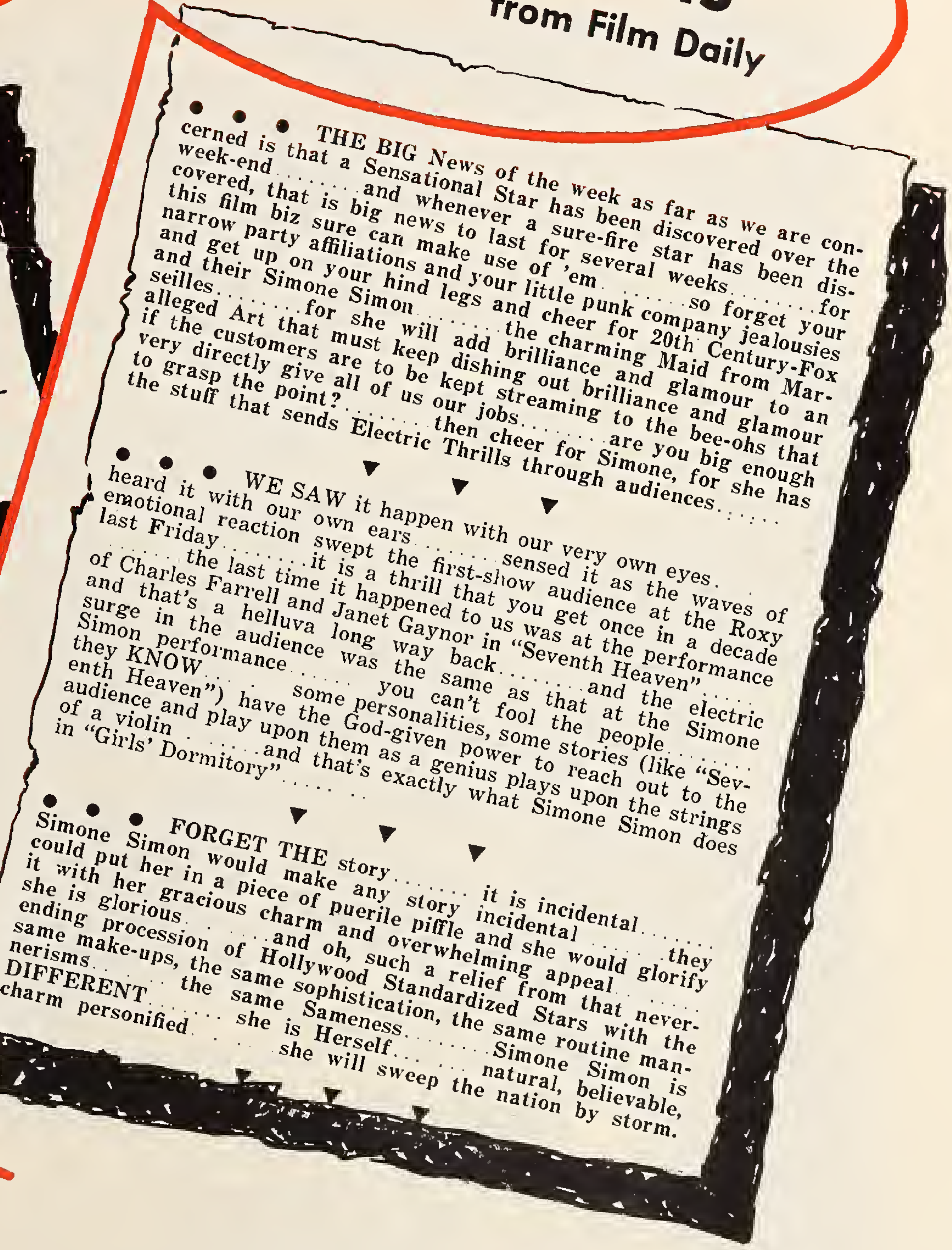
A. W. Smith, Jr., who recently resigned as eastern and Canadian sales manager for Warner Brothers, is considering several theatre deals, one of which he expects to close within the next few weeks, he declared this week. He plans to take over a small circuit and develop it.

READ THIS
from Hollywood Reporter



The way exhibitors all over the country are handling the launching of Simone Simon is an indication of what can be done if the exhibitor would only enthuse himself up to the point that new draws must be created, but won't be as long as they stick in a demand for players who draw top money at the studio and draw nothing at the box office, making it impossible for producers to give the unknown a break.

—AND THIS
from Film Daily



• • • THE BIG News of the week as far as we are concerned is that a Sensational Star has been discovered over the week-end. . . . . . . and whenever a sure-fire star has been discovered, that is big news to last for several weeks. . . . . . for this film biz sure can make use of 'em. . . . . . so forget your narrow party affiliations and your little punk company jealousies and get up on your hind legs and cheer for 20th Century-Fox and their Simone Simon. . . . . . the charming Maid from Marseilles. . . . . . for she will add brilliance and glamour to an alleged Art that must keep dishing out brilliance and glamour if the customers are to be kept streaming to the bee-ohs that very directly give all of us our jobs. . . . . . are you big enough to grasp the point?. . . . . . then cheer for Simone, for she has the stuff that sends Electric Thrills through audiences. . . . .

▼ ▼ ▼

• • • WE SAW it happen with our very own eyes. . . heard it with our own ears. . . . . . sensed it as the waves of emotional reaction swept the first-show audience at the Roxy last Friday. . . . . . it is a thrill that you get once in a decade. . . . . . the last time it happened to us was at the performance of Charles Farrell and Janet Gaynor in "Seventh Heaven". . . . and that's a helluva long way back. . . . . . and the electric surge in the audience was the same as that at the Simone Simon performance. . . . . you can't fool the people. . . . . . they KNOW. . . . . . some personalities, some stories (like "Seventh Heaven") have the God-given power to reach out to the audience and play upon them as a genius plays upon the strings of a violin. . . . . and that's exactly what Simone Simon does in "Girls' Dormitory". . . . . .

▼ ▼ ▼

• • • FORGET THE story. . . . . . it is incidental. . . . . . Simone Simon would make any story incidental. . . . . they could put her in a piece of puerile piffle and she would glorify it with her gracious charm and overwhelming appeal. . . . . she is glorious. . . . . . and oh, such a relief from that never-ending procession of Hollywood Standardized Stars with the same make-ups, the same sophistication, the same routine mannerisms. . . . . . the same Sameness. . . . . . Simone Simon is DIFFERENT. . . . . . she is Herself. . . . . natural, believable, charm personified. . . . she will sweep the nation by storm.

▼ ▼ ▼

Then

LOOK WHAT A REAL PERSONALITY CAMPAIGN CAN DO!

(See next two pages . . .)

SIMONE SIMON BLASTS
IN "TICKET-A-SECOND" BOXOFFICE

"HE ROXY'S
RE POLICY"

Starts TOMORROW

Daringly different drama of ecstatic young love awakened by the first kiss . . . introducing the most distinct and exciting new personality in years, SIMONE SIMON ...warm, refreshing, vital ...whose strange beauty and magnetic appeal mark her as The Star Discovery of 1936!

SIMONE SIMON in GIRLS' DORMITORY

PREVIEW
Come at 9 p. m
plus Complete

SIMONE SIMON in
"GIRLS' DORMITORY"
NOVIS & REVUE
XY
SIM
BIG
The star discovery of 1936
SIMONE SIMON
A dramatic different emotional romance
"GIRLS' DORMITORY"
with
HERBERT MARSHALL
RUTH CHATTERTON
a DARRYL ZANUCK Production
a 20th Century-Fox Picture

HERBERT MARSHALL · RUTH CHATTERTON

in

GIRLS' DORMITORY

Introducing the star discovery of 1936..!

SIMONE SIMON

(Pronounced See-MOAN—See-MOAN)

CONSTANCE COLLIER • J. EDWARD BROMBERG
DIXIE DUNBAR • JOHN QUALEN
SHIRLEY DEANE
DIRECTED BY IRVING CUMMINGS
Associate Producer Raymond Griffith
DARRYL F. ZANUCK in Charge of Production
Screen play by Gene Markey. From a play by Ladislaus Fodor.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

ALL ROXY RECORDS!

STAMPEDE—DESPITE PRICE RAISE!

Six cashiers working like mad! 3840 admissions in first hour (*better* than ticket-a-second)! All-time record-breaking Friday take nearly doubled on *both* Saturday and Sunday (new record *each* day)! Three-day gross $6,000 ahead of previous high! Audiences wild over Simon! N.Y. Times sounds critics' keynote: "Simone Simon has become a star of the first magnitude!" HOLD OVER SET!

SIMONE SIMON
GIRLS' DORM
DONALD NOVIS IN PERSON
SIMONE SIMON
HERBERT MARSHALL
SIMONE SIMON
SIMONE SIMON
SIMONE SIMON
SIMONE SIMON
SIMONE SIMON
SIMONE SIMON
Movie LAND
SIMONE SIMON

A PROPHECY COME TRUE!

(This ad appeared in the trade papers of *July 6th*)

HERE'S WHAT SHE'LL MEAN TO YOU!

(Start building her now!)

BOX OFFICE CHAMPIONS for JULY

San Francisco: A W. S. Van Dyke production, produced by John Emerson and Bernard H. Hyman. Screen play by Anita Loos. From the story by Robert Hopkins. Musical direction, Herbert Stothart. Song "San Francisco" by Gus Kahn, Bronislau Kaper and Walter Jurmann. Song "Would You" by Nacio Herb Brown and Arthur Freed. Dances staged by Val Raset. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Harry McAfee, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Operatic sequences staged by William von Wymetal. Montage sequences by John Hoffman. Film editor, Tom Held. Assistant director, Joe Newman. Cast: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Jessie Ralph, Ted Healy, Shirley Ross, Margaret Irving, Harold Huber, Edgar Kennedy, Al Shean, William Ricciardi, Kenneth Harlan, Roger Imhof, Charles Judells, Russell Simpson, Bert Roach, Warren B. Hymer. Released June 26, 1936.

Poor Little Rich Girl: Associate producer, B. G. DeSylva. Directed by Irving Cummings. Screen play by Sam Hellman, Gladys Lehman and Harry Tugend. Suggested by the stories of Eleanor Gates and Ralph Spence. Music and lyrics by Mack Gordon and Harry Revel. Dances staged by Jack Haskell and Ralph Cooper. Photographed by John Seitz. Art director, William Darling. Associate, Rudolph Sternad. Settings by Thomas Little. Assistant director, Booth McCracken. Film editor, Jack Murray. Costumes by Gwen Wakeling. Sound, S. C. Chapman, Roger Heman. Musical direction, Louis Silvers. Musical adaptation, Cyril J. Mockridge. Cast: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen, Sara Haden, Jane Darwell, Claude Gillingwater, Paul Stanton, Henry Armetta, Charles Coleman, Arthur Hoyt, John Kelly, John Wray, Tyler Brooke, Mathilde Comont. Released July 24, 1936.

The Green Pastures: A fable by Marc Connelly, suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam an' His Chillun." Directed by Marc Connelly and William Keighley. Supervisor, Henry Blanke. Photographed by Hal Mohr. Art director, Allen Saalburg and Stanley Fleischer. Film editor, George Amy. Special photographic effects by Fred Jackman. Assistant director, Sherry Shourds. With the Hall Johnson Choir. Choral music arranged and conducted by Hall Johnson. Cast: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson, George Reed, Abraham Gleaves, Myrtle Anderson. Released August 1, 1936.

SAN FRANCISCO MGM

THE GREAT ZIEGFELD MGM

The Great Ziegfeld: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Musical direction by Arthur Lange. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger and Harriet Hoctor.

POOR LITTLE RICH GIRL 20th Century - Fox

THE GREEN PASTURES Warner Brothers

POPPY Paramount

IT'S LOVE AGAIN Gaumont - British

Poppy: Produced by William LeBaron. Associate producer, Paul Jones. Directed by A. Edward Sutherland. Assistant director, Richard Harlan. Based on a play by Dorothy Donnelly. Screen play by Waldemar Young and Virginia Van Upp. Sound, Earl S. Hayman. Film editor, Stuart Heisler. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by William Mellor. Cast: W. C. Fields, Rochelle Hudson, Richard Cromwell, Catherine Doucet, Lynn Overman, Granville Bates, Maude Eburne, Bill Wolfe, Adrian Morris. Released June 19.

It's Love Again: Directed by Victor Saville. Scenario by Marion Dix. Screen play by Marion Dix and Lesser Samuels. Additional dialogue by Austin Melford. Edited by Al Barnes. Art director, A. Junge. Musical score by Louis Levy and Bretton Byrd. Music and lyrics by Sam Coslow and Henry Woods. Recorded by A. C. O'Donoghue. Photographed by Glen MacWilliams. Dance arrangements by Buddy Bradley. Cast: Jessie Matthews, Robert Young, Sonnie Hale, Ernest Milton, Robb Wilton, Sara Allgood, Cyril Wells, Warren Jenkins, David Horne. Released May 30.

Circuit Celebrates 40 Years in Exhibition

Harris Amusement Co. Marks Its Beginning in 1896

The Harris Amusement Company, one of Pennsylvania's larger circuits, this month marks the 40th year since the late Senator John P. Harris, founder of the company, opened a "theatorium" in connection with the Harris Musee in McKeesport, Pa. The theatre, one of the first in the United States, marked the beginning of a long career in the motion picture industry during which the company under Senator Harris pioneered in the field with the opening of the first house devoted entirely to motion pictures, built up a strong circuit of theatres throughout the state, sold out all but a few holdings to the large interests in 1930, and then regained a place among leading exhibitors by building up the present business.

The anniversary was inaugurated this week with an exposition and entertainment at the Duquesne Garden, Pittsburgh. Early equipment, a replica of the first nickelodeon, and demonstrations of modern scientific achievements in the motion picture and theatre fields were featured at the exposition which opened the celebration, and during the month each theatre in the circuit will stage special programs. The Harris family has remained in control of the company, and Senator Frank J. Harris is the present head.

The founder had been identified with the amusement business for many years but it was not until 1896 that he finally obtained a theatre of his own. Early in that year he considered opening a motion picture and vaudeville theatre in connection with a Curio Hall, and the early files of the Kinetoscope Company contain a letter written by him on February 27, 1896, inquiring about a screen machine.

In September of that year the Harris Musee theatre opened at Locust and Jerome Streets in McKeesport, a site now occupied by the Dander Hotel. On one side of the 80-foot structure, Senator Harris installed the Curio Hall, in which he exhibited freaks of nature, Belgian glass blowers and other novelties. On the other side was the theatre, on the stage of which vaudeville acts and motion pictures were shown. Every Friday night was devoted to amateur productions.

The founder and his father also operated the World's Museum on Pittsburgh's north side, the Harris Museum on Fifth avenue, and other enterprises following the success of the parent show place in McKeesport. In 1905, Senator Harris opened the theatre which started the nickelodeon wave in a vacant store on the present site of Frank & Seder's department store in Pittsburgh.

The First Nickelodeon

Eugene Connolly, vice-president of the Harris Amusement Company, describes the historic theatre as "a remodeled storeroom, the remodeling being chiefly in the installation of a white sheet, some chairs taken from the old Grand Opera House to give a total seating capacity of 96, a crude, squeaky phonograph, a lot of stucco, some garishly painted burlap, and a myriad of incandescent lamps." The initial offering was a double feature program consisting in "Poor, But Honest" and "Baffled Burglar." The complete running time was 20 minutes.

The house opened the day before Thanksgiving, 1905, and the first day's receipts were $22.50. The box office gross the next day was $76, and after two weeks the theatre went on a daily schedule of showings from 8 A.M. to midnight, realizing a reputed profit of $1,000 a week. A bronze plaque commemorating the opening of the theatre has been placed on the site by the Pennsylvania Historical Society.

The success of the project resulted in the opening of similar "store shows" and nickelodeons throughout the country.

On April 19, 1930, the Harris Amusement Company disposed of most of their interests to Warner Brothers, retaining only a few theatres. But in 1933, members of the family started to build up a new circuit.

Staff Has Many Veterans

Four members of the family have guided the destinies of the company during its long career. Beside the founder, the late Senator John P. Harris, who was the first president, these were the late Dennis A. Harris; John H. Harris, son of the founder, and Senator Frank J. Harris, now the president.

Numerous veterans are included among the present employes of the company. Jerry Alvin, stage manager of the Alvin theatre, has been in the service for almost 45 years, having been associated with the late John Harris, Sr., father of the late Senator John P. Harris, in operating amusement parks prior to the opening of the first museum. George S. Harrison, treasurer of the company, joined the staff as a bookkeeper about 40 years ago. John O. Hooley, now manager of the Liberty in East Liberty, Pa., is completing his 25th year with the company.

Eugene Connolly, vice-president, has served the company in the capacities of publicity director, general manager, treasurer and president for more than 35 years. James G. Balmer, district manager in charge of all theatre operations, got his start in showbusiness with Harry Davis, the Harris partner, 32 years ago. Harry Seegal, recently named manager of the Strand in Youngstown, Ohio, started with the organization as an usher at the old Harris theatre in Pittsburgh

W. L. Peacock, manager of the St. Mary's, has been with the company for 12 years, and John Morin, manager of the Palace, Pittsburgh, also boasts of 12 years of service. Some of the original crew of the first nickelodeon, are still employed in Pittsburgh theatres. They include Francis Levenson Carey, Roger McKelvey, Abe Davis and William McIver.

Paramount Raises 1936-37 Schedule To 75 Pictures

The new management at Paramount under Barney Balaban, president, and Adolph Zukor, in charge of production, is extending its 1936-37 schedule to include 75 features. As the producer of the largest schedule of product in the industry, the company now announces that this season it is adopting the unit system of production and is turning to the outdoors for many of its leading pictures.

To bring about the increase, it has added to the regular list a number of producers to make pictures independently for Paramount release. Included in this group are Frank Lloyd, Cecil B. DeMille, B. P. Schulberg, Emanuel Cohen, Ernst Lubitsch, King Vidor, Richard A. Rowland, Leo McCarey and Wesley Ruggles.

Major films from these will be released along with the output from Paramount's regular producers, among whom are Benjamin Glazer, A. M. Botsford, Lewis E. Gensler, Arthur E. Hornblow, Jr., Henry Henigson, Harold Hurley, E. Lloyd Sheldon and Harlan Thompson.

Opening the season will be the Gary Cooper-Madeleine Carroll picture, "The General Died at Dawn," which Lewis Milestone directed from the screen play of Clifford Odets. Following this will be the first of the outdoor pictures, King Vidor's "The Texas Rangers," with Fred MacMurray, Jack Oakie, Jean Parker, Lloyd Nolan and others.

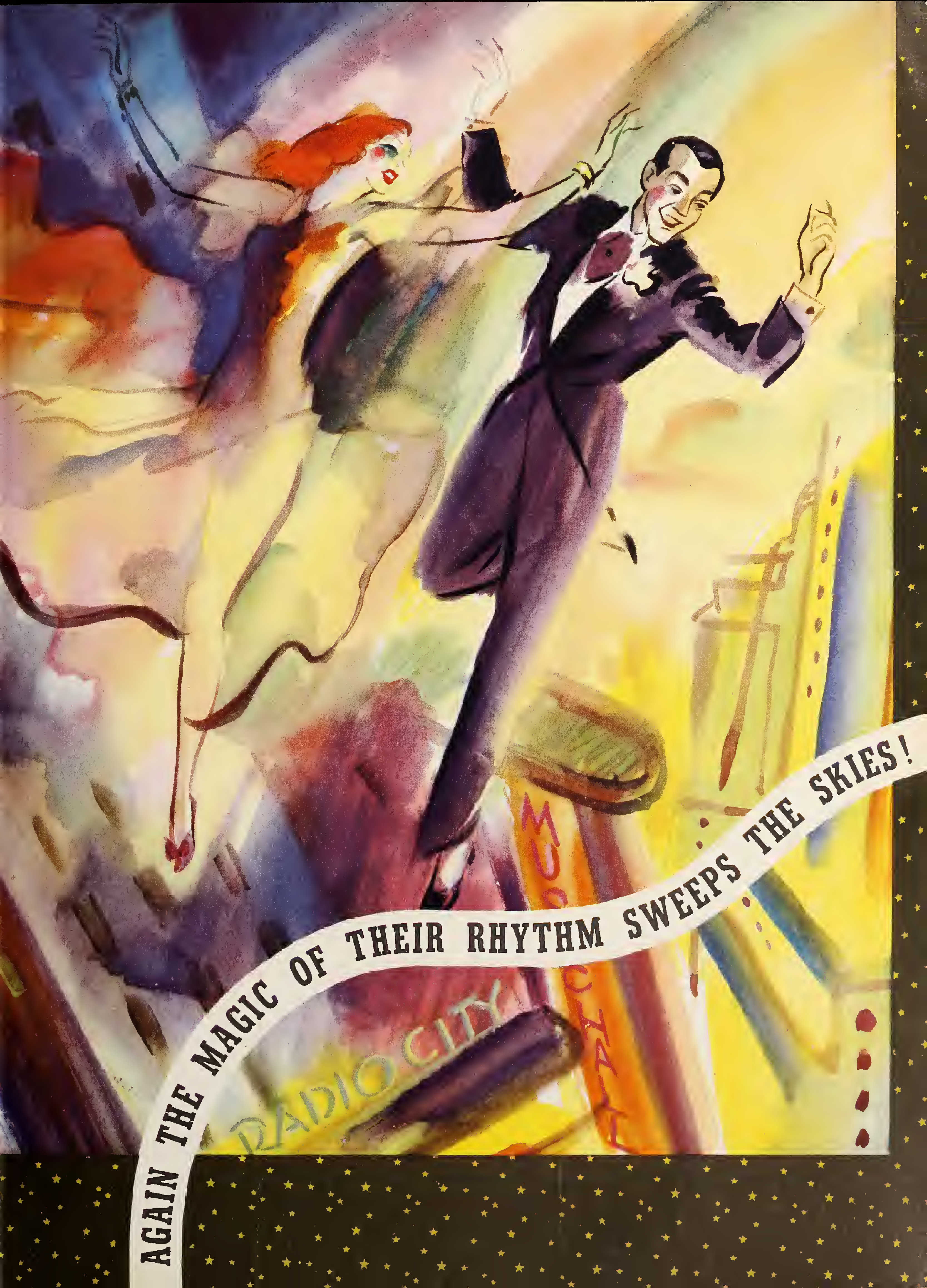
In addition to this list of producers, Paramount now has under contract 78 players, 14 directors and 60 writers, all of whom are currently assigned to a full year of work.

Adolph Zukor, chairman of the board of Paramount, who now is in active charge of the Hollywood studio, is due to arrive in New York on private business. He will return to Hollywood within 10 days. Mr. Zukor's trip is required to settle several private affairs before returning to the coast to establish himself in Hollywood for an extended stay.

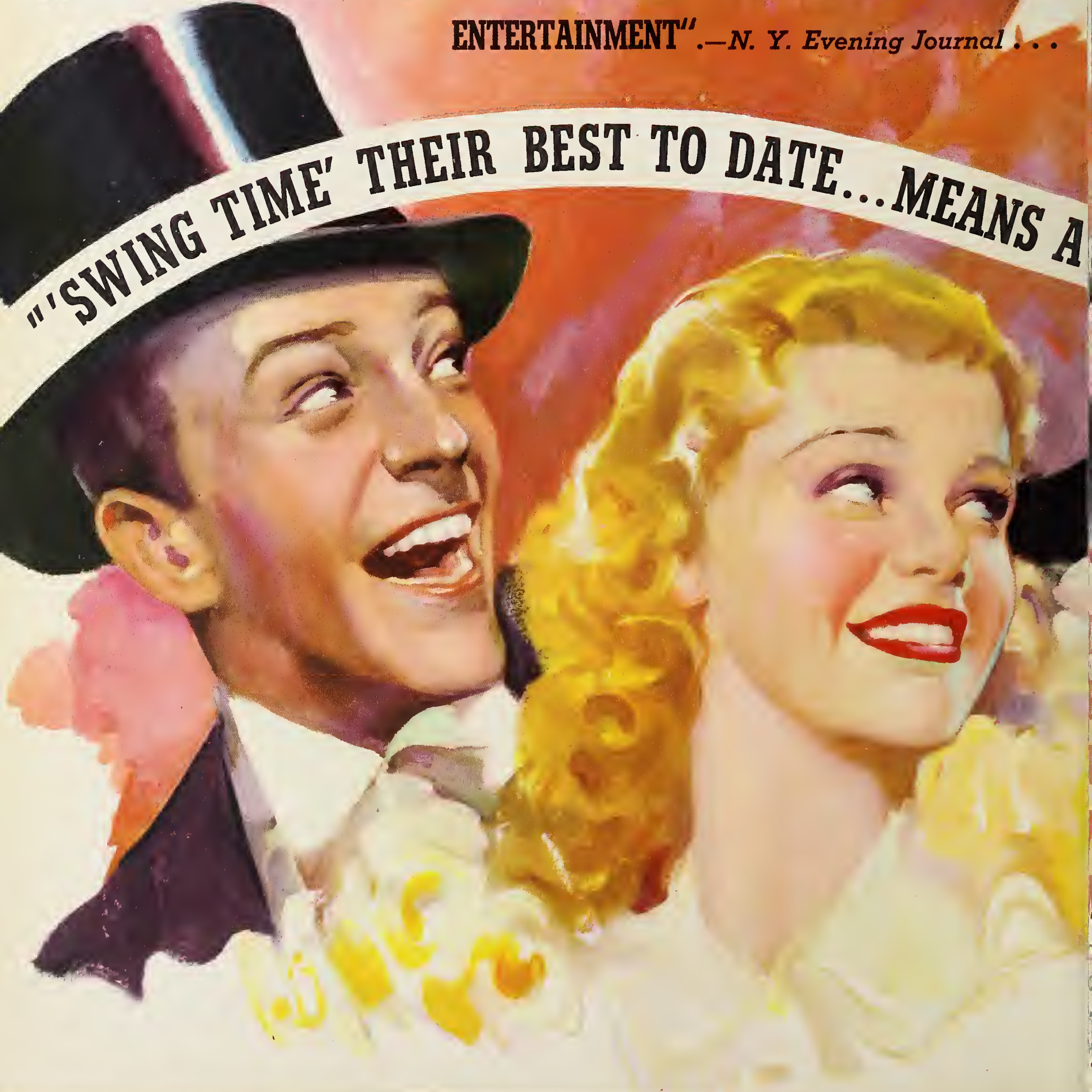
Henry Herzbrun, general manager of Paramount production, arrived in New York last Friday morning, for a series of conferences with President Barney Balaban and other home office executives.

Mel Shauer, associate producer for Paramount, temporarily will double his duties to take charge of the reorganization of personnel of the studio talent department, according to a statement which pointed out that "stress will be laid on finding, training and development of new talent and the upbuilding of boxoffice value of present contract players." Fred Schuessler will remain as casting director of the studio.

Mr. Shauer, who was formerly in charge of talent before being appointed a production associate, will continue his preparations to film two pictures now in his charge, "This Way Please" and "Every Day's a Holiday."


AGAIN THE MAGIC OF THEIR RHYTHM SWEEPS THE SKIES!
RADIO CITY
MUSIC HALL

"FAST AS 'TOP HAT', MELODIOUS AS 'ROBERTA', AND FUNNIER THAN ANY OF THEIR PRECEDING FILMS".—*N. Y. Daily News* . . . "ANOTHER HIT FOR ASTAIRE-ROGERS"—*N. Y. Daily Mirror* . . . "A JOY BOTH TO HEAR AND TO SEE".—*N. Y. American* . . . "DANCING AND SINGING AT THE VERY TOP OF THEIR SUPERLATIVE FORM".—*N. Y. Herald Tribune* . . . "THAT WAS NO RIOT OUTSIDE THE MUSIC HALL YESTERDAY, IT WAS MERELY THE POPULACE STORMING THE MUSIC HALL".—*N. Y. Times* . . . "IT'S JUST PLAIN SWELL ENTERTAINMENT".—*N. Y. Evening Journal* . . .


"'SWING TIME' THEIR BEST TO DATE...MEANS A

"THE TOWN'S TOP PICTURE".—*N. Y. World-Telegram* . . . "NEW YORK RESPONDED TO 'SWING TIME' BY CROWDING THE HUGE MUSIC HALL". —*N. Y. Sun* . . . "ABSOLUTELY, POSITIVELY A SMASH HIT!" —*N. Y. Post* . . . "SURE-FIRE . . ACE PRODUCTION" . . . *Film Daily* . . . . "MEANS ANOTHER GOLDEN SHOWER AT ALL BOX-OFFICES".—*Hollywood Reporter* . . . "SETS A NEW PAR FOR ASTAIRE-ROGERS".—*Daily Variety*

GOLDEN BOOM AT THE BOX-OFFICE" . . . M. P. DAILY

"SWING TIME" IS THE MOST SENSATIONAL SUCCESS RADIO CITY MUSIC HALL EVER PLAYED! WITHOUT BENEFIT OF HOLIDAY PLAYING TIME OR PRICES, IT IS RUNNING NECK AND NECK, IN MONEY AND ATTENDANCE, WITH THE ALL-TIME RECORD-BREAKER, "TOP HAT", WHICH PLAYED LABOR DAY WEEK LAST YEAR!

To the more than one hundred theatres that are opening this week and playing over Labor Day we say: Open your doors earlier . . . Run your shows later . . . Keep your books open for extended engagements . . . and advertise as you have never advertised before . . . You can write your own box-office ticket for this show!

FRED ASTAIRE ★ GINGER ROGERS

IN

SWING TIME

with

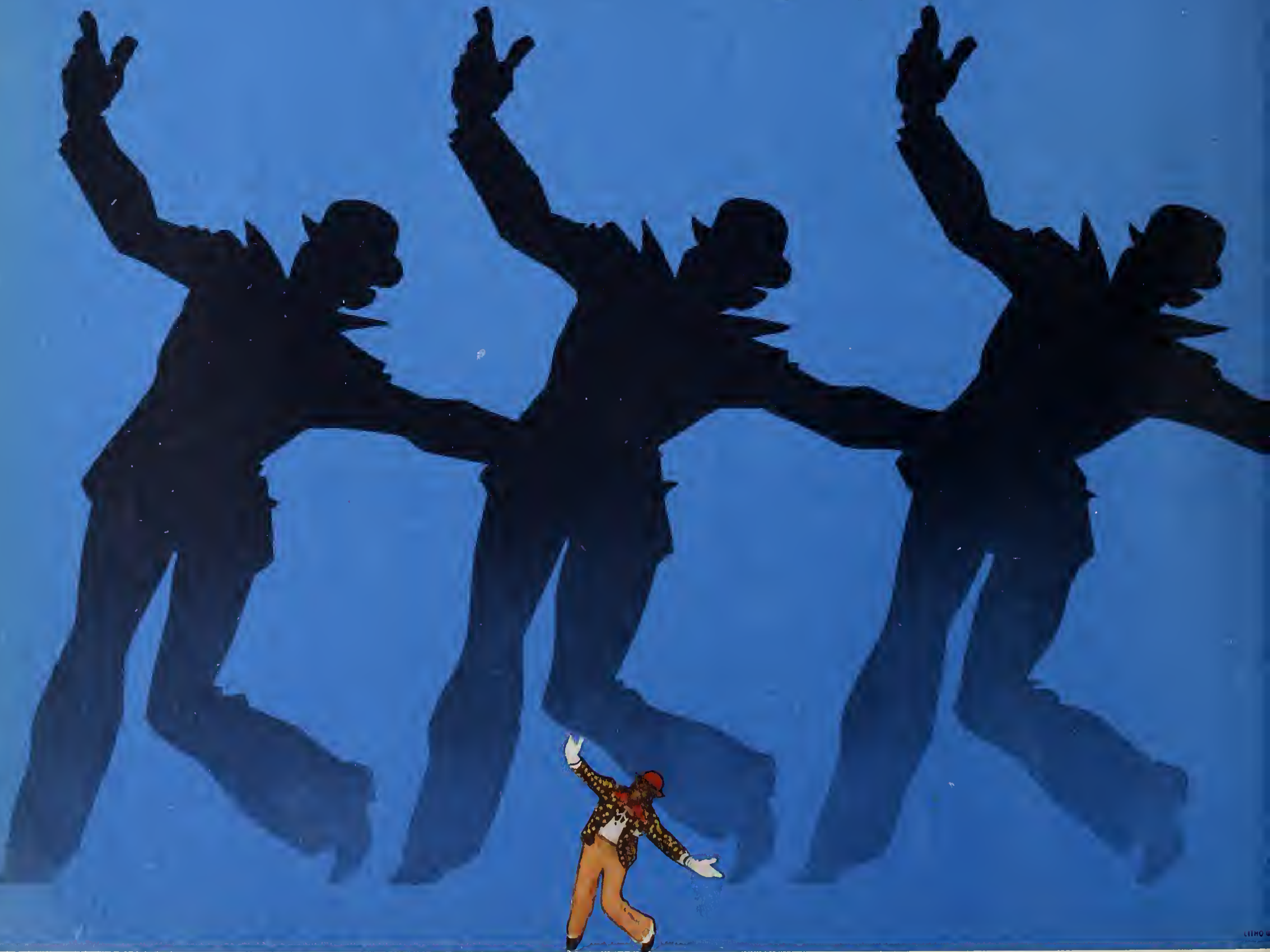
VICTOR MOORE ★ HELEN BRODERICK ★ ERIC BLORE

BETTY FURNESS ★ GEORGES METAXA

MUSIC BY JEROME KERN · Lyrics by Dorothy Fields

DIRECTED BY GEORGE STEVENS · A PANDRO S. BERMAN PRODUCTION

RKO RADIO PICTURE



THEY'LL TINGLE AND GASP AT FRED'S SENSATIONAL SHADOW DANCE IN THE GREAT "BOJANGLES OF HARLEM" NUMBER, WITH FRED IN BLACKFAC

WASHINGTON ELITE GOES TO SEE ANDY JACKSON'S "GORGEOUS HUSSY"

Premiere of MGM's Recreation of the Career of Peggy O'Neal a Gala Show Inside and Outside Theatre

[Because "The Gorgeous Hussy" impinges on affairs of state, Metro-Goldwyn-Mayer saw fit to preview their new Samuel Hopkins Adams play in Washington, inviting figures in the Capital's political life, diplomatic corps and newspaper writers, winning sponsorship of the White House Correspondents' Association for the event. Accordingly, MOTION PICTURE HERALD *assigned its Washington political correspondent, Mr. Francis L. Burt, to report at first hand on this "Hollywood premiere" for Washington's elite, staged with all of the arc light paraphernalia and appurtenances within the shadow of the dome of the national government.]*

by FRANCIS L. BURT
Washington Correspondent

Diplomats, statesmen, society leaders, newspapermen and thousands of the uninvited turned out *en masse* in Washington on August 27th to insure the gorgeousness of the world premiere and international press review of the MGM production of "The Gorgeous Hussy."

Literally stopping traffic on F street in front of Loew's Palace theatre, the uninvited resisted the earnest efforts of a detail of police to keep the way clear for the invited, who consisted of the cream of such society as had been able to withstand the heat of the National Capital.

All the appurtenances of a premiere were furnished—spotlights, still and sound cameras, flowers, and even a radio broadcast—to insure the success of the event, the success of which had already been insured when the White House Correspondents' Association, consisting of the newspapermen who "cover" the White House, accepted sponsorship of the affair.

Not since the formal opening of the Fox Theatre (now Loew's Capitol) nearly a decade ago, by the National Press Club, has Washington been treated to a theatrical event of such magnitude as was arranged for the glamorous story of Peggy O'Neal, laid in the Washington of a century ago, vestiges of which still remain.

Curious Hamper the Elect

Lured by the certainty that, even though President Roosevelt and many high Administration officials were absent from the city, there would yet be a plethora of celebrities to be seen, a crowd started gathering in front of the theatre long before the first arrivals could be expected, and by the time the picture was started on its first showing, the street was crowded from curb to curb, practically tying up all traffic.

So dense was the mass at the main entrance of the theatre that many of the invited guests were unable to make the "parade ground" before the cameras, and they were admitted by the side entrances.

Beneath the marquee, which was draped with the flags of all nations in honor of foreign diplomats who had been invited to attend, Maybelle Jennings and Warren Sweeney of Station WJSV, gave a half-hour broadcast of the affair, with Miss Jennings dragging to the microphone everybody of importance that she could reach. Unfortunately, most of the guests were mike-shy, and aside from Senator Robert Reynolds, of North Carolina, who fears nothing since he was robbed by Mexican bandits a fortnight ago on the newly-dedicated highway to Mexico City, most of the "orators" were newspapermen and displayed the well-known newspaperman's aversion to limelight and public speaking.

Speakers Mostly Writers

Nevertheless, Miss Jennings, herself a former newspaperwoman, induced a number of well-known writers to say a few words, including "Bob" Considine, Hollywood scenario writer and now sports writer on the Washington *Herald;* Miss Betty Hines, drama critic on the same paper; Nelson Bell, critic on the Washington *Post;* George Durno of the White House staff of International News Service; Shirley Povich, sports writer on the Washington *Star;* Robert Phillips of the same paper, and J. Fred Essary of the Baltimore *Sun.*

Others making brief appearances at the microphone included Walter Trohan of the Chicago Tribune News Service and president of the White House Correspondents' Association; Percy Crosby, creator of the "Skippy" cartoon strip; and "Bob" Hall, vaudeville entertainer, who gave his impressions of the gathering in rhyme.

Those Who Were Invited

Among the invited guests were Mrs. Virginia Woodhall, grandniece of Andrew Jackson, whose administration as President was swayed repeatedly by the then celebrated Peggy O'Neal; and another niece, Miss Elizabeth Jackson, and also other members of the family, together with descendants of Senator John Randolph, a leading figure in Jackson's administration.

Clarence Brown, who directed the picture, and Joseph Mankiewicz, producer, were on hand, having flown to Washington from Hollywood. Also in attendance were Nicholas M. Schenck, Don McElwaine, Howard Dietz, Howard Strickling, Oscar Doob, Clarence Brown, Joseph Manciewicz, Walter Winchell and Bernard Sobol.

Practically every newspaper syndicate and magazine represented in Washington had its correspondents among the guests. Others who attended were: Ambassador Troyanowsky of Russia, George Henry Payne of the Federal Communications Commission, Mrs. John J. Payette, Guy Wonders and Mrs. Wonders, Charles West, under-secretary of the Interior; Julian Brylawski and Mrs. Brylawski; Nate Golden and Mrs. Golden of the Motion Picture Bureau of the Department of Commerce; Harry H. Woodring, acting Secretary of War; H. C. Mortee and John Martin, State Department; J. B. Chevalier, charge d'affairs of Panama; Admiral and Mrs. William Standley, the former acting Secretary of the Navy; Edwin A. Halsey, secretary of the Senate; and Dr. Elwood W. Seal, corporation counsel.

Others present were the Spanish Ambassador and Senora de Calderon; the Cuban Ambassador, Dr. Enrique Patterson; Eugene Vidal of the Bureau of Air Commerce; Ralp William Close, minister of the Union of South Africa; the Mr. Dimitriu, assistant financial counselor of the Rumanian legation, and Mrs. Dimitriu.

Laid in Washington, with one of the Democratic party's famous leaders and one of the most famous women who ever graced the national capital (of whom old-timers who heard tales from their fathers still talk) as leading characters, "The Gorgeous Hussy" naturally rated enthusiastic reviews in the local papers, but those who saw the show agreed that the reviews were not unduly generous or their authors swayed by their own recollections of that "old" Washington which was not wiped out until after the World War.

The house where Peggy O'Neal lived still stands; her grave in an old Georgetown cemetery may still be seen. The White House room where Andrew Jackson's cabinet met still exists; the Capitol is the same Capitol, but with a dome. Where the Senate then met, the Supreme Court sat for many years, and the room has been set aside to show visitors. Naturally the picture had much appeal for those who knew the Washington that was.

The play itself of course showed a Peggy who was somewhat more circumspect than the tales still traveling around the National Capital and the more frank histories of her period portray her. But she was enough of the Peggy as Washington knew her to receive the plaudits of the audience as she was depicted by Joan Crawford.

Lionel Barrymore's *Andrew Jackson,* Melvyn Douglas' *Senator Randolph,* Franchot Tone and James Stewart all came in for the plaudits of an audience far more critical than will be found in the average theatre.

As a picture, "The Gorgeous Hussy" is gorgeous; as a show, its premiere, backed up by intensive publicity work which made the editor of practically every paper in the country aware of it, was a knockout. Washington, where you fall over diplomats at every event and brush against government officials in every night club, is too blasé to take kindly to "hooraw," but it went for "the hussy" in a big way.

["The Gorgeous Hussy" is reviewed by Milton Watt, member of the Herald's Hollywood staff, on page 41.]

"THE GAY DESPERADO" IS

by GUS McCARTHY
in Hollywood

ALTHOUGH the principal role is portrayed by Nino Martini, a star of grand opera and the concert stage, not to mention the radio microphone and a previous picture, "The Gay Desperado," Pickford-Lasky production for United Artists, may not be completely described as a musical production. And although Leo Carillo contributes to it one of his rousing characterizations of a bad man from south of the Rio Grande, with the story affording plenty of outlet for his versatile villainy, neither is melodrama quite the adequate word for it. It is melodrama set to music, and music set to melodrama, and to those who have been permitted to inspect the rushes the production appears to promise an exceptionally congenial combining of the better elements of each.

"The Gay Desperado" is an original story by Leo Birinski, who is to be remembered for his writing connection with "Stamboul Quest," "Song of Songs" and "Mata Hari." The screen play is by Wallace Smith, one-time newspaper artist and illustrator specializing in Mexican subjects, later employed by Douglas Fairbanks to give a dash of authenticity to his "Mark of Zorro," since then a scenarist of rank and an accredited authority on subjects in kind.

Direction is by Rouben Mamoulian, who got himself identified with upper case Art by producing "Porgy" for the stage and went on from there to direct "Kongai," "Farewell to Arms," "Applause," "City Streets," "Love Me Tonight," "Queen Christina," "Becky Sharp" and other aesthetically underscored items for the screen. This story gives him ample range for the exercise of his somewhat specialized talent, which aims primarily at harmonious blending of eye and ear entertainment, a subject on which he is given to discoursing at length and with fervor. Here he has the Martini voice and the Mexican setting with which to work out his effects. Here, too, he has the swift pace of melodramatic action and the calm of musical and romantic interlude to alternate, contrast and by other means combine for screen value. What he did with melodrama in "Dr. Jekyll and Mr. Hyde" is history.

The story concerns a band of Mexican desperados led by Mr. Carrillo, who possesses a knowledge of modern gangster methods and a natural love of music. He makes prisoners of Mr. Martini, who becomes the minstrel member of his outfit, and Ida Lupino and James Blakely, whom he holds for ransom. Stanley Fields, an American gangster, attempts to double cross the bandit chieftain, with resultant gunfire. Romance, arrest and other factors complicate the story, in the course of which, if there is no substantial curtailment of the picture in cutting, Mr. Martini will sing "Celeste Aida," "The World Is Mine," "Adios Mi Tierra," an original, "Cielita Lindo," "Lamento Gitano" and "Estrellita."

Players of other principal roles are Harold Huber, Mischa Auer, Adrian Rosley,

MELODRAMA SET TO MUSIC

. . . . . A HERALD PICTORIAL PREVIEW IN ADVANCE STILLS

Paul Hurst, Alan Garcia, Michael Misaroff and Frank Puglia, to name a few. The cast runs to numbers.

Advance stills, reproduced herewith, give an idea of the manner in which the picture is being produced. It is clear that there is to be no dearth of action, and it is likewise clear that high tension episodes are to be staged for artistic as well as dramatic effect. Key to the manner in which music and melodrama are to be combined is given by the still presented at top and left of the opposite page.

It has been said that melodrama never loses its box office value. Of late a parallel truism pertaining to music has been sustained by performance. "The Gay Desperado" has combined them, the box office will decide how well.

International Cinematographic Institute Objectives Outlined

Activities of Enterprise Pertain to Past, Present and Future of Screen

by DARIO SABATELLO
in Rome

In Rome, on the grounds of the beautiful Villa Torlonia, the residence of Il Duce, there is a building which houses one of the most interesting motion picture developments of our day, the International Cinematographic Institute. Founded by the League of Nations in 1928, this institute, as its name implies, attempts to better the standard of educational films as well as to exercise a unifying influence throughout the world. Trying to develop the use of small size films, and to conceive of films not only in terms of amusement value, but also in terms of scientific and artistic value, is at once an idealistic project and a long, hard road.

The machinery which Dr. De Feo, a pioneer and now the dynamic director of this institute, has set up has proven itself to be most effective and productive. Although the Italian government was the most important sponsor of the Institute, only with the aid and cooperation of the affiliated nations and the intellects which they offered could Dr. De Feo have realized this fine work.

Duties Are Abolished

The steps which have been taken by the Institute, both in the creative and research fields, are as follows:

As the result of four years' work, a convention was held in 1932 which decided to abolish the imposing of any kind of duty or limitation upon any film of an educational nature. This convention, which was attended by 29 nations, France, Italy, United States, England, etc., gave to the I.C.E. the power of judging films as to whether or not they were "educational." Consequently the I.C.E. catalogues these films.

After several lesser conferences, in April, 1934, the I.C.E. held in Rome the first International Congress of Educational and Instructive films, which was attended by 68 delegates representing 40 nations and was formally opened by Il Duce with a speech from the Capitoline hill. Two conferences resulting from this Congress standardized the 16 mm sound film (which took on the name of *Standard I.C.E.*) which eliminated the difficulties arising from the use of various sizes.

In August, 1932, the I.C.E. organized, in collaboration with the Biannale of Venice, the first International Motion Picture Exhibition, which since then has become annual and is one of the most important of such exhibitions in the world. Here, each year, the Mussolini Gold Cup is offered to the finest film. Last year *Anna Karenina* won this trophy.

Of the scientific accomplishments of the I.C.E., perhaps the most important is the work that they have done in television and the interest which they have in its future. By gathering from all parts of the world all the known data on television, the I.C.E. has established a source library which may be the finest in existence. Twice a month a chronicle on this subject is printed. In collaboration with other Italian technical laboratories, the I.C.E. is experimenting with the use of short wave in television of 60 to 90 meters.

Built Vast Library

The I.C.E. receives more than 500 movie publications from 54 countries, and has built up a library of more than 2,000 books on the movies.

During the past three years, the I.C.E. has been compiling an enclcyopedia of motion pictures from their first days until the present in all their various aspects. This work contains 3,000 articles written by the greatest connoisseurs in the world, many of which are American. This compilation, with its important articles and unique graphic documentation (more than 5,000 illustrations) will be a complete survey of the growth and development of Motion Pictures. The encyclopedia, which is now finished, will be printed within the next few months by Hoepli, the famous Italian printing house.

Publish New Magazine

The publications of the Institute include books on special subjects, such as, "Motion Pictures and Teaching," "Motion Pictures and Scientific Organization of Work," "Motion Pictures and Farming," etc. For seven years the Institute has been publishing "The International Revue of Educational Movies," printed monthly in five languages, Italian, French, English, German and Spanish, circulating throughout 37 countries.

This year, the Institute is publishing a new magazine. Its title is "Cinema" and its purpose is to collect contemporary developments in movies and television and to present them to its 125,000 readers in a popular but scientific way.

From the above recounting of accomplishments and activities, the reader may readily see the workings of an extremely well integrated machine. In this quiet spot in the gardens of the Villa Torlonia, there has grown up an institute of definite worldwide importance in the field of motion pictures.

In this building on the grounds of the Villa Torlonia, residence of Il Duce in Rome, is housed the International Cinematographic Institute.

MANAGERS' SHARING PLAN EXTENDED TO INCLUDE SAVINGS IN EXPENSES

Famous Players-Canadian Plan Liberalized in Announcement at Convention in Toronto; Bonus Checks Total $30,000

by A-MIKE VOGEL
Chairman, Managers' Round Table
MOTION PICTURE HERALD

Success of the managers' sharing plan which has proved itself in higher grosses during the two past years has definitely committed Famous Players-Canadian Corporation, with its 200 theatres, to a continuation of this unique form of personal participation for the coming year. Revised slightly for the coming year also to reward managers financially for savings in controllable expenses, the sharing arrangements plan was endorsed strongly by President N. L. Nathanson and J. J. Fitzgibbons, director of theatre operations, at the annual three-day convention in Toronto Aug. 26 to 28, for the eastern division managers of the circuit.

Mr. Nathanson made a quick trip back from Europe to arrive for the closing day's sessions, where he personally distributed checks totaling nearly $30,000, noting that for the second successive year every manager present had participated in the distribution.

The Canadian plan differs from other similar circuit arrangements in that it is based neither on net profits nor net earnings of individual theatres, but on increased grosses during the year. The participation figure is arrived at by calculating the percentage of the manager's salary against his year's grosses, and his share of the added grosses during the coming year is based on this percentage. Thus, it was stated, every manager, regardless of the size of his operation, had an equal chance in the sharing, which was further emphasized by the sizeable checks earned by men in the smaller spots.

The sharing plan and group insurance arrangements inaugurated by Mr. Nathanson, whereby each manager is given a $5,000 life policy, the company paying the premiums, are to be supplemented by another service announced at the convention, in which further low-cost insurance covering disability will be made available to the circuit's managers.

Besides being the fifteenth annual meeting of Famous Players-Canadian managers, the convention marked the twentieth anniversary of the first theatre—the Regent in Toronto—opened by Mr. Nathanson in Canada, which was made the occasion of special ceremonies.

Various phases of operation and theatre problems were discussed by the circuit executives and managers during the three days of sessions. Mr. Fitzgibbons, in his closing day address, stressed the great number of promotions announced at the meeting, saying, "My point in spotlighting these promotions is to emphasize to you that we are working definitely within ourselves. We want to bring you up if we can."

The general manager also defined different types of managers and suggested how the individual theatre man could check up on himself to discover whether or not he was functioning profitably. Pointing out the highlights of talks made by the different speakers, he discussed the necessity of watching bookings and the importance of short subjects. He also emphasized the value of air-conditioning.

He also stressed the advantages of personal publicity managers might obtain for themselves by contributing to the Managers' Round Table Club and mentioned the need of keeping in touch with developments in the industry by reading the different departments of MOTION PICTURE HERALD.

Among the speakers was Clarence Robson, eastern division supervisor, who, during his talk, announced the appointment, as his assistant, of R. S. Roddick, manager of the Capitol Theatre, London, Ontario. T. J. Bragg, secretary and treasurer; R. W. Bolstad, comptroller, and James Nairn, publicity director, also spoke.

Others included Morris Stein, eastern district manager; Ben Whitman, Ben Cronk, Len Bishop, Tom Daley, Bob Eves, Clare Appel, J. A. Troyer, Dick Geering, Noel Barrow, J. McCunn, Bill Sussman of 20th Century-Fox, and A-Mike Vogel, chairman of the *Managers' Round Table Club* of MOTION PICTURE HERALD.

The convention concluded with the annual picnic and games at the Rouge Hills Country Club, where the feature of the evening proved to be the presentation by Clarence Robson, on behalf of the attending managers, of an elaborate cellarette to Mr. Fitzgibbons.

Invited guests at the festivities included Leo DeVaney, RKO Radio; Morris Mulligan and Jack Hunter, Paramount; H. L. Nathanson and Walter Hayner, Regal Films; Claire Hague, Universal; Wolfe Cohen and Harry Paynter, Warner Brothers; J. J. and Jules Allen, Louis Rosenfeld and Dave Coplan, Columbia; Herb Allen and A. Perry, Empire; Oscar Hanson and Arthur Lee of Gaumont British; Jim O'Loghlin and W. Bailey, 20th Century-Fox, and Col. J. A. Cooper.

Famous Players-Canadian conventions for managers in other divisions will be held in Winnipeg, Man., and Vancouver, B. C.

[Mr. Vogel, in the Managers' Round Table Club section, reports further on the convention of the Famous Players-Canadian Corporation.]

Hoefler Leads Party For African Picture

Paul L. Hoefler, author of "Africa Speaks," accompanied by his assistant, Clifford Penny, and his cameraman, Walter Blunt, will leave New York next week for Africa to film and record scenes for a picture to be released by Warner Brothers, and tentatively called "Dark Empire." A special camera is being taken along to enable the men to photograph animals by remote control.

Italian Assistance Assured Americans By Visiting Envoy

Carlo Roncoroni, president of Italy's current $10,000,000 motion picture project, who is now in this country as an envoy from the Italian government in search of technicians and players and directors to journey to Rome, arrived in Hollywood this week and said that there would be no need for legislation governing the distribution of American films in Italy if American producers accept the invitation to make pictures in Italian studios.

Regarding taxes, Signor Roncoroni said that Italian artists do not pay taxes. Should such taxes be levied, he said, American artists need not worry about them. He also promised aid to producers and artists by securing reasonable transportation and hotel rates.

The Italian studio will be merely a rental lot, the envoy said. Distribution will be left to individual companies and no attempt to set up a distribution system will be made. He said that if the project materializes employment problems will thereby be settled, money circulated and Italian artists would receive the expert advice of skilled workmen. His company, Signor Roncoroni explained, is composed solely of industrialists interested in helping their country and emphatically denied any political affiliation.

Signor Roncoroni also conferred with Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., at a luncheon, but no statement was made concerning the subjects discussed or the results of the meeting.

Espy Assumes Lehr's Duties With Goldwyn

Reeves Espy, formerly Charles Skouras' assistant in Fox West Coast activities, has been named as production assistant to Samuel Goldwyn. He will take over production duties heretofore discharged by Abraham Lehr, who has resigned to enter the agency field. James Mulvey, New York representative for Goldwyn, is now in Hollywood to confer with the producer on the matter of appointing a new man to handle certain financial work formerly done by Mr. Lehr.

Griffith Circuit Adds Four

The Griffith Amusement Company, Oklahoma City, has opened its new Grand Rich theatre in Stamford, Texas, and has taken over the State in Odessa, the Texas in Ballinger and the Queen in Winners, all in Texas.

MAYER FETED BY HOME TOWN AFTER 20 YEARS

Civic Leaders and Business Men of St. John, N. B., Welcome Local Boy Who Made Good

by J. ROBERT HERBIN
in St. John, N. B.

Civic and industrial St. John turned out last week to welcome Louis B. Mayer, "local boy who made good," returned after twenty years to visit the city of his childhood and renew old friendships. Seated between Chief Justice Baxter of New Brunswick and Mayor MacLaren of St. John at a luncheon given in his honor, the Metro-Goldwyn-Mayer vice-president responded to toasts with an address extolling the city of his youth and continuing on to sketch briefly his activites during two decades of intense application to the industry of his choice and to express his present views upon motion pictures, world peace and other topics.

In his comments on motion pictures Mr. Mayer gave major credit for the success of MGM to the courageous leadership of Nicholas M. Schenck, who, he said, had taken chances on expensive productions of unusual pattern in full knowledge of the fact that he would be held personally responsible for results.

Company Tries Innovations

His company had essayed numerous innovations, the speaker declared, stressing the filming of operetta and naming "Naughty Marietta" and "Rose Marie" as exemplary of the outcome. In the field of the classics he singled out "David Copperfield" as demonstrating the soundness of the policy which will be continued with production of "Kim" and "Captains Courageous" at a cost "around $3,000,000." With reference to "Romeo and Juliet," which had its New York premiere during the week, Mr. Mayer said, "We think we have succeeded, but we never know until the dear public—the jury—comes in."

Speaking of company policy in broad terms, he said, "MGM has been trying nicer, better, finer things, gradually to raise the taste of the public, which is one of the finer things pictures can do, for they are popular entertainment." It was not a primary purpose to make money out of "Romeo and Juliet," he said, but to encourage other companies to take chances on finer, better things, adding that he was "thankful to be head of a studio that starts these things."

Pessimistic On World Peace

On the subject of world peace, to which he came by way of brief mention of the MGM-Twentieth Century - Fox - Gaumont British alliance currently in process of consummation, the production executive was not optimistic. He expressed the personal opinion that lasting world peace will be assured only when the English-speaking nations, Great Britain and the United States, join forces to guarantee it. He believes these powers should join in serving notice on "all those mad people who didn't get a lesson from the last war that they will give them hell if they start again." It is his opinion that "if they had the money they would be at it now."

Mr. Mayer was born in Europe and came to St. John with his parents in infancy. He attended the St. John public schools and paid a visit, while here, to an elderly lady who was his teacher in the primary grades. In a round of the poorer section of the city, where he lived as a small boy, he discovered another of his juvenile confidants, a now aged hotel porter. He also visited the grave of his mother and that of John E. Wilson, a lifelong friend and his benefactor when, at 16, he set out to conduct a scrap business.

Tribute Paid Guest

Chief Justice Baxter, his friend from childhood, paid tribute to Mr. Mayer's success as that of "a poor boy endowed only with intellectual worth, moral steadfastness and tenacity of purpose." In indirect reply the guest uttered as his favorite maxim, "When you get to the end of a rope tie a knot in it and hold on." David Stoneman, Boston corporation lawyer and Mr. Mayer's counsellor in the early years of his theatrical activity, said that "Mayer is loved because, in spite of his achievements, he has remained human."

Mr. Mayer and Howard Strickling, who was present at the homecoming, returned to New York and left there on Monday of this week for Hollywood.

ARS GRATIA ARTIS
Metro-Goldwyn-Mayer
Welcome Home!

Attending the luncheon in honor of Louis B. Mayer at St. John, N. B., last week were (left to right) F. G. Spencer, president of F. G. Spencer and Company, amusement promoters, Alice L. Fairweather, secretary of the Maritime Film Board of Trade, Major Robert Ritchie, soon to represent MGM in England, Chief Justice Baxter of New Brunswick, Mr. Mayer, Mayor MacLaren of St. John, Walter H. Golding, manager of the St. John Capitol, David Stoneham, attorney, A. E. Smith, manager of Regal Films, Ltd., and Howard Strickling, MGM publicist.

Blackton Founds Organization of Screen Pioneers

Formed at the suggestion of Commodore J. Stuart Blackton for the purpose of promoting cooperative companionship among screen pioneers, the Associated Cinema Stars gave its first annual dinner dance at Hollywood's Hotel Biltmore Bowl last week with more than a hundred stars of yesterday in attendance and thousands of fans of today looking on. The event, to be known as "The Close-Up" in annual recurrence, was conducted with all of the flourishes attendant upon a Hollywood premiere and broadcast over KMTR.

Commodore Blackton first broached the idea of such an organization to a small group of pioneers recently at the Riverside Breakfast Club. Response was immediate and favorable. The social side of the organization's activities is stressed as primary. A secondary consideration is the stimulation of employment for players with whom the years have not dealt kindly in the economic sense. An over-all purpose is the eradication of the imaginary but often severely drawn dividing line between box office generations, to the end that a competent player may not be penalized for past drawing power.

Among the pioneers present in addition to Commodore Blackton, to name a few, were David Wark Griffith, Clara Kimball Young, Agnes Ayres, Maurice Costello, Lillian Castle, Ethel Clayton, Charlie Murray, Kate Price, Fred Stone, Mary MacLaren, Hank Mann, Claire Winter, Flora Finch, Mrs. Wallace Reid, Florence Lawrence and Leo White, who alternated with Leon Janney as master of ceremonies. Prominent players of the present day were present in force to pay homage to the men and women who had preceded them up the ladder to screen success.

Following the dinner Commodore Blackton paid oral tribute to the departed great of the motion picture, Marie Dressler, Will Rogers, John Gilbert, Mabel Normand, Wallace Reid, Rudolph Valentino and others. Then the bowl was darkened, a screen lowered and a film program composed of early productions was exhibited.

THE HOLLYWOOD SCENE

Production

Production recovered slightly from the preceding week's letdown, with seven new pictures going into production. Twenty-one more are scheduled to start within the next fortnight, which will bring activity to the neighborhood of the all time high. As of this report, forty-four features and two shorts are in work, while cutting rooms are clogged with 58 pictures in editing.

Columbia started two of the new pictures, "Come Closer, Folks," and " The Depths Below." MGM commenced shooting on "Maytime," which will co-star Jeanette MacDonald and Nelson Eddy, and "Love On the Run," featuring Clark Gable, Joan Crawford and Franchot Tone. Richard A. Rowland started "Love and Laughter" for Paramount distribution, RKO-Radio put "Daddy and I" in work and Sol Lesser started "Wild Brian Kent" for Twentieth Century-Fox.

The following companies were responsible for the picture shooting at the weekend in the numbers given: Columbia 3, Goldwyn 2, MGM 6, Paramount 10, RKO-Radio 4, Twentieth Century-Fox 6, Universal 3, Warners 8, Independents 1.

Rome Beckons

There's a great deal of talk and very little news about Carlo Roncoroni, in Hollywood for the stipulated purpose of persuading producers to utilize the ten million dollar studio under construction in Italy. It is possible to hear that he is empowered to offer extremely attractive terms, but nobody admits having received such an offer. There are rumors and rumors of rumors, while the visitor goes his quiet way, saying nothing for publication and little elsewhere, all of which is whether he knows it or not, an excellent way to conduct a personal publicity campaign in this highly communicative settlement.

Two incidents last week brought Sig. Roncoroni into the foreground. One was an interview with Will H. Hays, president of the Motion Picture Producers and Distributors Association, regarding the subject of which no report was given out. The other was a reception, sponsored by Mr. Wanger, at which the visitor told the press in general terms that the studio project he represents has "no political connections," but that the government looks upon it favorably.

Thus far Walter Wanger, whose plans were made public some time ago, is the only producer known to have taken advantage of whatever inducements the Italian climate or Sig. Roncoroni or both may have to present for the consideration of man in the business of making motion pictures. Mr. Wanger has announced that he will make a picture in Italy next summer and that he believes the backgrounds are rich in exploitation value. That is all there is, officially, to that. It is beside the point, no doubt, and quite in keeping with the fact that Mr. Wanger's notable war record was made in various planes operating from an Italian base, that the producer has addressed at least one gathering of some numerical strength on the merits of Italy's present form of government and that, in his remarks on this occasion, he spoke extremely well and enthusiastically of the country and just about everything identified with it.

Sig. Roncoroni's visit is not, of course, without precedent. The custom of sending emmisaries to Hollywood has become more or less general. Generally, though, the emmisary masks his purpose, if he has one, behind a pretense of general interest. Not so the Italian representative. His approach is as direct as a Mussolini address. He has come to trade and makes no secret of the fact. This disarming frankness may explain, in part, the hesitant attitude of producers, trained to bargain, toward his overtures. Or perhaps they just aren't in the market, the state of affairs on the Continent being what it is at the moment, for studio space on any terms.

Back from Oblivion

Pleasant to exhibitor ears must be the story of the Carthay Circle theatre, back from oblivion to the very front rank of major American cinemas after an experience unique in the annals of the motion picture theatre.

The Carthay Circle, built elaborately in the golden days and operated on a roadshow policy, was hit early and hard by the depression. From a position of eminence among the picture playhouses of its birthtime it fell quickly into disuse. For a period of years its lights were up one or two nights a week for the benefit of studio executives who wanted to see what a picture in preparation looked like on a theatre screen. Regularly, during this period, the janitor approached the box office once each week, bought a ten cent admission ticket, went inside, sat down and listened to an organ solo. This was to satisfy the terms of a lease which made it mandatory that the theatre be operated "regularly."

Then the Carthay Circle was reopened with "The Great Ziegfeld" and the dead, dark days and nights were things of a past to be forgotten. People quickly demonstrated willingness to pay good prices for good pictures. And then came "Anthony Adverse," for the presentation of which Warners wanted the house badly enough to wait while MGM ran out a fortnight's extension of its "Great Ziegfeld" run. And now MGM finds itself doing the waiting to enter with "Romeo and Juliet."

Sweet Peace

Fears that Hollywood was in for another of those internal name calling contests in which both sides lose have been calmed by news that producers and the Screen Actors Guild have come to see eye to eye in the matter of bit players' salaries. So sweet is the peace resultant from the understanding arrived at that neither faction is shouting victory.

It will be remembered that the Guild brought an action against Columbia and Warners on the claim that certain actors had not been paid the NRA scale for speaking lines in productions, said scale having been agreed upon as continuing by mutual consent beyond the demise of the Blue Eagle. It now appears that legal action was not altogether necessary and that the whole affair might have been handled satisfactorily by direct appeal to those vaguely identified gentlemen known as the higher-ups. In any case, the story now given currency is to the effect that wage parings were ordered by minor executives and that major executives, on learning of the matter, verbally spanked the minors for "ill advised and trivial economies" and adjusted all differences forthwith.

Everybody feels pretty good about the outcome of it all. The production colony is distinctly in the market for peace. With box office grosses over the country showing consistent appreciation from week to week, Hollywood is disposed to let well enough somewhat emphatically alone.

Paragraphically

J. Cheever Cowdin and Robert H. Cochrane, chairman of the board and president of Universal, are in Hollywood for the ceremonies attending the launching of the new company and to attend the premiere of "My Man Godfrey" at the Pantages theatre.

Adolph Zukor was to leave early this week for a 10-day business visit to New York.

Twentieth Century-Fox will move into the new Movietone City September 10th.

Gradwell Sears and S. Charles Einfeld of Warners are here for conferences.

Melville A. Shauer, while continuing as an associate producer, has temporarily replaced Jack Votion as head of the talent department, which he will reorganize.

Capt. Richard T. Schlosberg, U. S. A. Signal Corps, is here to study film production for the War Department.

Charles Chaplin has announced that he will produce "Regency," from D. L. Murray's novel, to star Paulette Goddard, following completion of the picture known as "Production No. 6."

Dorothy Arzner will direct "Mother Carey's Chickens" for RKO Radio.

Warners have borrowed Warner Baxter from Twentieth Century-Fox for one picture exchange for Dick Powell for another.

PROFITS REPORTED BY COLUMBIA, GENERAL THEATRES; PATHE LOSES

Producer-Distributor Statement Cites Net Equivalent to $4.95 on Common; Equipment Company Figures of 6 Subsidiaries

The net results of operations of Columbia Pictures, General Theatres Equipment and Pathe Film Corporation are reflected in financial statements issued this week which give Columbia a net profit of $1,568,861 for 52 weeks, General Theatres a net income of $152,435 for June, and Pathe a loss of $17,295 for 29 weeks.

The net earnings of Columbia are for the year ended June 27, after all charges and provision for Federal income and other taxes. The statement includes operations of the company in foreign territories and of its foreign subsidiaries and branches for the 12 months ended May 30, 1936. The earnings are equivalent to about $4.95 a share on 289,413 shares of common stock outstanding, after deducting dividends on the old preferred stock to the date of its retirement, and on the outstanding new preferred stock since the date of its issuance.

The figure is in contrast to net earnings of $1,815,267, or about $5.81 a share, on a similar number of common shares outstanding on June 27, after allowing for the amount of preferred stock dividends paid during the present fiscal year, for the corresponding period ended June 29, 1935.

Current assets in this week's statement, including cash of approximately $2,043,328, amounted to $10,433,150, and current liabilities were $1,542,839. This compares with cash of $1,272,136, current assets of $7,255,047, and current liabilities of $1,136,627 on June 29, 1935. Earned surplus was $4,018,463, against $4,627,554 on June 29 of last year.

Columbia Statement Shows Slight Drop in Earnings

The consolidated income account for the 52 weeks ended June 27, 1936, comparing similar periods of 1935 and 1934, follows:

	*52 Weeks Ended June 27, 1936	52 Weeks Ended June 29, 1935	52 Weeks Ended June 30, 1934
Gross income	$15,301,552	$14,389,782	$11,178,446
Amortization, etc.	9,282,437	8,383,575	5,867,440
Expenses†	4,364,305	4,187,941	3,920,271
Loss of foreign subsidiaries	......	......	17,780
Profit	$ 1,654,810	$ 1,818,266	$ 1,372,955
Profit of foreign subsidiaries, etc.	137,269	230,847	......
Other income, net	41,130	86,686	87,916
Total income	$ 1,833,209	$ 2,135,799	$ 1,460,871
Federal taxes	264,348	310,000	265,000
Exp. of newly formed subsidiaries	......	10,532	187,037
Net profit	$ 1,568,861	$ 1,815,267	$ 1,008,834
Preference dividends	‡32,091	51,783	51,783
Convertible preferred dividends	101,291	......	......
Common dividends, cash	§256,445	174,987	42,340
Surplus	$ 1,179,034	$ 1,588,497	$ 914,711

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*Including operations of the corporation in foreign territories and of its foreign subsidiaries and branches for 12 months ended May 30, 1936. †Includes depreciation on furniture; depreciation on studio buildings and equipment has been capitalized as production cost, and is being written off as film amortization. ‡Preference stock called for redemption November 19, 1935. §Excludes $1,353,715 dividends paid in stock.

In a statement accompanying the financial report, A. Schneider, treasurer of the company, said, "The gross amount of foreign and domestic business done by the company during the first eight weeks of the new fiscal year shows an increase over last year. Contracts already have been made with the more important circuits and theatres including Loew's, RKO, and Fox-West Coast (National Theatres) covering the new year's product for 1936-37.

The net income of General Theatres Equipment Corporation for June, 1936, includes net profit of $127,182 accruing to stocks of subsidiary companies owned by the corporation, after providing for depreciation, minority interest, normal Federal taxes and other deductions.

The statement embraces figures for the International Projector Corporation, National Theatre Supply Company, Theatre Equipment Contracts Corporation, J. E. McAuley Manufacturing Company, Hall & Connolly, Inc., and Strong Electric Corporation, but excludes the subsidiary Cinema Building Corporation, Ashcraft, Automatic Arc Company and J. M. Wall Machine Company. The holding company's consolidated balance sheet as of June 30, last, shows that current assets, including $3,565,877 cash, amounted to $6,637,570 and current liabilities were $1,152,725. Inventories, less reserve, amounted to $1,214,058.

Total assets as of June 30, 1936 aggregated $12,693,336. Surplus applicable to stock of General Theatres Equipment Corporation, totaled $4,810,010 (consisting of $4,657,575 paid-in surplus and $152,435 earned surplus) and surplus applicable to minority stock of subsidiaries amounted to $9,785. Capital stock consists of 418,151 no-par shares issued or irrevocably authorized to be issued.

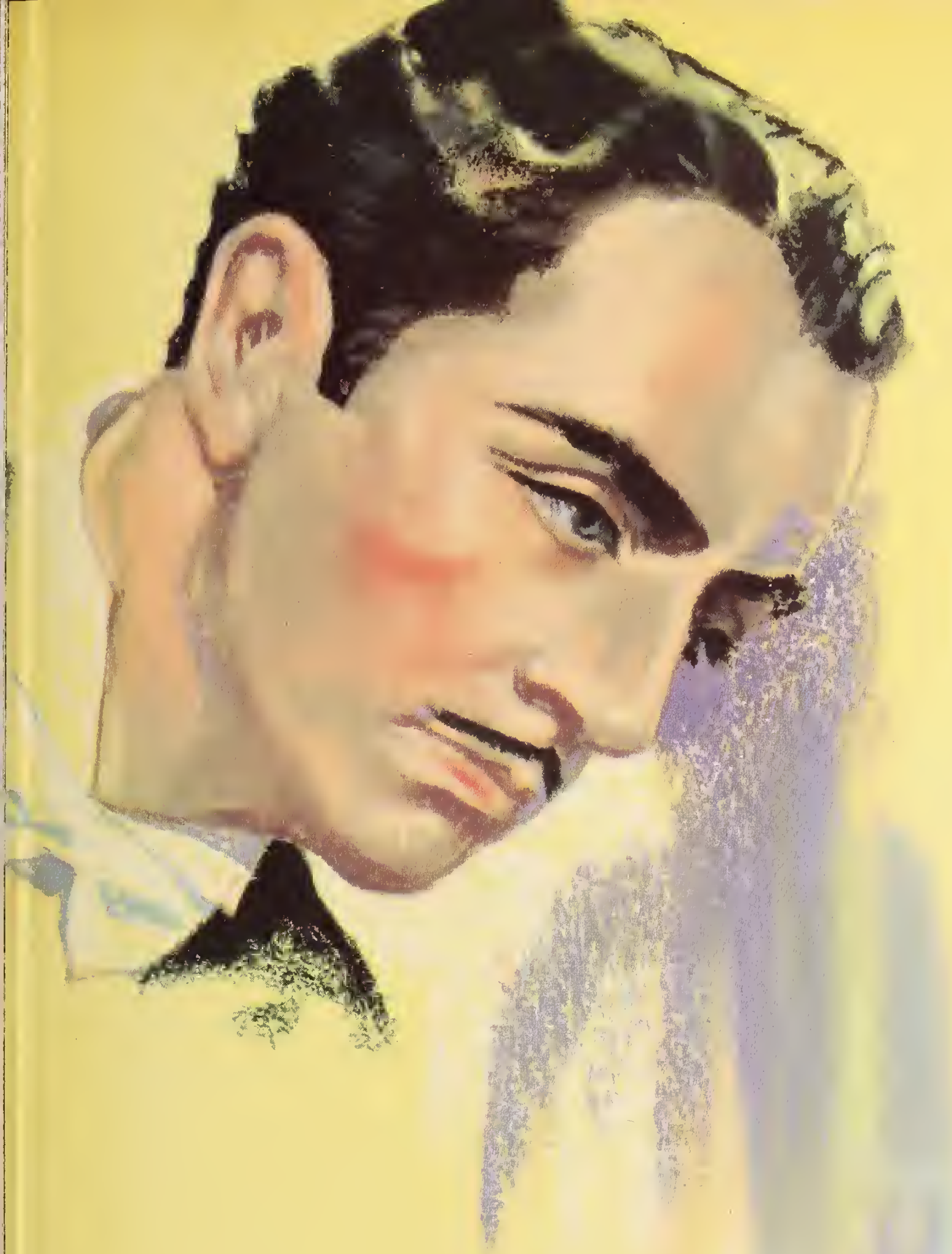
Consolidated income account for June, 1936, follows: Net sales $821,959; costs and expenses $661,965; operating profit $159,994; other income $19,724; total income $179,718; depreciation $11,393; minority interest $281; normal federal taxes $22,172; other deductions $18,690; income accruing to stocks of subsidiaries $127,182; other income of General Theatres Equipment (dividends received), $41,871; total, $169,053; expenses and interest of General Theatres, $16,618; net income of General Theatres, and net income accruing to stocks of subsidiary companies owned by it, $152,435.

Pathe Shows Loss

Pathe Film Corporation and subsidiaries report a net loss of $17,295.85 after provision for depreciation, interest, minority interests, taxes and other deductions, for the 29 weeks ended July 18, 1936.

The film developing and printing laboratory showed a profit of $74,402.35, with net sales totalling $376,178.79 for the period. Income from film rentals totalled $437,934.56, but a total of $373,657.74 was allowed for distribution allowances, producers' participation, including estimated provisions for unrecouped advances to producers. Income from other operations totalled $17,339.26, and miscellaneous income reached $99,817.66, making a profit before interest and other expenses of $15,938.63.

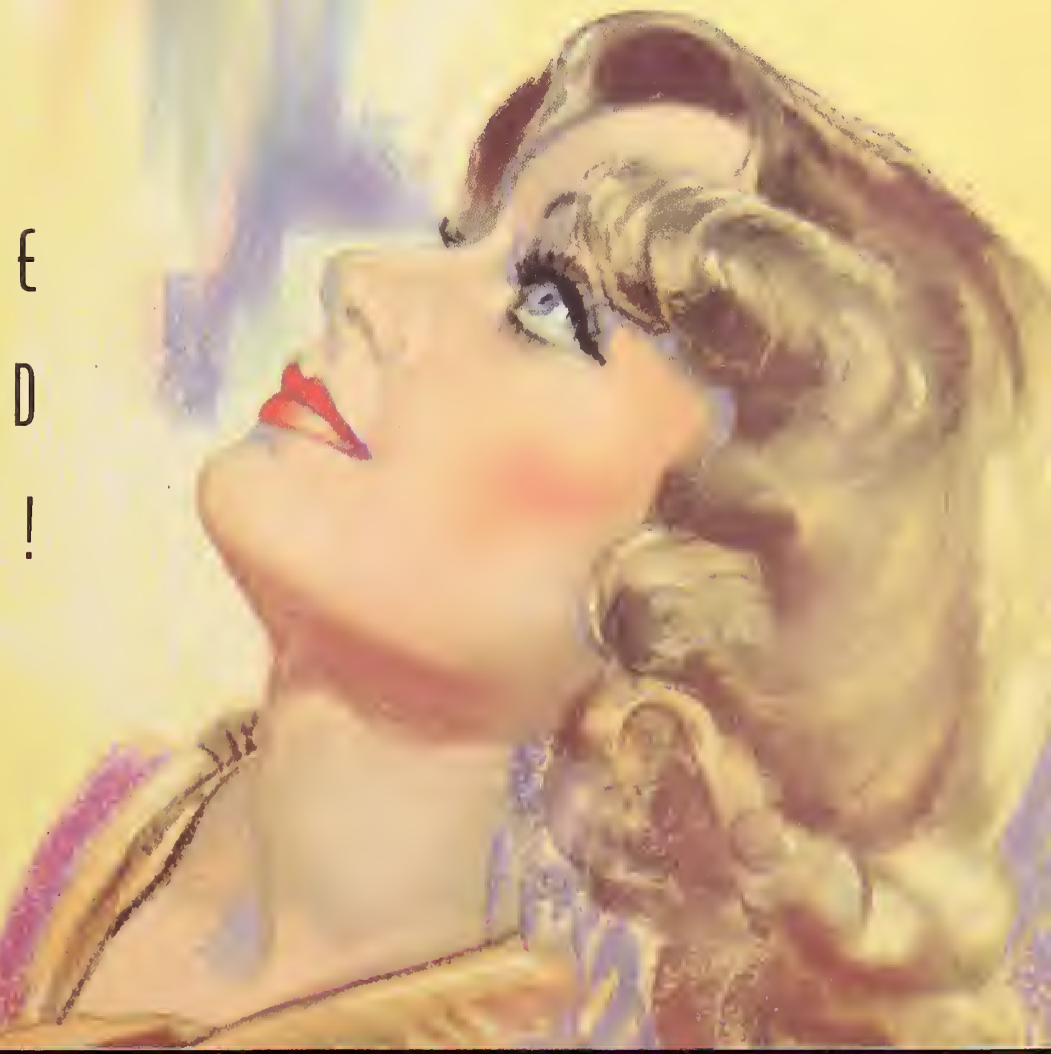
Interest expense, loss on sale of capital assets and loss on purchase of stock of subsidiaries totalled $42,159.17. Other deductions brought the loss before income tax provision to $15,920.78. Income taxes were $1,375.



GENTLEMEN
PREFERRED
THIS BLONDE

. . . . . . BUT

THE BLONDE
PREFERRED
HER BUTLER!



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AND

CAROLE
LOMBARD
AS THE DARING DEBUTANTE

IN

"MY MAN GODFREY"

with

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From Eric Hatch's glorious Liberty Magazine serial "Irene, The Stubborn Girl," and "My Man Godfrey," the popular novel version

Directed by GREGORY LA CAVA

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FULL SPEED AHEAD WITH THE NEW UNIVERSAL!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Gorgeous Hussy

(MGM)

Historical Drama

Skillfully and lavishly has MGM embodied every showmanship fundamental in "Georgeous Hussy" to obtain a resultant blend of name power, strong emotional drama, comedy and production values which definitely spell box office. Backgrounded by Washington political life in the early American days of 1823, when a turbulent union was struggling for ultimate unity, the film offers a colorful subject for exploitation.

Giving extraordinary individual performances are Joan Crawford as Peggy Eaton, vivid and beautiful innkeeper's daughter, who becomes a Washington political figure; Robert Taylor, dashing sailor of the *Constitution*; Lionel Barrymore as Andrew Jackson and Franchot Tone as John Eton.

Embellished with fine feeling, understanding and depth through direction, the picture is entitled to new laurels as class-mass entertainment. The film, with its strong dramatic appeal, smouldering emotion, blending comedy and lavish spectacle, plus cast, is a showman's natural.

As the story opens early political Washington is in the throes of a presidential election with Barrymore as Andrew Jackson opposing John C. Calhoun, played by Frank Conroy. Close to the heart of Barrymore is Miss Crawford, who knows the Tennessee senator's every odd whim almost as well as his wife, Beulah Bondi. Turned down by Senator John Randolph, played by Melvyn Douglas, because the conscious stricken politician feels too old to marry her, Crawford finally is wedded to Taylor, a young sailor, who is soon after killed in a sea battle.

Playing an extremely sympathetic role as Barrymore's wife, Miss Bondi contributes an excellent characterization as a rather coarse, pipe smoking, nevertheless humanly interesting personality and Barrymore's strongest support. When she dies as a result of vicious and catty tongue lashing, Barrymore finds it impossible to fulfill his presidential duties until Miss Crawford is by his side. Strong emotional impact features the climax when Miss Crawford and Randolph are about to be married as a culmination of their many years' romance. However, it never goes through, because Miss Crawford sacrifices her love to be at the side of Barrymore, whose Constitutional ideas differ radically from those of Randolph.

Miss Crawford finally marries Franchot Tone, but even this fails to halt vicious gossip aimed in her direction. Barrymore ultimately dismisses his entire cabinet to avenge her name and rid himself of gossiping "no-goods" who have typed the girl as a shady character. Alison Skipworth does her part well as the chief spokesman for the undiplomatic and gossipy ladies of Washington. Douglas turns in a first rate performance as the stubborn senator from Tennessee, while Sidney Toler faithfully interprets the eloquent Daniel Webster. Taylor's role is all too small for the manner in which he handles it. The other performances could not have been better.

Clarence Brown's skillful direction has at all times kept his characters restrained and yet drained the story of every emotional and dramatic value it contains. Ainsworth Morgan and Stephen Morehouse Avery showed enterprising production technique in the screen adaptation from Samuel Hopkins Adams' book.

This picture can reliably be advocated as one of the best of the year from the box office, production and straight entertainment viewpoint.

Reviewed at the Fox Wilshire theatre, which draws an upper class mixed patronage, the picture received enthusiastic approval.

WATT, Hollywood.

Produced by Joseph L. Mankiewicz. Distributed by MGM. Directed by Clarence Brown. Assistant director, Charley Dorian. Screen play by Ainsworth Morgan and Stephen Morehouse Avery. Book by Samuel Hopkins Adams. Film editor, Blanche Sewell. Art director, Cedric Gibbons. Photographed by George Folsey. Musical score by Herbert Stothart. P. C. A. certificate No. 2439. Release date, August 28. Running time, 105 minutes. General audience classification.

CAST

Peggy Eaton	Joan Crawford
"Bow" Timberlake	Robert Taylor
Andrew Jackson	Lionel Barrymore
John Eaton	Franchot Tone
John Randolph	Melvyn Douglas
"Rowdy" Dow	James Stewart
Mrs. Beall	Alison Skipworth
Rachel Jackson	Beulah Bondi
Sunderland	Louis Calhern
Cuthbert	Melville Cooper
Daniel Webster	Sidney Toler
Major O'Neal	Gene Lockhart
Louisa Abbott	Clara Blandick
John C. Calhoun	Frank Conroy
Maybelle	Nydia Westman
Secretary Ingham	Willard Robertson
Martin Van Buren	Charles Trowbridge
Mrs. Bellamy	Ruby de Remer
Mrs. Wainwright	Betty Blythe
Mrs. Daniel Beall	Zeffie Tilbury

Sitting On the Moon

(Republic)

Musical Comedy

The story and characters of this picture are both cut from more or less familiar patterns. Roger Pryor is cast as an irresponsible songwriter who grinds out hit tunes for pictures between drunken orgies. He is constantly shadowed by William Newell, a comedian new to the screen, who serves in the dual capacity of lyric writer and personal servant. At their studio the pair find Grace Bradley and Pert Kelton in the line applying for chorus jobs. Miss Bradley was formerly a star, but has been blacklisted by producers because she once walked out in the middle of a picture. Pryor has admired her for some time, and volunteers to help her start a new career. He is successful in obtaining a radio engagement for her, and is about to marry her when Joyce Compton appears on the scene with the claim that Pryor has married her in one of his less sober moments.

Miss Bradley, Newell and Miss Kelton then leave for New York, while Pryor in despair is left to hit the skids in Hollywood. He follows, however, when he learns that Henry Wadsworth, a band leader, has tricked Miss Bradley out of most of her salary. Things are straightened when Pryor writes a new song hit and finds that Miss Compton is a professional blackmailer and not his wife. The end also brings a happy culmination to the comedy romance of Miss Kelton and Newell, which runs through the story in the best tradition of comedy romance.

Several musical numbers are presented, and in one The Theodores, dancers, score in a specialty. The supporting cast includes Henry Kolker, Pierre Watkin and June Martel. Direction is by Ralph Staub, who has heretofore been known as a producer and director of shorts.

Reviewed at the Forum theatre, a neighborhood house, and fairly well received on a program including a revival of "The Big House."

MORRIS, Hollywood.

A Nat Levine production distributed by Republic. Associate producer, Albert E. Levoy. Directed by Ralph Staub. Screen play by Raymond L. Shrock. Story by Julian Field. Adaptation by Rex Taylor and Sidney Sutherland. Supervising editor, Murray Seldeen. Editor, Ernest Nims. Photographed by Ernest Miller. Musical direction by Harry Grey, P. C. A. certificate No. 2475. Release date, Sept. 15. Running time, 65 minutes. General audience classification.

CAST

Danny West	Roger Pryor
Polly Blair	Grace Bradley
Mike	William Newell
Mattie	Pert Kelton
Worthington	Henry Kolker
Charlie Lane	Henry Wadsworth
Blossom	Joyce Compton
Tucker	Pierre Watkin
Young husband	William Janney
Young wife	June Martel
Dance team	The Theodores
Feature dancer	Jimmy Ray
Hotel manager	Harvey Clark
Taxi driver	George Cooper

Isle of Fury

(Warner)

Drama

This picture (formerly "Three in Eden") is a melodrama of the South Seas with two principal elements of action appearing on the surface and an undercurrent of mystery constantly present as background. Unfortunately, despite these themes, the picture never rises above the grade of average entertainment, and this also despite the fact that the production is, for the main part, pictorially interesting.

As the story starts, Humphrey Bogart is being married to Marget Lindsay during a tropical hurricane. As the ceremony concludes, word is brought that a ship is going down on the reef outside the island. At great personal risk Bogart goes out and rescues Donald Woods and Paul Graetz. Graetz is identified as the captain of the ship which has gone down, but the identity of Woods is not fully disclosed until the end, his anonymity affording the undercurrent of mystery.

When Woods has recovered from the accident, Bogart takes him and Miss Lindsay off on a pearl fishing expedition. Native divers have refused to go after pearls and Bogart, seeking the reason, goes down himself and is trapped by an octopus. Woods follows over the side and saves Bogart, later repeating the favor when native bad men try to steal the pearls.

Meanwhile, Woods and Miss Lindsay have fallen in love. Bogart has been too preoccupied to suspect, but the affair has had the attention of E. E. Clive, island doctor, who prevents things from reaching serious proportions by slyly lecturing Woods over highballs. Later Graetz, believing there is a price on Woods' heat in the States, tells Bogart of the intimacy. When Bogart goes to denounce the pair it is revealed that Bogart himself is the man wanted, and Woods is revealed as the detective sent to get him. A happy ending is effected, however, when Woods decides to leave, calling the case he had come to solve closed.

Good performances are offered by the entire cast, though the screen play, by Robert Andrews and William Jacobs from a Somerset

Maugham novel, does not afford opportunity for exceptional acting.

Reviewed at Warners' Beverly Hills theatre, a DeLuxe neighborhood house, where the picture received no enthusiastic comment and was received largely in silence, sharing the program with "Love Begins at Twenty."

MORRIS, Hollywood.

Produced and distributed by Warner Brothers. Directed by Frank McDonald. Assistant director, Frank Heath. Screen play by Robert Andrews and William Jacobs. Novel by Somerset Maugham. Photographed by Frank Good. Film editor, Warren Low. P. C. A. certificate No. 2335. Release date, undetermined. Running time, 60 minutes. General audience classification.

CAST

Val Stevens	Humphrey Bogart
Lucille Gordon	Margaret Lindsay
Eric Blake	Donald Woods
Captain Deever	Paul Graetz
Andersen	Gordon Hart
Dr. Hardy	E. E. Clive
Otar	George Regas
Sam	Sidney Bracy
Kim Lee	Ketsu Komai
Oh Kay	Miki Morita
The rector	Housely Stevenson, Sr.
Old native	Frank Lackteen

Old Hutch

(MGM)

Comedy-Drama

This film needs especial emphasis on the new character created by Wallace Beery to draw others than the fans who turn out for all of the star's pictures, for the chief value of the offering lies in the central character rather than in the slight plot.

For 20 years Old Hutch has developed vague pains in his back whenever the word "work" has fallen upon his shocked and unwashed ears. But his life is changed completely on the day he finds one hundred thousand-dollar bills buried on the bank of his favorite fishing stream. Giddy with sudden riches, he re-buries the fortune, and faces the unhappy fact that he must establish himself as a man of means before he can begin to cash bills of such large denomination.

First he takes a bath. Then he buys a new hat for 50 cents. By the end of the summer he is wearing a white suit and giving finery to his astonished family. Though every fiber of his lazy body rebels against the dreadful necessity, he works like a mad man. Then, when his goal is nearly in sight, the bank robbers return, recover the stolen bills and, at the point of a gun, force Old Hutch to attempt passing some of the hot money. Through his resultant panic, Old Hutch gets credit for the arrest of the robbers, becomes the town hero, collects the reward and returns in peace to his fishing.

Romance between his daughter, played by Cecelia Parker and Eric Linden, son of one of the town's leading lights, provides a pleasant little tale of young love, very nicely underplayed. Elizabeth Patterson as the sour and discouraged wife is exceptionally fine when driven to a timorous but determined outburst of protest. Virginia Grey has a telling small part as a portentously inviting travel clerk. Good in smaller parts are Robert McWade, Caroline Perkins, Julia Perkins, Delmar Watson, James Burke, Virginia Grey and Donald Meek.

J. Walter Ruben's direction places heavy emphasis on the appeal of the slow Beery delivery of lines and gets plenty of laughter for the comedy dear to the hearts of the Beery fans. The same attitude is stressed in the screen play by George Kelly from the story by Garret Smith.

Reviewed at the Alexander theatre, Glendale, following "To Mary With Love," the film met with mild but cordial response from the above average audience and a large press section.

MILLER, Hollywood.

Produced by Harry Rapf. Distributed by MGM. Directed by J. Walter Ruben. Screen play by George Kelly. Story by Garret Smith. Assistant director, Dolph Zimmer. Photographed by Clyde DeVinna. Musical direction by Dr. Willia Axt. Film editor, Frank Sullivan. P. C. A. certificate No. 2457. Release date, Sept. 25. Running time, 79 minutes. General audience classification.

CAST

Hutch	Wallace Beery
Dave	Eric Linden
Irene	Cecilia Parker
Mrs. Hutchins	Elizabeth Patterson
Jolly	Robert McWade
Sally	Caroline Perkins
Florrie	Julie Perkins
Allie	Delmar Watson
Freddie	Harry Watson
Teller	James Burke
Girl	Virginia Grey
Gunnison	Donald Meek

Murder With Pictures

(Paramount)

Murder Mystery

Suitably handled through direction and performance for mystery suspense and comedy relief, "Murder With Pictures" should sustain the interest of audiences who like to figure out who did it. The picture has plenty of twists to vary the customary routine and is embellished with a novel plot wherein murders are committed with a Maxim silencer concealed in a camera box.

Exhibitors have straight out and out mystery melodrama to sell, plus the name of Lew Ayres. The title suggests a new mystery plot and, with proper exploitation, should draw this type of patronage.

The story is routine, concerning itself with a bunch of murderers and bringing every one in the cast, inclusive of newspaper photographers, under suspicion. An oil inheritance is at the root of the criminal proceedings, giving the story a logical ring. Ayres gets right in the thick of things through protecting Gail Patrick, who has been defrauded out of her inheritance and is accused of the shooting.

Playing the chief role in the film is a photographic negative, shot accidentally at the time of the murder by Benny Baker, a dumb photographer, which, when developed, points out the murderer. More murders are committed before the fadeout, which finds Ayres and Miss Patrick heading for the altar. Triangular romance is added by the annoying presence of Ayres' fiancee, Joyce Compton.

The title and mystery theme keynote the showmen's approach. Suspense and comedy have been thoughtfully blended by Director Charles Barton and performances are excellent. Ted Tetzlaff photographed the subject to advantage.

Reviewed at the Ritz theatre, where a mixed audience received the picture in proper spirit and seemed continuously interested. "Suzy" shared the bill. WATT, Hollywood.

Produced by A. M. Botsford. Distributed by Paramount. Directed by Charles Barton. Assistant director, Eddie Montague. Screen play by John Moffitt and Sidney Salkow. Story by George Harmon Coxe. Film editor, James Smith. Photographed by Ted Tetzlaff. Art director, Hans Dreier and John Goodman. P. C. A. certificate No. 2470. Release date, Sept. 18. Running time, 75 minutes. General audience classification.

CAST

Kent Murdock	Lew Ayres
Meg Archer	Gail Patrick
I. B. McGoogin	Paul Kelly
Phil Doane	Benny Baker
Stanley Redfield	Ernest Cossart
Nate Girard	Onslow Stevens
Hester Boone	Joyce Compton
Sam Gusick	Anthony Nace
Inspector Bacon	Joseph Sawyer
Siki	Don Rowan
Police chief	Frank Sheridan
Keough	Irving Bacon
Editor	Purnell Pratt
Olaf	Christian Rub

All American Chump

(MGM)

Comedy

This is laugh entertainment presented in an interesting manner. As the humorous story unfolds the audience feels the reaction from the performers that they are having as much fun playing their roles as the patrons are in watching them. This is definitely saleable material.

The story centers on Stuart Erwin, a rapid calculator who is wasting his adding machine talent on a 15-dollar a week bank job. Erwin looks like a good bet to put a traveling carnival back on its feet, so Robert Armstrong, Betty Furness and Edmund Gwenn, members of the troupe, take him into the fold and exploit him to the customers as a human adding machine. The idea doesn't go over as expected until Erwin uses his trigger calculations in a bridge game with a champion. Dewey Robinson and his gangsters try to chisel in on the small fortune Erwin has won in the bridge game, using Edward Brophy as the foil, and the attempt winds up in a free-for-all in which Erwin is struck on the head. The blow affects Erwin's genius. Love blooms at the right moment and Miss Furness manages to convince Erwin to this effect, which subsequently restores his gift. Miss Furness' act aids Erwin in winning another bridge game and the two take the romantic trail, leaving Robert Armstrong in the wrong corner of the romantic triangle.

Performances move along easily under the smooth direction of Edwin L. Marin. The original screen play by Lawrence Kimble is interestingly developed at all times for laugh reaction.

The title and featured name, Stuart Erwin, suggest the comedy angle as the showman's exploitation cue.

Reviewed at the Fox Village theatre, where De Luxe trade predominates. Played with "Rhythm on the Range," the picture received many laughs. WATT, Hollywood.

Produced by Lucien Hubbard and Michael Fessier. Distributed by MGM. Directed by Edwin L. Marin. Original screen play by Lawrence Kimble. Assistant director, Al Shanberg. Film editor, Frank E. Hull. Photographed by Charles Clarke. Art director, Cedric Gibbons. P. C. A. certificate not yet issued. Release date undetermined. Running time, 70 minutes. General audience classification.

CAST

Elmer	Stuart Erwin
Hogan	Robert Armstrong
Kitty	Betty Furness
Jeffrey Crane	Edmund Gwenn
Crawford	Harvey Stephens
Murphy	Edward Brophy
Brantley	E. E. Clive
Al	Dewey Robinson
Butch	Eddie Shubert
Abiah Smith	Spencer Charters

Three Married Men

(Paramount)

Sophisticated Comedy

This picture is definitely for adult purposes. While nothing in the dialogue itself is offensive, the attitude of the film is to the effect that there is something intrinsically funny about a wedding night, and it is upon this premise that the comedy is built.

Romance in plumbing and garage circles is represented by Roscoe Karns and Mary Brian. Their families have enjoyed a long standing feud, and the hatchet is not buried at the wedding. Karns has been guided in his matrimonial venture by a series of victrola records. Following their canned advice, Karns appears in pajamas which he fondly hopes will strike an exotically romantic note. His surprised bride collapses into hysterical laughter. Evidently she had no records to guide her, for after a heated quarrel she tosses a sports coat over her negligee and runs home to mother. The next day both families leap to far more extravagant conclusions than are contained in the dialogue.

William Frawley and Lynne Overman provide humor as disillusioned benedicts. George Barbier, Marjorie Gateson, Betty Ross Clarke, Mabel Colcord, Bennie Bartlett, Gail Sheridan, Cora Sue Collins, Donald Meek and Charles Wilson complete the cast, which deserves better material.

Skittishly farcical and far too knowing comedy of this calibre is certainly not proper entertainment for children and adolescents, not so much for what is actually seen and heard, but for what is implied by the lumbering vulgarity of the entire approach.

Reviewed at the Alexander theatre, Glendale, following "To Mary With Love," the picture drew plenty of laughter, but it contained as many guffaws as chuckles.

MILLER, Hollywood.

Produced by Arthur Hornblow, Jr. Distributed by Paramount. Directed by Eddie Buzzell. Assistant director, Joe Youngerman. Screen play by Dorothy Parker and Alan Campbell. Story by Owen Davis. Art director, Hans Dreier and Bernard Herzburn. Photographed by Eddie Cronjager. Film editor, Edward Dmytryk. P. C. A. certificate No. 2468. Release date, Sept. 11. Running time, 60 minutes. Adult audience classification.

CAST

Peter Cary	Roscoe Karns
Bill Mullins	William Frawley
Jeff Mullins	Lynne Overman
Jennie Mullins	Mary Brian
Mr. Cary	George Barbier
Clara Mullins	Marjorie Gateson
Annie Mullins	Betty Ross Clarke
Mrs. Mullins	Mabel Colcord
Percy Mullins	Bennie Bartlett
Rose Cary	Gail Sheridan
Sue Cary	Cora Sue Collins
Mr. Frisbee	Donald Meek
Train Conductor	Charles Wilson

The Song of Freedom

(Hammer-British Lion)

Drama

Here are Paul Robeson and four songs of the type Robeson can sing better than anyone else on earth. "Lonely Road," "Song of Freedom," "Sleepy River" and "Stepping Stones" are good songs. Particularly is this true of "Sleepy River," a verse of which in one scene is also sung solo by Elizabeth Welch. It has melody, rhythm, popular appeal.

Also to sell are African backgrounds, an atmosphere of witchcraft, the theme of a lone man fighting the powers of darkness and winning. The back-stage alternates with the jungle as the setting.

Robeson is cast as Zinga, a negro dock-laborer in London, who is haunted by a melody which he can never remember to have been taught. "Discovered" and grown into a famous opera singer, Zinga learns from a famous traveler that the elusive tune is the royal chant of a tribe living in an African island. He gives up his career and, with his wife, goes in search of his people.

The islanders, in the grip of superstitions fomented by their witch doctor rulers, deride and imprison the newcomer with his claim to be their king but, with the spears at his throat and his wife about to be tortured to death, Zinga breaks into the King's song and is accepted by the tribe. Thereafter he sings only to provide money for the modernization of his kingdom.

Ingenuous in a dramatic sense, and with a great deal of very labored dialogue, "The Song of Freedom" has, in addition to the special assets already mentioned, a very effective African background and a strong appeal deepened by Robeson's excellent acting. Some of the white support is very stagey.

Reviewed at a night trade show, Piccadilly theatre, audience reaction suggested that the songs, and the fact that Robeson sings them, will make it a usable feature in the States.

ALLAN, London.

Produced by Hammer Productions and distributed in England by British Lion. Directed by J. Elder Wills. Story by Claude Wallace and Dorothy Holloway. Adaptation by Fenn Sherie and Ingram D'Abbes. Camera, Eric Cross. Running time, 80 minutes. General audience classification.

CAST

Zinga	Paul Robeson
His Wife	Elizabeth Welch
Bert Puddick	George Mozart
Donizetti	Esme Percy
Nell	Joan Fred Emney
Witch Doctor	Arthur Williams
Blane	Ronald Simpson
Marian	Jenny Dean
Pyrie	Bernard Ansell
Monty	Robert Adams
Queen Zinga	Cornelia Smith
Gate-keeper	Sydney Benson
Potman	Will Hammer
Alf	Alf Goddard
Trader	Ambrose Manning

The Novelty Shop

(Columbia)

Very Good

While the theme of this short subject, as indicated by the title, is worn on the edges through usage, and especially during the Christmas season, it is well done and deserving of attention. When the old toy maker locks up his shop for the night, the toys come to life and have a great time until morning when the toy maker returns. Laurel and Hardy and the quintuplets are well represented by their toy counterparts. Running time, 7 minutes.

The Backyard Broadcast

(Vitaphone)

Clever Kids

A fairly large contingent of clever youngsters have been gathered together here to "strut their stuff" through the medium of the amateur hour craze. Singing, dancing, comedy of sufficient variety, are all on the program. The scene opens in a hastily constructed setting where an amateur broadcast is in progress and then shifts to a nightclub, when the performers are hired as regular entertainers. Running time, 20 minutes.

Sunday Go To Meetin' Time

(Vitaphone)

Entertaining

An entertaining "Merrie Melody" cartoon in color, this concerns the trials and tribulations of Nicodemus, a black boy, who prefers to steal chickens than go to church. Nicodemus is shooting craps when the Missus finds him and drags him off to church. Nicodemus sneaks out and heads for the crap game but on the way he stops to steal a chicken. The black boy runs headlong into a fence and while unconscious dreams that he is in hades and being punished for his earthly missteps. On awaking Nicodemus makes a bee line for the church.. Running time, 7 minutes.

Bored Of Education

(MGM)

Very Good

"Our Gang" heralds the approaching reopening of school with a comedy that has a schoolroom for background. In this, two of the more recalcitrant members of the gang devise a plan whereby one of them will be excused from school for a toothache, the other to accompany the sick one to the dentist. The new teacher overhears the plan and promptly orders ice cream for the class. The two are excused, but as they are leaving the ice cream wagon arrives. The toothache magically disappears and the two scheming members return, but not reluctantly, to the schoolroom.—Running time, 10 minutes.

Harnessed Rhythm

(MGM)

Equine Training

Besides being interesting, this Sports Parade short subject is an education in the training of a trotting horse from the time of birth to the three-year-old stage, when the real racing begins. After two years of extensive preparation the big day arrives and the horse is at the barrier. He's away and soon is leading the field but a lost shoe throws the horse out of stride. In succession the wheel of the sulkie falls off, the driver is spilled and the horse is no longer leading the field. Courage and training drive the horse on, still trotting, to finish second.—Running time, 10 minutes.

Violets In Spring

(MGM)

Excellent

An excellent Miniature Musical Comedy, this has to do with the romance of a boy and a girl who work side by side, day in and day out, in a modern high-pressure business office. Part of a machine-like existence, the boy and girl consider each other as belonging to the system until a psychologically-minded janitor plants a valentine in the boy's coat and signs the girl's name on it. The boy invites the girl to an evening's entertainment and the romance is begun. When they plan to marry and the girl intends to quit her job the boss pleads with the janitor to do something. Some more phychology and the romance is ended. The boy hands in his resignation. It all ends happily, however, when some additional psychology, plus love, brings the boy and girl together again to the satisfaction of the boss.—Running time, 21 minutes.

Swing Banditry

(MGM)

Music and Comedy

Swing music as played by Georgie Stoll and his orchestra combined with a comedy background adds up to good entertainment. Stoll's band traps a broadcasting executive in an elevator and proceeds to play for him. The executive, as soon as he's free, calls the police to arrest the entire orchestra. Through trickery another orchestra, about to go on the air, is arrested instead. Stoll's orchestra is substituted and scores a hit. Running time, 11 minutes.

How To Vote

(MGM)

Timely

That perennial funster, Robert Benchley, flits his ethereal course through another pertinent subject, this time a diverting and completely baffling exposition on the advantages of voting for his candidate in the coming election. Quoting figures and extemporizing on their meaning in the best tradition of campaign speakers, Mr. Benchley, in his accomplished nonsensical manner, does another excellent job of making fun.—Running time, 10 minutes.

Behind The Headlines

(MGM)

Interesting

An interesting angle of newspaper work is depicted in this Pete Smith Specialty. A paper with a headline in large type is flashed on the screen. The paper with this particular headline has "scooped" the town. The story behind the headline is then traced from its inception to the time the paper is on the street. The transmitting of a wirephoto from London to New York, then to Los Angeles, and the intricacies involved in the mechanical process are a feature of the subject. Directed by Edward Cahn.—Running time, 11 minutes.

Mad Money

(Columbia)

Drama

Announced as first of a series of 13 monthly releases based on the radio program, "Court of Human Relations," with the plots taken from Bernarr McFadden's *True Story Magazine*, this short subject does not augur too well for the rest of the series. The hackneyed plot of the unhappiness that follows easy money is unconvincingly acted. A hard-working electrician wins the sweepstakes and loses his wife, daughter and home. When they have spent all the money they return to him, tearfully admitting their mistake. He appeals to the Court of Human Relations to help him decide whether or not to forgive them.—Running time, 10 minutes.

Killer Dog

(MGM)

Realistic

Realistically portraying the story of a dog accused of murdering sheep, this short subject parallels the "Idaho" dog trial at Brockport, N. Y., and was probably instrumental in the eventual acquittal of "Idaho." Silver Wolf, a police dog, strays from home one night and returns next day with a back wound. A neighboring rancher finds two dead sheep and accuses the dog. The dog is brought to trial for murder. The judge agrees to follow out a plan whereby the dog will be let loose and his movements carefully watched. The dog is freed at night and immediately it heads for the sheep. The sheep are attacked by a coyote. The dog kills the coyote and is absolved of the sheep-killing.—Running time, 10 minutes.

SONGS PERFORMED ON RADIO OVER 10,000 TIMES

(*Continued from page* 16)

TITLE OF SONG	SOURCE	AUTHORS	TIMES BROADCAST	PUBLISHER
82. Why Dream	Big Broadcast of 1935	Ralph Rainger Leo Robin Richard Whiting	11,691	Famous
83. Everything's Been Done Before	Reckless	Harold Adamson Edwin Knapf Jack King	11,658	MGM-Robbins
84. Singing a Happy Song	Folies Bergere	Jack Stern Jack Meskill	11,641	MGM-Robbins
85. I Feel a Song Comin' On	Every Night at Eight	Jimmy McHugh Dorothy Fields	11,507	Robbins
86. Tea for Two	No, No, Nanette†	Vincent Youmans Irving Caesar	11,436	Harms, Inc.
87. Throwing Stones at the Sun		Nat Simon Sammy Mysells Billy Hueston	11,434	Shapiro
88. Take Me Back to My Boots and Saddle		Walter G. Samuels Leonard Whitcup Teddy Powell	11,400	Schuster & Miller
89. Oh, Suzanna Dust Off That Old Pianna		Gerald Marks Irving Caesar Sammy Lerner	11,227	Caesar, Inc.
90. If the Moon Turns Green		Paul Coates Bernard Hanighen	11,211	I. Berlin
91. Get Rhythm in Your Feet	(Used in Frankie)	J. R. Robinson Bill Livingston	11,195	Harry Engel
92. Love Me Forever	Love Me Forever	Victor Schertzinger Gus Kahn	11,165	I. Berlin
93. Eeny, Meeny, Meiny Moe	If You Were Mine	John Mercer Nat Malneck	11,130	I. Berlin
94. With Every Breath I Take	Here Is My Heart	Ralph Rainger Leo Robin	11,067	Famous
95. Would There Be Love	Stolen Harmony	Mack Gordon Harry Revel	11,021	Crawford
96. St. Louis Blues		W. C. Handy	11,004	W.C.Handy
97. Hands Across the Table	Continental Varieties†	Jean De Lettre Mitchell Parish	11,005	Mills
98. Thanks a Million	Thanks a Million	Arthur Johnston Gus Kahn	10,965	Robbins
99. Now You've Got Me Doing It		Harold Spina Johnny Burke	10,869	Smith-Joy
100. Whose Honey Are You		J. Fred Coots Haven Gillespie	10,849	Leo Feist
101. I'm Sitting High on a Hilltop	Thanks a Million	Arthur Johnston Gus Kahn	10,832	Robbins
102. East of the Sun	Stags at Bay†	Brooks Bowman	10,769	Santly
103. Seein' Is Believin'		Milton Ager Stanley Adams	10,745	Ager, Yellen & Bernstein
104. When the Leaves Bid the Trees Good-bye		Vee Lawnhurst Tot Seymour	10.692	Chappell
105. Solitude		Duke Ellington Eddie DeLange Irving Mills	10,524	Milson's
106. Ev'ry Day	Sweet Music	Sammy Fain Irving Kahal	10,513	Remick
107. According to the Moonlight	George White Scandals 1935	Joseph Meyer Jack Yellen Herb Magidson	10,454	Movietone
108. We're Gonna Have Smooth Sailing		Al Sherman Al Lewis Milton Ager	10,248	Ager, Yellen & Bernstein
109. Woodland Echoes		Rudolf Friml	10,240	Boston
110. I'd Rather Listen to Your Eyes	Shipmates Forever	Harry Warren Al Dubin	10,217	Remick
111. All Through the Night	Anything Goes†	Cole Porter	10,179	Harms, Inc.
112. On the Good Ship Lollipop	Bright Eyes	Sidney Clare R. A. Whiting	10,012	Movietone

Set Sound Instructors

L. E. Clark of RCA will conduct the advanced course in sound recording to be conducted again this fall in Hollywood by the Research Council of the Academy of Motion Picture Arts and Science. A. P. Hill of Electrical Research Products, Inc., will resume his preliminary course. John Hilliard of Metro-Goldwyn-Mayer will assist Mr. Hill, and Fred Albin of United Artists will work with Mr. Clark.

Few Fights Over New Union Scale

Labor Day arrives with virtual quiet on the labor front in exhibition, a rarity in view of the usual wide divergence of opinion that prevails at this time between exhibitors and union projectionists, stage hands and other crafts over rights on working hours and wages.

In Newark, N. J., the local projectionists' union has served a demand on theatre owners in Newark and Essex county for a 25 per cent increase in pay starting in September. It is expected a meeting of all theatre men will be called to discuss the matter before any action is taken on the union's demands.

At the same time in nearby Manhattan, Abraham Rosenson, ousted recording secretary of the Empire Motion Picture Operator's Union, appeared in mandamus proceedings in supreme court before Justice Charles J. Dodd to compel the union to restore him to his office. Abraham Kinzler, president of the union, testified that the dismissal charges against Mr. Rosenson were made on July 7, and that on July 21, after a complete trial under the bylaws of the organization, in which both sides of the question were heard, he was relieved of his post. The court reserved decision.

Clarifying the settlement reached in Pasadena, Calif., recently between Local 150, IATSE & MPMO, and the California Amusement Company, following a year's picketing campaign, Ray Miller, stockholder in the company, said the deal was a compromise which resulted in the division of labor in the theatres between both the amusement company's workers and union labor.

In Kansas City, no first-run contracts have been signed as yet and the theatres will probably continue to operate on last year's contracts.

"Ecstasy" Court Test

In order to get a court decision which may clear the way for a showing of "Ecstasy," Breckenridge Fagin, manager of the Royal in Kansas City, exhibited the film, was arrested, fined $50 and released on a bond of $100. Mr. Fagin appealed the fine from the police to circuit court. A jury will hear the case next week and will view the picture to decide whether city censors Guy Holmes and Mrs. Eleanore Walton and the city appeal board appointed by City Manager McElroy were justified in banning the picture early this week.

Friedlander to Hospital

Al Friedlander, former vice-president of First Division Exchanges, is in Medical Arts Hospital, New York, for several weeks rest. Mr. Friedlander, in charge of advertising, sales and exploitation of First Division, settled his contract with that company a few weeks ago and when he has fully recovered plans to enter business for himself.

Schulberg Joins Selznick

Budd Schulberg, son of B. P. Schulberg, has joined the story department of Selznick International Pictures. He will work on synopses and screen treatments of stories.

A fightin' fiend.
and
A fool for blondes!

...the screen's most lovable scrapper in his grandest story!...Played against a mighty and awe-inspiring background never before filmed!

VICTOR McLAGLEN

(Academy Award Winner) in

"The MAGNIFICENT BRUTE"

with BINNIE BARNES • JEAN DIXON • WILLIAM HALL
HENRY ARMETTA • ANN PRESTON
BILLY BURRUD • EDWARD NORRIS
From the Liberty Magazine story "Big" by Owen Francis
Directed by JOHN G. BLYSTONE
EDMUND GRAINGER, Associate Producer
CHARLES R. ROGERS, Executive Producer

FULL SPEED AHEAD WITH THE *new* UNIVERSA

WHAT THE PICTURE DID FOR ME

Columbia

FEATHER IN HER HAT, A: Pauline Lord, Louis Hayward—Can't remember a picture that was as tiresome as this. Played on double feature and second night lowest since sub-zero weather. Bad news spreads fast. Running time, 75 minutes. Played August 19-20.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HELLO TROUBLE: Buck Jones, Lina Basquette—Good western. Lots of action. Running time, six reels. Played August 16-18.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MEET NERO WOLFE: Edward Arnold, Lionel Stander—With the exception of Lionel Stander, who is a big ray of sunshine in any picture, this is very ordinary entertainment. Running time, 72 minutes. Played August 12-13.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Very good picture. It is slow moving up until the last two reels. Did average business but is not the money getter Columbia would have you believe it is. Most of the customers were pleased.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Too bad Columbia couldn't turn out more like this. Only B. O. show they have had this year for me. Comments were exceptionally fine and our guess is that this will easily rate as one of the 10 best in 1936. 118 minutes and not a dull moment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SECRET PATROL: Charles Starrett, Finis Barton—Very good Mounted Police picture. Starrett is building up nicely. Hope his new series rates with the three or four we have played so far. Running time, six reels. Played August 9-11.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

SUPERSPEED: Norman Foster, Florence Rice—Not much to this. O. K. for double bill if the number one feature is extra good. Running time, 58 minutes. Played August 12-13.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

WESTERN COURAGE: Ken Maynard—Ken not as popular as Buck Jones. Did average week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise, Joseph Cawthorn—Very good comedy. Amusing story and good cast with Joseph Cawthorn stealing the show as usual. Pleased the cash customers. Running time, 70 minutes. Played July 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BULLETS OR BALLOTS: Edward G. Robinson—Good action picture with plenty of shooting and killings and that's what they like in this neck of the woods. Average business. Played August 8.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Good picture, amusing story and good cast. Pleased those who braved the hot weather to come. Running time, 68 minutes. Played August 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Have wasted ten minutes trying to think of a fair report for this picture but it doesn't come. It really was average entertainment but no more than that. Davies and Powell seemed sadly miscast. The brightest moments were those when Napoleon (Claude Rains) was on the screen. Running time, 70 minutes. Played August 18.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

LAW IN HER HANDS, THE: Margaret Lindsay, Warren Hull—Okay programmer. Nothing big but manages to entertain. Played August 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MURDER BY AN ARISTOCRAT: Marguerite Churchill, Lyle Talbot—A mediocre program picture with little drawing power. But nevertheless, believe it was well liked. Running time, 62 minutes. Played August 12-13.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
Rockefeller Center, New York

SNOWED UNDER: George Brent, Genevieve Tobin—Did better than average business. Played August 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—This was a common musical and not a very good one in our estimation. Sold as a special and did not do average business. Running time, 78 minutes. Played July 1-2.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Very good. Music, dancing, comedy, everything that goes to make entertainment. Running time, 72 minutes. Played August 12-13.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

IT'S LOVE AGAIN: Jessie Matthews, Robert Young, Sonnie Hale—Were it not for a few stray English accents and the GB trademark, the average patron would assume this to be an American production, so closely and expertly does it follow the Hollywood film-musical pattern. We imagine, however, Miss Matthews would be amazed beyond words if her producers provided a new story for her films. The latest is practically the same as "Evergreen" and "First a Girl." Good audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Lionel Atwill—Absolute Quiet is right, especially at the box office. No business at all with this one, although the few who came to see it were pleased. Played August 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Another good one from this team and worthy of time in any small town theatre. Running time, 72 minutes. Played July 3-4.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—About the average murder mystery story to fair business. Played July 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Good picture although a little too long winded. Did good business here. Played July 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Not a woman's picture by any means. Heard many comments of this nature and many women stayed away. The trailer told them enough to know that. But it is a swell picture for the men. Running time, 86 minutes. Played August 16-17.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—One of the finest pictures we have ever played. Beat "Naughty Marietta" at box office for us. Comments all good and business good. Running time, 113 minutes. Played July 9-11.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—The first really big picture we've had from Metro this season. It is splendid entertainment. Played August 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPEED: Wendy Barrie, James Stewart—Good program picture to average business. Played August 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey—Another picture that did not mean anything. The plot has been worked to death. Running time, 82 minutes. Played July 13-16.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Excellent programmer. Should satisfy any audience. Young and Furness make a good team. Played August 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—Personally liked this picture but believe we had as much adverse criticism on it as any picture in a long time. When will distributors come to realize that most patrons do not care for ancient pictures, that is, pictures of old times. Running time, 75 minutes. Played August 14-15.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—A fine cast and a well made picture that did not do business. Running time, 88 minutes. Played August 6-8.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

Paramount

AND SUDDEN DEATH: Randolph Scott, Frances Drake—If you can satisfy your patrons with this sort of thing you have the best of it, because my patrons will not take this and like it.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BRIDE COMES HOME, THE: Claudette Colbert—Further proof that an outstanding star won't always draw them in. Picture pleased generally but the cash drawer said the lowest gross in more than 4 months.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

DRIFT FENCE: Larry Crabbe, Katharine De Mille—One of the most satisfactory westerns we have had in a long time. It pleased the action fans and also those who are more conservative in tastes. It should do good business in almost any situation.—George E. Copenhaver, High School Theatre, Damascus, Va. Small town and rural patronage.

FLORIDA SPECIAL: Jack Oakie, Sally Eilers—Nice little entertainment aboard a special train. Something of interest all through the picture with comedy and mystery situations to hold interest. A good deal better for my audience than trade report gave it. Oakie gets a lot of laughs and is still a favorite. Running time, 66 minutes. Played August 16.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

GIRL OF THE OZARKS, THE: Virginia Weidler, Henrietta Crosman—Virginia Weidler's first starring picture makes one thing certain. She's a great trouper, and if we were Paramount we'd make absolutely sure she got only the best of material with a good supporting cast. If they do right by her, she might become their most valuable star. The audience is already her friend. Now go to it, Paramount, and give her the best you can. Played August 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(*Continued on following page*)

(Continued from preceding page)

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—An exceptionally fine picture. We played it old, but on account of the numerous good reports on it. I would say next to "Trail" Paramount's best for the present season.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SOAK THE RICH: Walter Connolly, Mary Taylor —The title of this evidently kept the rich people away and most of the poor people stayed home to sympathize with them. However, those who came felt that they must have been rich for they surely got soaked. It was the smallest and most dissatisfied house we have had in two years. Played July 9-10.—George E. Copenhaver, High School Theatre, Damascus, Va. Small town and rural patronage.

TOO MANY PARENTS: Billy Lee, Frances Farmer —Played along side "Private Number." There were those who said they enjoyed it the better of the two. Very good, anyway, and together we had a nigh perfect show. Played August 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—By far the biggest business we have experienced in the 10 years we have been in this business. No special advertising campaign, either. We had the first checker in more than six years on this one, but there was plenty for both sides. Ideal show for small town. A sort of glorified western.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney, Fred MacMurray—I do not believe that the merit of the picture is as great as the box-office here and elsewhere would indicate. It's some different. The color adds attraction. Yet, it is overdrawn in places. Our patrons objected to the extremely modernized version of "The Trail of the Lonesome Pine." Perhaps, we people here in southwestern Virginia, near the setting of the story, expect too much. Anyhow, it drew them in and, after all, that counts.—George E. Copenhaver, High School Theatre, Damascus, Va. Small town and rural patronage.

TRAIL OF THE LONESOME PINE: Fred MacMurray, Sylvia Sidney, Henry Fonda—And did they eat it up? Bought it flat much to the disappointment of Paramount, who, nevertheless, found it necessary to check it from the outside. It is a swell picture and a grand box office attraction. Only one objection. Sylvia Sidney certainly cannot cry prettily. Her emotional scenes almost spoiled the show. Running time, 106 minutes. Played August 9-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RECKLESS WAY, THE: Marian Nixon, Kane Richmond—Deah, deah. Hollywood is exposed again. The sweet little goil spurns love for the bright lights only to realize in reel six that fame ain't what it's cracked up to be. Our patrons' remarks concerning this film are unprintable.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Republic

CAPPY RICKS RETURNS: Robert McWade, Florine McKinney—Good action picture that pleased all who saw it. Business fair. Running time, 66 minutes. Played July 6-8.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

COMIN' 'ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford—These are the subjects that fill up the empty spots in a small town that has now entered on its seventh year of drouth and poor prices for wheat. Very good drawing card, but why so short if they are not on a double bill, which very few small towns can afford to have, especially in Western Canada.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and country patronage.

GUNS AND GUITARS: Gene Autry, Dorothy Dix, Smiley Burnette—Agreeably western entertainment that should satisfy on a Friday-Saturday date. Autry's loyal following came in full force and gave the picture a satisfactory response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LAWLESS NINETIES: John Wayne, Ann Rutherford—Excellent as are most Wayne pictures. Running time, 60 minutes. Played August 21-22.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

LAUCHING IRISH EYES: Phil Regan, Evalyn Knapp—Right up the alley for a small town. Good comedy, music and a special appeal to ordinary folks. Play this and meet your patrons going out with a smile. Everybody whistling the theme song.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and country patronage.

SINGING COWBOY, THE: Gene Autry—This was not produced on a large scale, but how the western fans ate it up. Comedy, music, a few thrills and spills and they come out telling you how good it was. After playing some of the million dollar babies we small town exhibitors have to shoot in a western to make up the loss. Looks like the box office will be hit by a large number of so-called specials this year. Look over your list. Running time, 58 minutes. Played August 1.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

"Herald" as Text Book

From the school field, currently looked upon as an increasingly important factor in motion picture affairs, comes the following expression over the signature of George E. Copenhaver, principal-manager of the Damascus, Va., High School:

"I have been helped much by your publication. It has been my main point of reference since I became the principal-manager of the High School Theatre about fifteen months ago.

"Our theatre is somewhat unique, since it is operated solely for the benefit of the school and we show the best of sound pictures right in our river-rock school auditorium. In our town of approximately two thousand population there is no other theatre and we have a very good rural section to draw from.

"At this time I am also writing a few contributions for 'What the Picture Did for Me.' This section has helped me greatly. I thank you for the splendid service you are rendering."

TICKET TO PARADISE: Roger Pryor, Wendy Barry—Better than "$1,000 a Minute." Roger Pryor undoubtedly has no regrets for signing with this company as the stories given him have been far superior to those of his major company assignments. Fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—Good program picture, but why does Republic have such short features? This picture has plenty of action which goes over 100 per cent in a small town show. If you don't run double bills, you have to make a good program from larger number of short subjects.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and country patronage.

RKO Radio

DANCING PIRATE, THE: Charles Collins, Steffi Duna—Good enough for any theatre, anywhere. Beautiful color effects. Plenty of action. Good singing and dancing. An unusually good production. Suitable for any theatre. Played August 8.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DANCING PIRATE, THE: Charles Collins, Steffi Duna—First feature length musical in Technicolor. Personally I enjoyed every moment of this beautiful picture. Color far ahead "Trail of the Lonesome Pine." A good story, good music, beautiful settings, but absolutely no drawing power. The poorest trailer I have ever seen on a good picture. Hope the next will do better. Running time, 86 minutes. Played August 12-14.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Good picture, but warm spell kept them away. No fault of the picture. You can't sell ice-cream to the Eskimos.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIS MAJESTY BUNKER BEAN: Owen Davis, Jr., Louise Latimer—Another picture that RKO bet their money and mine on unknown names. Consequently, the poorest business that we have ever experienced on a Sunday opening. If this is worth anything to you exhibitors do not expect too much.—W. H. Brenner. Cozy Theatre, Winchester, Ind. General patronage.

M'LISS: Anne Shirley, John Beal—Was afraid of this one for Saturday, but a good many among the rural population have read the story and a better turn-out than anticipated. No complaints and many nice comments. Played August 8.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

MURDER ON THE BRIDLE PATH: James Gleason, Helen Broderick—An excellent little murder mystery that is strong on the comedy. Helen Broderick does very well as the sleuthing friend of Inspector Piper (James Gleason). The folks enjoyed this fine.—Played August 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILLY BILLIES: Wheeler and Woolsey, Dorothy Lee—The sort of entertainment most patrons expect on bargain nights and usually get.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Best picture yet made by these two stars. Has everything to please almost any kind of patronage. Old but excellent. Played August 22.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Supreme

ALIAS JOHN LAW: Bob Steele—Average Steele western. Biggest complaint on his pictures is fact that audience laughs every time five-foot Bob licks two and three six-foot bad men. Played August 14-15.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

EVERYMAN'S LAW: Johnny Mack Brown—This did not please the fans Brown has made since becoming a western star. They thought the story unconvincing.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LAST OF THE WARRENS: Bob Steele—Although Bob Steele does not have a great deal of box office value at our action house, his westerns seem to be appreciated. This, his latest, received a very nice audience response.—J. W. Noah, New Liberty and Ideal Theatre, Fort Worth, Texas. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—The "other" salesmen say that Temple is slipping. I offer in evidence this to the contrary: "Captain January" did 20 per cent more than any other Temple and we have played every one except the last release. This picture gave us the third highest gross we have ever had. No percentage so we bought Mama a new Frigidaire.—L. V. Mergtold, Opera House, Kasson, Minn. General patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—The usual pleasing picture we always expect from Shirley. Good story and several good songs and dances. Ran this during a carnival and baseball tournament and the little girls all came, but the merry-go-round and rides proved too great a counter attraction for the boys. Pleased all who came, however. Running time, 77 minutes. Played August 7-9. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

CHARLIE CHAN AT THE CIRCUS: Warner Oland—The circus element was appealing to the children. Fair picture, a little better than the average Charlie Chan production. Played August 1.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland—A very good Chan series. We've played better. Double billed it with a western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—This did a fine Friday-Saturday business. The best we have had for those nights this summer except the fight pictures. Being a costume play, it did not please as much as most of Rogers pictures. More than five years old, I was surprised at the exceptional sound. We did 50 per cent more this time than we did in 1931.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

CONNECTICUT YANKEE: Will Rogers—These reissues are all the same. No business. Have tried several and not a one made any money. Played July 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—Ran this during the peak of the heat wave and not even Will Rogers could bring them in. This is his poorest picture, but he is such a favorite that it seemed to please. Running time, 85 minutes. Played August 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Fine show to extraordinary business. Fifth highest gross on record here. Twentieth Century-Fox certainly gave us the B. O. shows on its 1935-36 line-up. I used six of the major companies this year and Fox supplied seven out of the 10 highest grosses.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COUNTRY DOCTOR, THE: Jean Hersholt, Dionne Quintuplets—A splendid picture. The story was good. All those people who expected to pay their money for a glmpse or two of five tiny babies in as many small beds were pleasantly surprised. It is a strong picture without them. It mixes pathos and humor in such a way as to appeal to everyone—and those babies—to see them on the screen is to love them. A most satisfactory picture which every theatre should present as a special treat. Played August 17-18.—George E. Copenhaver, High School Theatre, Damascus, Va. Small town and rural patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—Disappointed in this. Quite the weakest show we have had from Fox this season. Had I seen it before playing would not have used. Not awfully bad, but with a selective contract one should pass this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

FIRST BABY, THE: Johnny Downs, Shirley Deane —Humorous story of a young couple and their in-law trouble. Johnny Downs does splendidly as the young father. Only fair business, however. Played August 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—This one made a grand hit with the rather limited turnout. Played just ahead of the county fair and believe that hurt the gate. Not having heard much about this one, I was more than pleased with the picture and the roars of laughter it brought forth gave evidence of a well entertained audience. By far the best from this little star.—L. V. Bergtold, Opera House, Casson, Minn. General patronage.

GENTLE JULIA: Jane Withers—The cash customers thought this was okay and the box office statement proves it. Played July 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GENTLE JULIA: Jane Withers, Tom Brown—A small town natural. Jane Withers as the heroine of Booth Tarkington's novel made the audience forget the heat, crop failure and grasshoppers. That little lady is fast becoming a favorite here and she can certainly act the part of the average, not too angelic, live wire kiddie. Running time, 63 minutes. Played August 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GENTLE JULIA: Jane Withers, Tom Brown, Marsha Hunt—This is one of those folksy little pictures that Twentieth Century-Fox is so adept at producing. All of the varied characters of a small town in the good old days are presented in a lively, if none too original, story which is somewhat remiscent of "Ah, Wilderness!" Be sure to note that Jane Withers is not Gentle Julia, a character portrayed by Marsha Hunt. Business and audience response excellent.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

IN OLD KENTUCKY: Will Rogers—Good picture. Pleased everyone. Good box office. Running time, 84 minutes. Played July 23-25.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

IN OLD KENTUCKY: Will Rogers—Old but good and they still do better than average business by 100 per cent and that goes for the other Rogers picture, "Steamboat Round the Bend." Every exhibitor should play them if he has not done so.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

IN OLD KENTUCKY: Will Rogers—Did not have a Fox contract last year. Picked the Rogers and Temples up after all surrounding towns had played them. Venture to say I did as much business as some of the theatres playing near me several months previous which goes to show there are still hundreds of people who do not get to see certain good pictures because they are not brought to the local theatre. Running time, 90 minutes. Played August 18-20.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

KING OF BURLESQUE: Warner Baxter, Alice Faye—Good picture, but only average business. If your customers like musicals, play it. For me, it was just a program picture.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter—It has almost everything to please the average movie fan. Plenty of singing, comedy and action. I rate it as above the average film. Played August 15.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

MESSAGE TO GARCIA: John Boles, Wallace Beery—As many other exhibitors have reported, this is no draw and it is hard to explain why. A great cast and an outstanding production in every way. Be sure to play it, but don't expect to overwork the ushers.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Pretty good Mountie story. Did a bit better than expected. Played August 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple—This little girl drew them in and sent them away satisfied as usual. She may not make the biggest pictures, but they have what it takes for a spot like ours. Running time, 79 minutes. Played August 16-17.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Very fine picture with good box office strength. Played August 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Used this with the fight pictures and the gross was high, but on account of the latter. This is a dandy show, however, and made a real hit here.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak —A very good musical which did only average business. Not worth the rental charged me. Musicals, no matter how good, fail to get any extra business for me.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

THIS IS THE LIFE: Jane Withers—A good program picture. Withers is getting a following. Did 40 per cent more business than "Mr. Deeds Goes to Town," which was played a week before.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

United Artists

BREWSTERS MILLIONS: Jack Buchanan, Lili Damita—Another picture I played real late, but nevertheless still good. Saturday crowd enjoyed it. Story well known and there is plenty of music, dancing and comedy in the picture. Played August 15.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—Too good. Played third run in town and most people had seen it, this being an old release. I'd like to get something off my chest right now. A few of the local exhibitors (around Cincinnati) rib me about reporting on such late pictures. Being a small house and selling at low admissions, naturally, we are months behind release dates. But I like to believe that other exhibitors are in the same boat and that sometimes get a little help from our reports. How about it? Anyone care to drop a line and let us know? P. S. The boys who do the kidding all agree that "What the Picture Did" department gives them a load of help in booking. But, I have yet to see a report from any of them. Running time, 91 minutes. Played August 23-25.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

DARK ANGEL, THE: Fredric March, Merle Oberon, Miriam Hopkins—Another good picture that did not do business. Needed some comedy relief to lighten it up. Running time, 105 minutes. Played August 13-15.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—The audience response on this picture was much better than we anticipated. Its appeal is completely feminine.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—Every one who stayed awake through "Feather in Her Hat" enjoyed this picture. One of the few "different pictures" that is different. Running time, 72 minutes. Played August 19-20.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Universal

DON'T GET PERSONAL: Sally Eilers, James Dunn—A much better picture than I expected. In fact, one of the best program shows from Universal this year. Drew about average business when I expected considerably less.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Carole Lombard is at last beginning to mean something at our box office without the assistance of a big name actor. This picture permits her to be comically sophisticated. Our patrons loved it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PAROLE: Ann Preston, Henry Hunter—These two excellent players surrounded with a lot of folks that can do their stuff, coupled up with interesting story, gives, besides good entertainment, the movie fans an insight into the inner workings of prison parole. Business good two days middle of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones—Good but not colossal.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SUTTER'S GOLD: Edward Arnold—One of the finest pictures of the kind to reach the screen. Just why they stayed away from this one is more than I can figure out. You would naturally expect lovers of western pictures to fall for the title of "Sutter's Gold," but still it failed to click. Played on a Wednesday-Thursday-Friday. No doubt will go better on a Saturday, but too high price for even a two-day run. Played August 5-7.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

Warner Brothers

BOULDER DAM: Ross Alexander, Patricia Ellis—Mighty good action picture with thrills, romance and tragedy. The shots of Boulder Dam are excellent and my patrons liked it. Personally, I would say that Warner Bros. are super-optimists if they think they can make a star of Patricia Ellis. Ross Alexander is good. Running time, 70 minutes. Played August 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—Although this picture received divided comments, that it is a splendid production and capably enacted and produced goes without saying. Business here was above expectations, and although some patrons considered it sacrilegious, the majority enjoyed it. If the minority had accepted it in the spirit in which it was produced, a reverent conception of the negro's belief that heaven and earth as depicted in the Bible was similar to their every-day life, they perhaps would have enjoyed it better. But they didn't stop to think of that. Another thing, some patrons are so accustomed to the usual romantic dramas that when something unusual and different comes along, they hesitate to accept it. Warners deserve all the credit in the world for having the courage to produce this picture, regardless of patrons' reactions. Running time, 93 minutes. Played August 16-19.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—This is really a good show and was well received. The story was real and interesting. It was full of the human element. You can't go wrong with this one. Played July 31-August 1.—George E. Copenhaver, High School Theatre, Damascus, Va. Small town and rural patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—An excellent feature from the novel "Main Street" by Sinclair Lewis. Pat O'Brien gives his best performance in this one. Josephine Hutchinson is very good while the small town citizens couldn't be better. Very satisfactory comments for. believe it or not, this is the kind of picture the small town audience wants to see. Running time, 83 minutes. Played August 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—From the story "Main Street." A swell small town story that pleased immensely. Business picked up after first night. Every town has a cast of characters just exactly like the picture. Dad Jenkins of Neligh wanted us to send in more reports. If Dad ever passes our way and don't stop in I'll send my subscription direct to the home office. How about it? Played July 12-13.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

SATAN MET A LADY: Warren William, Bette Davis—The splendid cast and story drew well the first day, but the picture was such that we hardly took in enough to pay for the electricity we used the second day. It is a shame Warners even released it because it will hurt them, their stars and the exhibitors. Running time, 74 minutes. Played August 9-10.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Nothing wrong with this one. It's a real good comedy. Brown is in top form. Played August 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Celebrity

LITTLE BLACK SAMBO: Comicolor Cartoon—A dandy colored cartoon. Give it preferred playing time. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BREMERTOWN MUSICIANS: Comicolor Cartoon —A fine colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Columbia

ANTS IN THE PANTRY: Broadway Comedy—Another slapstick stooge knockout. For this kind of comedy the best on the market.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

UNTRAINED SEALS, THE: Color Rhapsodies—An okay colored cartoon with excellent musical accompaniment.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GLEE WORMS: Color Rhapsodies—A very fine colored cartoon. The story of two lightning bugs to the tune of the Glow Worm.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ALIMONY ACHES. Andy Clyde—Swell comedy. Lots of real laughs.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Yesterday the weather man said "much cooler tomorrow." He was right about it. The mercury was up to 110, and today it has gone down to 109. Anybody can guess on the weather. We believe it was Mark Twain who once said, "Everybody talks about the weather but no one seems to be able to do anything about it."

This middlewest has had 40 successive days that the mercury has ranged from 98 to 116 with not enough rain to wet an undershirt, except in a very few spots about the size of a dishpan, and yet some writers contend that the middlewest will harvest at least a third of a corn crop. We don't know where they get their information. It must be that our knowledge of proportion has been sadly neglected, for we have found in our travels west of the Mississippi river that one field out of fifty may have a little corn and that the other forty-nine will yield little but fodder, if anything at all. Crop prospects may be fine back east, we don't know, but out here we do know, and when this country loses a corn crop all lines of business are bound to be affected.

Both Dakotas are burned up. A large part of Minnesota is in the same condition. Outside of the irrigated districts, the Nebraska corn crop is practically gone. The same is true of most of Kansas and a large part of Missouri, unless they have had rain since we were there, and we have seen no reports of rain. We are told that some seed companies are offering $5 a bushel for seed corn.

This price ought to be fine for the fellow who has seed corn to sell, but, unfortunately, very few have. This isn't a pessimistic view; it's simply a statement of a fact.

▽

If the HERALD will permit us to do so, we'd like to thank all of you boys for the many letters (you didn't write us). Some of you did. That boy up at Appleton, Minnesota, gave us a good panning for not calling on him, and he was right about it, but he failed to remember that the heat was so intense that we were on the verge of heat prostration and we were trying to get to a lake where we could cool off and so we didn't call on anybody who wasn't on a direct road. We became so dizzy we could hardly drive April Shower, but one fellow said that was nothing, for we are dizzy all the while. He must have been following this colyum. But, anyhow, we wish you all lots of good luck.

▽

Last night we hobbled down to the Moon theatre to see Kay Francis in "The White Angel." This picture is a war picture and Miss Francis played the part of Florence Nightingale and she played it very ably, too. Some there are who don't care for war pictures, and some don't care for gangster pictures, but to us they both have a certain element of education in them that we believe the public needs. We can better understand the workings of the underworld and the horrors of war by visualizing them on the screen than by any other way. Newspapers tell us, but the screen educates us.

Time was when producers regarded "triangle" subjects as subjects for entertainment, but they only entertained the gum-chewing Lizzies and hairoil Charlies, and they disgusted the better thinking element of the people and the producers have come to recognize that.

A picture of a married man making love to some other man's wife is neither entertaining nor educational, and it is only appealing to the baser minds of an American audience.

It isn't our belief that pictures should be strictly educational, not at all, but should be built largely for their entertainment value, but it is our belief that every picture should contain at least some educational value, for we regard the screen as the world's greatest educational factor. Travelogues and newsreels prove this.

But then, maybe we don't know anythink about it. Some will say we don't, but we have always held to the view that every man had a right to his opinion, regardless, and before we leave the subject we would like to again say that it is our opinion that "The White Angel" will prove to be acceptable entertainment, and we believe also that you will agree with us that Miss Francis plays the part of Florence Nightingale very nicely. And now, Brother Jones will please take up the collection.

▽

Here is one that you mathematicians can figure on.

If it rained for forty days and forty nights, as the Bible says it did, and if it hasn't rained here for forty days and forty nights, as we say it hasn't; and if an alley cat has some Angora kittens; and if a bullfrog starts crooning on the radio, how long will it take the grasshoppers to finish eating up our wire fence? Remember to send a carton with each answer. No carton, no answer.

SHORT PRODUCT PLAYING BROADWAY

Week of August 29

CAPITOL
Bored of Education........MGM
The Old House............MGM

MUSIC HALL
Mickey's Rival...........United Artists

PARAMOUNT
Never Kick a Woman.....Paramount
Lucky Spills.............Paramount
Pictorial, No. 2...........Paramount

RIALTO
I Love to Singa...........Vitaphone
Neptune's Scholars.......Paramount

RIVOLI
I Don't Want to Make History...................Paramount

ROXY
Elmer Elephant...........United Artists
Boy, Oh Boy.............Educational
Scouring the Skies.........20th Century-Fox

STRAND
Pearl of the Pacific........Vitaphone

▽

Right now it is 105 in the shade, but, like the Irishman, we are glad we don't have to write in the shade.

▽

The *Pathfinder* says that there have been twelve different flags flown over California since 1542. Huh, that's nothing, we'll betcha that the folks in Hollywood alone have changed their underwear more times than that.

▽

There now, right on top of everything else comes our hay fever; there is this about hay fever: it makes you forget everything else except the hay fever. That's why we like it.

▽

To prove that the world doesn't revolve every twenty-four hours, a fellow in our town put a rock on top of a post and when he went out in the morning it was still there, and he wasn't from Missouri either, just a Nebraskan.

▽

A fellow came up to the house this morning and asked for a job shoveling off our sidewalk. He is probably drawing relief down at the pool hall now.

△

Ernie says if it was 105 in the shade and he was writing this stuff he'd quit. We have heard a lot about veiled hints, but there is no veil about that one.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Wisconsin Factory Payrolls Show Increase

Wisconsin factory employment increased 2 per cent and aggregate factory payrolls increased 2.4 per cent during the April 15 to May 15 period this year, compared to a 14 year average gain of .4 per cent for employment and 1.6 per cent for payrolls, according to the State Industrial Commissioner at Madison.

Factory payrolls in Wisconsin were higher in May, 1936, than in any previous month since June, 1930, the commission reports. The total factory employment in Wisconsin manufacturing industries in May was 43.3 per cent greater than in May, 1933; 7.8 per cent greater than in May, 1934, and 5.8 per cent above May, 1935.

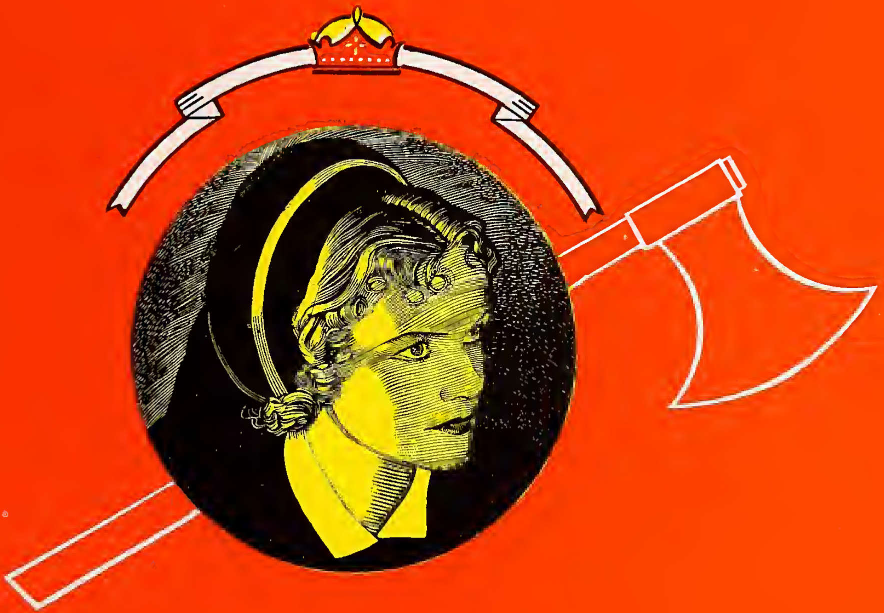
Factory payrolls of May, 1936, were 98 per cent above those of May, 1933; 25.8 per cent greater than the same period in 1934, and 15.9 per cent higher than May, 1935.

Jeffrey With New Theatre

Arthur Jeffrey, formerly with the Warner Brothers home office advertising and publicity department, will be advertising and publicity director for the new Criterion theatre, soon to open on Broadway, New York.

Imperial Gets Musical

Imperial has closed for the distribution of the musical film, "She Shall Have Music," produced by Julius Hague Productions.



HOLLYWOOD PAYS TRIBUTE TO LONDON

Praise... Right

"BEAUTIFULLY DONE IN EVERY RESPECT." *Irving Thalberg*

"ONE OF THE MOST BEAUTIFUL PRODUCTIONS I HAVE EVER SEEN." *Joan Crawford*

"A TRULY MAGNIFICENT PICTURE." *Fredric March*

"IT IS A NEW MILESTONE IN THE DEVELOPMENT OF MOTION PICTURES." *Francis Lederer*

"A PICTURE NOT TO BE MISSED. I ADVISE YOU TO SEE IT." *Delight Evans*
SCREENLAND

"MOST THRILLING CINEMATIC ENTERTAINMENT OFFERED IN SEVERAL YEARS." *The Literary Digest*

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JOHN MILLS · DESMOND TESTER · SYBIL THORNDIKE

from the Heart!

"GORGEOUSLY ACTED, WRITTEN, DIRECTED, PRODUCED."
Frank Lloyd

"A MAJOR SCREEN EVENT. SEE THIS BY ALL MEANS."
Photoplay Magazine

"I SINCERELY BELIEVE THAT IT IS ONE OF THE GREAT PICTURES."
Adela Rogers St. Johns
LIBERTY MAGAZINE

"ONE OF THE BEST PICTURES EVER MADE IN ANY COUNTRY."
Louella Parsons

"A GREAT MOTION PICTURE, RICH IN HEART INTEREST."
Welford Beaton
HOLLYWOOD SPECTATOR

"THE BEST PICTURE I HAVE EVER SEEN."
Alice Tildesley
PHILADELPHIA PUBLIC LEDGER SYNDICATE

Nine Days a Queen

[The Story of Lady Jane Grey]
WRITTEN and DIRECTED BY ROBERT STEVENSON

A GB Production

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NIGHT LETTER		SHIP RADIOGRAM	

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CROWDS BLOCKED TRAFFIC HOURS BEFORE OPENING STOP MOST BRILLIANT ASSEMBLAGE OF YEAR STOP JOAN CRAWFORD FRANCHOT TONE FREDRIC MARCH CEDRIC HARDWICKE MAY ROBSON FRANCIS LEDERER EDWARD ARNOLD HUNDREDS OF OTHERS LAVISH IN THEIR PRAISE THAT NINE DAYS A QUEEN IS THE FINEST PRODUCTION EVER PRODUCED EITHER IN AMERICA OR ENGLAND OUR SINCERE CONGRATULATIONS A LONG PROSPEROUS RUN IS ASSURED REGARDS

BRUCE FOWLER MANAGER
FOUR STAR THEATRE

HAILED AS THE BEST PICTURE OF THE YEAR

Cedric Hardwicke
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Nine Days a Queen

(The Story of Lady Jane Grey)

John Mills · Desmond Tester
Sybil Thorndike

Written, Directed by Robert Stevenson

A GB *Production*

CANADA DISTRIBUTORS, EMPIRE FILMS, Ltd.

ODEON CIRCUIT'S 200 CINEMAS TARGET OF LIMITATION POLICY

Oscar Deutsch Opens Three New Theatres with Total Capacity of 5,000; Will Continue Chain Expansion Plan

by BRUCE ALLAN
in London

Real target of the two year old agitation by the Cinematograph Exhibitors' Association to limit the erection of new cinemas, Oscar Deutsch of the Odeon Circuit, undeterred by the well-sounding word "redundancy," and even by its every-day synonym, overbuilding, has in five years created a theatre chain now numbering just under two hundred establishments.

This week he opened three new Odeons, at Southall, Oldham and Ramsgate, with a total capacity of over 5,000. Once before in its history the Odeon organization reached three a week, but that was before the building limitation policy of the C.E.A. reached its present rumored efficiency.

At this very moment over 30 more Odeons are in various stages of construction and there seems no obvious reason why Deutsch, who has all the money he wants, from the Halifax Building Society, chiefly, it is said, should not go on until his chain is as big as that of GB or ABC—and a great deal more modern.

Has Product Tie

With a product tie to United Artists based on an investment in Odeon by that concern which has never been exactly defined, Deutsch may still be affected, like all other independent theatre interests, by the approaching establishment of a Metro-Gaumont-Twentieth Century-Fox identity here, and he becomes an increasingly important factor to other production interests with that problem facing them.

A trade joke current these past two years is that Deutsch builds theatres in rural districts where the population cannot be expected to reach cinema density for a very long time, but, in fact, in making his Odeons features of development schemes in new residential areas, Deutsch has not only reduced his construction costs, but in frequent instances has proved that he can draw paying audiences from the beginning, at the expense of adjacent heavily populated areas linked by road or rail to his sites.

Fulminate the C. E. A. as it may, Deutsch will continue to grow and, in his present stage of growth, to loom large in the thoughts of those whose ponderings in general at this time are concerned with just how the Schenck-Ostrer deal will finally shape and just what other distributors and other theatres owning combines will do about it.

Gets Grand National

Announced by R. P. Baker and Basil Dean from a chronmium and steel board room table graced also by the unusual presence of Stephen Courtauld, financial support and fairy godfather of the Associated Talking Pictures and Associated British Film Distributors enterprises, the releasing contract arranged by the latter company for E. Alperson's Grand National output seemed a good story to the trade press representatives among the thirty or more film scribes who had squeezed in to hear the big news.

BRITISH TO FOUND ANNUAL AWARDS

The British Institute of Cinematography has worked out a system on annual film awards similar to that of the Academy of Motion Picture Arts and Sciences in Hollywood. A gold medal for production of the best non-British picture is included among the awards to be made, which will be for the best film, direction, art direction, photography, recording, acting, editing and the best contribution to directing technique.

Not so impressed were the national paper representatives when it quickly appeared that the possibility of a reciprocal arrangement whereby Grand National gave a steady release to ATP films in America was likely to remain a possibility. True that Mr. Alperson was taking two of the new pictures from ATP's Ealing studio back to the States with him, but specifically, said Baker and Dean, there was no contract for an American release.

Some time in the future, it seems, Mr. Alperson may send one or two of his star producers to help Ealing learn how, but in this present the only contract is one by which ABFD straightway become British distributors for GN, with a guarantee from the latter of thirty-four pictures before July 31, 1937, a similar number in the second year of the two years' contract, and a guarantee from ABFD of a minimum payment to GN in the two years of $2,000,000.

Important in the deal is that it gives ABFD, now at the end of their releasing contract for Republic, a fifty-two weeks a year film supply from a promising American source. Understood, said Mr. Dean, was that reciprocal release for ATP in America would immediately follow.

Exhibitors to Finance Production

British exhibitors will meet Sept. 9 to consider a scheme for participation and flotation of a company called the Independent Exhibitors Distributing company, organized by Capt. A. F. Dixey with capital of £100,000 and a production program of 21 features annually by various independent producers.

This is an outgrowth of a plan for cooperative production confidentially discussed at the C. E. A. convention at Eastbourne a few weeks ago. Although the C. E. A. cannot be officially connected with this or any other similar venture, Theodore H. Fligelstone, president of the exhibitors' association, and other C. E. A. leaders are believed interested and will attend the meeting.

The proposal calls for independent exhibitors to contribute 25 per cent of the capital, which would work out between £50 and £100 per theatre provided all of the independents in the Kingdom joined up. No further capital obligation on the theatre operator would be necessary. Neither would it be obligatory for the exhibitor to take the product. The inducement which is dangled, however, takes the form of promised lower rentals because of promised lower distribution overhead.

"Reciprocity" Agreement Is Not a Part of the Associated Film Industries and the Grand National Releasing Co. Tieup

The scheme provides that the chairman of the company will be an exhibitor and three other theatremen directors,

Production tieups claimed to have been arranged already include Associated Artists, recently floated by Leslie Howard and Dudley Murphy, for six a year; two with Paul Robeson, from Ensign Prod.; six Liberty Films, including two "supers"; three from Bebe Daniels and Ben Lyon and three or four from Franco London, producers of "Guilty Melody."

Financial Items

At the annual meeting of Associated British Pictures decision was announced to issue the 1,800,000 ordinary shares at present in reserve, which will be offered first to existing ordinary shareholders on bonus terms.

Sound City Films, Ltd., reports a new profit of $87,705 and will pay a three per cent dividend.

Union Cinemas is expected to consolidate with its subsidiaries, Oxford and Berkshire Cinemas and National Provisional Cinemas, on the basis of a share for share exchange.

Kane to Make Three More

Robert T. Kane, on the completion of "Wings of the Morning" for New World Pictures—it is due back from Hollywood color-processing for a Royal premiere at the Piccadilly theatre on Oct. 28th—is organizing for the production of the Stanley Weyman story, "Under the Red Robe," with Conrad Veidt, Raymond Massey and a Hollywood feminine star at present unchosen. A nine weeks' shooting schedule begins in September, from a Lajos Biros-Philip Lindsay script.

In November Mr. Kane will go to work on "Cyrano de Bergerac," on a twelve weeks' studio schedule. Harry D'Arrast will direct and there is a bit of mystery about the star with the current news that he will be "an internationally famous actor and a sensational new star development." Mr. Kane has for selection scripts from Humbert Woolf, famous British poet, Lajos Biros and Arthur Wimperis.

To follow is a subject not yet announced, but which will be directed by Harold Schuster and probably star Annabella, star of "Wings of the Morning."

With the Karl Grune unit on this Schach-United Artists effort complete, it is evident that very special efforts are being made to get a result good enough for America.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36		
Valley of Terror	Kermit Maynard	Nov. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra (G)	Del Cambre	Aug. 24,'36†	*76	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Sept. 30,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Missing Girls	Roger Pryor-Sydney Blackmer			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36†	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 26,'36†	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	116	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 6,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	68	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36†	60	Aug. 22,'36
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36†	65	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea			
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36		
Come Closer Folks	James Dunn-Marian Marsh			
Craig's Wife	John Boles-Rosalind Russell			
(See "In the Cutting Room," July 18,'36.)				
Cross Fire	Charles Starrett-Mary Blake			
Depths Below	Dolores Del Rio-Richard Dix - Chester Morris			
End of the Trail	Jack Holt-Louise Henry	Sept. 19,'36		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Interlude	Grace Moore			
Killer at Large	Mary Brian-Russell Hardie			
(See "In the Cutting Room," Aug. 22,'36.)				
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36		
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Ridin' Through	Tom Tyler	Nov. 28†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 28†	60	Oct. 28
Wolf Riders	Jack Perrin	Nov. 1†	6 rls	

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 15†	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36	78	
Hungaria (English titles)	Travelogue	Mar 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Dec. 22†	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36	80	
Car of Dreams	Torzs-Percell	Oct. 10,'36	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36	65	
Man under the Bridge	Csortos-Lazar	Nov. 15,'36	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15	60	
Scandal in Budapest		Nov. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, The Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equipage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123: June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63	May 23,'36
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99: Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†	88½	Aug. 15,'36
Earthworm Tractors (G) 962 (Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)	Joe E. Brown-June Travis	July 18,'36†	*68	June 20,'36
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Man of Iron (G) 989	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
Singing Kid, The (G) 954 (Exploiation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16,'36.)	Dick Foran-Paula Stone	Sept. 5,'36	56	
Two Against the World (G) 977 (Exploitation: Aug. 1,'36, p. 90.)	Humphrey Bogart-Beverly Roberts	July 11,'36†	57	May 23,'36
White Angel, The 980 (G) (Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The 167 (See "Way for a Pirate," "In the Cutting Room," June 20,'36.)	Guy Kibbee-Sybil Jason	Oct. 31,'36		
Case of the Black Cat	Ricardo Cortez-June Travis			
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65	July 18,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	Oct. 24,'36	*60	Aug. 29,'36
Fugitive in the Sky	Jean Muir-Warren Hull			
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light (See "In the Cutting Room," Aug. 8,'36.)	Errol Flynn Anita Louise			
Mountain Justice	Josephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (See "In the Cutting Room," Aug. 15,'36.)	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (G)	Joan Blondell-Dick Powell	Sept. 12,'36	*90	Aug. 15,'36
Tattler, The	Ross Alexander-Anne Nagel			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder	C. Bennett-D. Montgomery	Sept. 1,'36		
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 19
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 16,'36
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 19
Rhodes, the Diamond Master (G) 3514 (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83	May 23,'36
Seven Sinners (Reviewed under the title, "Doomed Cargo.")	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West	George Arliss			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623 (Reviewed under the title, "Love in Exile.")	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'36		
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daniel Boone	George O'Brien	Sept. 1,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon		66	
Devil on Horseback, The	Lili Damita	Sept. 15,'36		
Gorgeous				
Navy Spy	Conrad Nagel-Eleanor Hunt			
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G) (Reviewed under the title "Rest Cure.")	Reginald Denny-Esther Ralston		64	Feb. 15,'36
Yellow Cargo	Conrad Nagel-Eleanor Hunt		65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'38
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'38
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy William-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'38†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger (G)	Hoot Gibson	June 15,'38†	57	July 18,'38
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'38
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June 1,'38†	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'38†	77	Feb. 29,'38
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75	July 4,'38
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'38†	59	
West of Nevada	Rex Bell	June 22,'38†	59	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In His Steps	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'38		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Luck of the Irish	Richard Hayward	Sept. 15,'36		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington	Sept. 1,'38	63	
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'38	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Song of the Scarlet Flower	Swedish	June 15,'38†	80	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Monday at Ten	Virginia Cherrill-Gary Marsh		60	
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 1,'36	62	
Voice of India	Hoeffer Expedition	Sept. 15,'38	70	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'38†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'38	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'38		
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36		June 6,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36	82	Dec. 1
With Pleasure, Madame	Conrad Nagel	Dec. 1,'36		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'38†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'36	*67	Aug. 29,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'38†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36,p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'38
Gorgeous Hussy, The 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'38†	105	
(See production article, Aug. 1,'38, p. 16.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 18; exploitation: Apr. 18,'36, p. 78; June 27,'38, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†	89	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'38	71	
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 538	Clark Cable - Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'38, p. 81; July 25,'36, p. 77.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36†	111	July 4,'36
(Exploitation: Aug. 1,'36, p. 93-94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36†	95	July 18,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 84, 87.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 846	Robert Montgomery-R. Russell	May 29,'38†	75	May 30,'36
Unguarded Hour, The (G) 851	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 826	Walter Abel-Edith Atwater	June 19,'38†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 608	Clark Cable-Myrna Loy - Jean Harlow	Feb. 28,'38†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Chump	Stuart Erwin-Betty Furness			
Born to Dance	Eleanor Powell-James Stewart			

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Greta Garbo-Robert Taylor			
Devil Is a Sissy, The 656	Freddie Bartholomew-Jackie Cooper	Sept. 16,'36		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy			
Longest Night, The	Robert Young-Florence Rice			
Love on the Run	Clark Gable - Joan Crawford - Franchot Tone			
Mr. Cinderella	Jack Haley-Betty Furness			
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Our Relations	Laurel and Hardy			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	76	July 11,'38
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 77, 76; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'38
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3546	Jean Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 16,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 16,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	56	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 26,'36†	95	Feb. 6,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Milla	Feb. 14,'36†	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15, 36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'38
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 18,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'38†	72	May 2,'36
Girl of the Ozarks, The (G) 3561	Vriginia Weidler-H. Crosman	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'38
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	76	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'38†	76	Feb. 22,'38
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36	*72	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36	81	Aug. 29,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'38
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3606	Lew Ayres-Mary Carlisia	Sept. 4,'36	*70	Aug. 29,'36
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. '4,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'38†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 6,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 18
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'38
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 6†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76	May 16,'38
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, pp. 74, 76; Aug. 22,'36, p. 111.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 6,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
Son Comes Home, A (G)	Mary Boland-Donald Woods	July 31,'36†	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	63	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77	June 20,'36
Straight from the Shoulder (G)	Ralph Bellamy-Katherine Locke	Aug. 26,'36	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36	*93	Aug. 29,'36
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'38
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 16,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'38
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'36†	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 16,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'38, p. 98; May 23,'36, p. 66; May 30,'36, p. 90; June 6,'36, p. 116; June 13,'38, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 66.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 6,'36
Yours for the Asking (G)	George Raft - Dolores Costello Barrymore	July 24,'36†	75	Aug. 6,'36

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Oct. 23,'36		
General Died at Dawn, The 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36		
(See "In the Cutting Room," July 25,'36.) (See production article, Aug. 15,'36, p. 16.)				
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36		
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36		
Murder with Pictures	Lew Ayes-Gail Patrick	Sept. 16,'36		
Plainsman, The	Gary Cooper-Jean Arthur			
Princess of the Jungle	Ray Milland-Dorothy Lamour			
Right in Your Lap	Marsha Hunt-John Howard			
Rose Bowl	Eleanore Whitney-Tom Brown			
Three Married Men 3606	Lynne Overman-Wm. Frawley	Sept. 11,'36		
Turning Point, The	Paul Kelly-Marsha Hunt	Oct. 9,'36		
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Wedding Present	Joan Bennett-Cary Grant	Oct. 9,'36		
Wives Never Know	Charles Ruggles-Mary Boland	Sept. 25,'36		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'38

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luna Walters	June 6,'36	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'38
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'38		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36		
El Justiciero	Ernesto Guillen	Dec. 3,'36		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37		
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'38†	80	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allon	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'38
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea	Russell Hardie-Ann Rutherford	Aug. 25,'36	62	July 11,'36
(See "Beneath the Seas," "In the Cutting Room," May 30,'36.)				
Foderal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Follow Your Heart (G)	Marion Talley-Michael Bartlett	Sept. 5,'36	*90	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'38†	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36†	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79.)				
Hearts In Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36	*70	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'38†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14.'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76; July 25,'38, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan. 20,'38†	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36†	58	
(See "In the Cutting Room," May 2,36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65	June 27,'36
New Frontier, The 3558	John Wayne-Muriel Evans	Oct. 5†	54	
(See "In the Cutting Room," Sept. 28.)				
Oh, Susannah	Gene Autry-Frances Grant	Aug. 19,'38		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jon. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'38†	56	May 18,'38
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'38†	52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36†	67	July 25.'36
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'38†	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition	Ray Walker-Evalyn Knapp	Sept. 20,'36		
(See "In the Cutting Room," Aug. 15,'36.)				
Country Gentlemen	Olsen and Johnson			
President's Mystery Story, The	Henry Wilcoxon-Betty Furness			
Sitting on the Moon 3523	Roger Pryor-Grace Bradley	Sept. 15,'36		
Three Mesquiteers	Ray Corrigan-Kay Hughes	Sept. 10,'36		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 815	Wallace Ford-Phyllis Brooks	Dec. 28†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36†	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36†	67	
(See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'38†	68	Dec. 28
Dancing Pirate (G) 870	Charles Collins-Steffi Duna	May 22,'38†	85	May 18,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A)	Bruce Cabot-Louise Latimer	Aug. 28,'36	*66	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'38†	81	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer In the Dell (G) 824	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36. p. 83; Apr. 4,'36, p. 87: May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'38, p. 68.) 6p. 68; July 25,'36, p. 78.)				
Freckles (G) 536	Carel Stone-Tom Brown	Oct. 4	68	Oct. 5
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 809	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'38†	76½	Jan. 16,'66
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 13	98	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Let's Sing Again (G) 648	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 8,'36†	77	Feb. 8,'38
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'38	123	July 25,'36
(See production article, Apr. 11.'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36†	66	July 11,'38
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'38†	66	Apr. 18,'38
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Second Wife (G)	Walter Abel-Gertrude Michael	Aug. 21,'38	59	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Swing Time (G)	Fred Astaire-Ginger Rogers	Sept. 4.'36	*100	Aug. 29,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two In the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'38†	74	Dec. 21
Two In Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24.'36†	64	Apr. 11,'36
Yellow Dust (G) 818	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The	June Travis-Philip Huston			
(See "In the Cutting Room," Aug. 22,'36.)				
Daddy and I	Anne Shirley-Herbert Marshall			
Mummy's Boys (G)	Wheeler and Woolsey		*62	Aug. 22,'38
One Man Came Back	Preston Foster - Ann Dvorak - John Beal			
(See "In the Cutting Room," Aug. 22,'36.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Sept. 25.'36		
(See production article, Aug. 22,'36, p. 16.)				
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall			
Walking on Air (G)	Gene Raymond-Ann Sothern	Sept. 11,'36	*68	Aug. 22,'36
Winterset	Burgess Meredith-Margo			
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'38†	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'38	73	Aug. 8,'36

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels In White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leong		6 rls	
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 13,'36
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10.'38†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25.'38†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3,'38†	*50	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17.'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82: July 4,'36, p. 70; July 13,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28.'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36	70	July 13,'36
Charlie Chan's Secret* (G) 826	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'61
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 26,'36, p. 83; Apr. 4,'36, p. 63; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 67, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75	June 20,'36
Educating Father* (G) 845	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 6,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 16,'36
(Exploitation: July 25,'36, p. 76; Aug. 6,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36	66	Aug. 1,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 6,'36, p. 81; Feb. 15,'36, p. 63; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
(Exploitation: July 11.'36. p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	66	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 23,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 26,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 16,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36	87	Aug. 15,'36
Sins of Man (G) 646	Jean Hersholt-Don Ameche	June 19,'36†	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 63; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'36†	65	Aug. 29,'36
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 76.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36†	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	66	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36	70	Oct. 24,'31
As You Like It 711	Elis Bergner-Laurence Olivier	Sept. 16,'36		
(See production article, June 13, [illegible] 16.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36	56	Aug. 22,'36
Bowery Pricess, The * 715	Shirley Temple-Frank Morgan	Oct. 16,'36		
(See "In the Cutting Room," June 27,'36.)				
Can This Be Dixie?	Jane Withers-Slim Summerville			
15 Maiden Lane 716	Claire Trevor-Cesar Romero	Oct. 30,'36		
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36	*60	Aug. 29,'36
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept. 25,'36		
(See "In the Cutting Room," Aug. 15,'36.)				
Living Dangerously 721	Franchot Tone-June Lang	Nov. 27,'36		
Lloyd's of London	Loretta Young-Don Ameche			
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36	64	July 18,'36
Pigskin Parade 713	Stuart Erwin-Arlene Judge	Oct. 2,'36		
Ramona 707	Loretta Young-Don Ameche	Oct. 23,'36		
(See production article, July 4,'36, p. 16.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36		
Thank You, Jeeves, 712	Arthur Treacher-Virginia Field	Oct. 9,'36		
(See "In the Cutting Room," Aug. 6,'36.)				
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 20,'36		
White Hunter 719	Warner Baxter-Simone Simon	Nov. 13,'36		
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 69; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 60
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 60; Aug. 29,'36, p. 80.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 60; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 6,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 26,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 62; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	76	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 6,'36, p. 83; Feb. 15,'36, p. 61; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 65; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 86.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 16,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 61; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Dodsworth	Walter Huston-Ruth Chatterton	Sept. 16,'36		
(See production article, Aug. 8,'36, p. 16.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'36		
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36		
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
We Live Only Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36†	*54	July 18,'36
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 6,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 6,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'38, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 68; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 61; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 6006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 16,'36, p. 82; Feb. 6,'36, pp. 61, 63, 64; Mar. 7,'36, pp. 86, 99,; Mar. 21,'36, pp. 92, 96; Ap[illegible] '36, p. 96; May 23,'36, pp. 67, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 6004	Marg't Sullavan-James Stewart	Jan. 27,'66†	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36†	65	Aug. 29,'36
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36†	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G)	Ricardo Cortez-Patricia Ellis	Aug. 16,'36†	*60	Aug. 22,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	64	Oct. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				
Yellowstone	Henry Hunter-Judith Barrett	Aug. 30,'36†		
(See "In the Cutting Room," July 18,'36.) (Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36		
Class Prophecy		Nov. 15,'36		
Flying Hostess	Judith Barrett-Wm. Hall	Oct. 25,'36		
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct. 18,'36		
Girl on the Front Page, The	Gloria Stuart-Edmund Lowe	Oct. 4,'36		
Luckiest Girl in the World	Jane Wyatt-Louis Hayward	Nov. 1,'36		
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept. 20,'36		
Man I Marry, The	Doris Nolan-Michael Whalen	Oct. 11,'36		
My Man Godfrey (G)	William Powell-Carole Lombard	Sept. 6,'36	*95	June 20,'36
Night Key		Nov. 8,'36		
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers	John Wayne-Nan Gray	Sept. 27,'36		
Top of the Town	Hugh Herbert-Gertrude Niessen	Nov. 22,'36		
Two in a Crowd	Joel McCrea-Joan Bennett	Sept. 13,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; expoitation: Aug. 8,'36, p. 91.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36	*62	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36†	66	Aug. 1,'36
I Married a Doctor (G) 908	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36†	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 6,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 78, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel	Marion Davies-Clark Gable	Sept. 26,'36		
(See production article, Aug. 29,'36, p. 36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
(See producton artcle, July 25,'36, p. 16.)				
Give Me Your Heart (G)	Kay Francis-George Brent	Sept. 26,'36	*88	July 18,'36
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sondergard			
Isle of Fury	Marg't Lindsay-H. Bogart	Oct. 10,'36		
(See "Three in Eden," "In the Cutting Room," July 25,'36.)				
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	132	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Pony Express Rider	Dick Foran-Linda Perry			
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	7 rls		
Island Captives	Eddie Nugent	6 rls		

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant-M. Brian	United Artists		70	Aug. 29,'36
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling the Tune (G)	Sam Livesey	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 26,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		60	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 18,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 8,'36

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(THE RELEASE CHART--CONT'D)

SHORT FILMS

[*All dates are 1935 unless otherwise stated*]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	18
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls.
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'38†	17
Mister Smarty Andy Clyde	July 15,'36†	18
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Whoops, I'M an Indian .(3 Stooges)	Sept. 11,'36	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	7
Merry Mutineers	Sept. 3,'36	1 rl.
Novelty Shop, The	Aug. 15,'36	
Untrained Seal, The	July 26,'36†	7
COLUMBIA TOURS		
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money	Sept. 4,'36	1 rl.
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36†	10
Sport Magic	June 13,'36†	9½
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
SCRAPPY CARTOONS		
Touring the Sport World	July 11,'36	10
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	July 8,'36†	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SPECIAL		
Robinson Crusoe	Sept. 7,'36	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Pelicles	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Knockout Drops	Dec. 6†	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 28,'36	11
Hillbilly Love	Oct. 11†	11
Queen's Birthday, The	Aug. 14,'36	10
Ring Goes 'Round, The	Aug. 21,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Bully Frog, A	Sept. 18,'36	1 rl.
Busy Bee, The	May 29,'36†	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36	1 rl.
Farmer Al Falfa in the Hot Spell	July 10,'36†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko Foils the Fox	Oct. 2,'36	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36	1 rl.
Rolling Stones	May 1,'36†	6
Sailor's Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	10
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Nature's Songsters	Sept. 4,'36	8
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36	17
Blue Blazes	Aug. 21,'36	19
Boy, Oh Boy	Aug. 14,'36	19
Diamonds in the Rough	Sept. 25,'36	2 rls.
Gags and Gals	Sept. 11,'36	2 rls.
Happy Heels	Aug. 1,'36	18
It Happened All Right	May 15,'36†	19
Parked in Paree	Aug. 28,'36	19
Peaceful Relations	June 19,'36†	18
Wacky Family, The	Sept. 4,'36	2 rls.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl.
No. 3—	Dec. 30†	1 rl.
No. 4—	Jan. 20,'36†	1 rl.
No. 5—	Feb. 20,'36†	1 rl.
No. 6—	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Spanish Interlude, A	Sept. 15,'36†	26
Sport of Flying	Aug. 11,'36†	9
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mer. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Neighborhood House	May 9,'36†	
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
No. 7—Fool Proof	Mar. 7,'36†	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Quaint Quebec	Sept. 12,'36	
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8
22—Old House, The	May 2,36†	
23—Pup's Picnic	May 30,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
Hollywood Extra	Sept. 19,'36	
How to Behave	Apr. 25,'36†	10
How to Train a Dog	July 4,'36†	8
How to Vote	Sept. 5,'36	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Important News ....Feb. 29,'36†10....
Jonker Diamond ....Mar. 26,'36†10....
Let's Dance ....Jan. 4,'36†.6....
Little Boy Blue...........May 23,'36†11....
Master Will Shakespeare.. .June 13,'36†10....
Primitive Pitcairn .... .Dec. 7†....9....
West Point of the South....Feb. 1,'36†.6....

M-G-M SPORTS PARADE

Air Hoppers ....Jan. 16,'36†10....
Aquatic Artistry ....Apr. 11,'36†.9....
Crew Racing ....Dec. 21†...10....
Harnessed Rhythm ....June 6,'36.10....
Polo ....May 9,'36†.6....
Table Tennis ....Feb. 15,'36†10....
Racing Canines ....Mar. 14,'36†10....
Water Sports ....Oct. 26†....6....

MUSICAL REVUES

La Fiesta de Santa Barbara ....Dec. 7†...19....
New Shoes ....Sept. 5,'36.11....
Pirate Party on Catalina Isle ....Nov. 21....20....
Sunkist Stars at Palm Springs ....Jan. 11,'36.20....
Swing Banditry ....Sept.19,'36.11....
Violets in Spring.........Sept. 5,'36.21....

OUR GANG

Arbor Day ....May 2,'36†18....
Bored of Education ....Aug. 29,'36.10....
Divot Diggers ....Feb. 6,'36†16....
Lucky Corner, The.........Mar. 14,'36†16....
Pinch Singer ....Jan. 4,'36†16....
Second Childhood ....Apr. 11,'36†10....

PATSY KELLY COMEDIES

All-American Toothache ....Jan. 25,'36†20....
At Sea Ashore.............Apr. 4,'36†20....
Hill Tillies ....Apr. 4,'36†18....
Hot Money ....Nov. 16†...16....
Pan Handlers ....Feb. 29,'36†20....
Top Flat ....Dec. 21†...29....

PETE SMITH SPECIALTY

Behind the Headlines......Sept.12,'36.11....
Killer Dog ....Aug. 29,'36.10....

SPECIAL

Audioscopiks ....8....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Betty Boop and Little Jimmy ....Mar. 27,'36†.7....
Betty Boop and the Little King ....Jan. 31,'36†.7....
Happy You and Merry Me. .Aug.21,'36..7....
Henry, the Funniest Living American ....Nov. 22†....7....
Little Nobody ....Dec. 27†....7....
Making Stars ....Oct. 18†....7....
More Pep ....June 19,'36†......
Not Now ....Feb. 26,'36†.7....
Song a Day, A.............May 22,'36†.7....
Training Pidgeons ....Sept.16,'36........
We Did It.................Apr. 24,'36†.6....
You're Not Built That Way.July 17,'36†.6....

COLOR CLASSICS

Cobweb Hotel, The.........May 15,'36†.6....
Greedy Humpty Dumpty....July 10,'36†.7....
Hawaiian Birds ....Aug. 28,'36..1 rl..
Little Stranger ....Mar. 13,'36†.6....
Musical Memories ....Nov. 8†....7....
Somewhere in Dreamland.. .Jan. 17,'36.9....
(Technicolor)

HEADLINERS

Accent on Girls............Dec. 27†...10....
Ina Ray Hutton and Her Melodears
Babes in Hollywood........Oct. 18†...10...
Breezy Rhythm ....Apr. 10,'36†10....
Hal Kemp and Orchestra
Cavalcade of Music, The....Oct. 4†....6....
Gypsy Revels ....Aug. 7,'36.11....
Lucky Starlets ....May 22,'36†10....
Baby Leroy-Bonnie Bartlett - David Holt - Betty Holt - Billy Lee -Virginia Weidler
Midnight Melodies .... Orchestra .Mar. 20,'36†11....
Ed Paul and Orchestra-Babe Ryan - Loretta Lee
Moscow Moods.............Jan. 17,'36†11....
Yasha Bunchuk and Orch.
Movie Melodies on Parade.Feb. 7,'36†11....
Kostelanetz-Eastman
Musical Fashions ....July 3,'36†11....
Ina Ray Hutton and Her Melodears
Music in the Morgan Manner June 12,'36†11....
Russ Morgan and Orch.

Title Rel. Date Min.
Music Over Broadway.......Aug. 28,'36..1 rl..
George Hall and Orch.
Parade of the Maestros.....Nov. 16†...10....
Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras
Play, Don ....July 31,'36†11....
Don Bestor and Orch.
Radio Rhapsody ....Dec. 6†...10...
Johnny Green and Orch.
Star Reporter, The.........Feb. 26,'36†.9....
Betty Jane Cooper-Donald Novis-Ina Ray Hutton
Yankee Doodle Rhapsody...May 1,'36†11....
Ferde Grofe and His Orchestra

MUSICAL ROMANCE

Lover's Paradise...........Sept.11,'36.......
(Technicolor)

PARAGRAPHICS

It's a Good Stunt..........Oct. 23,'36.......
Lulu's Love ....Aug. 14,'36.10....
Sailor Shorty ....Sept.16,'36.......
Straight as an Arrow.......Oct. 9,'36.......

PARAMOUNT PICTORIAL

No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)..... .Oct. 11†....9....
No. 4—Jewelry — Made to Order — Let's Listen to Latin America .... .Nov. 3†...10....
No. 5—Manhattan Rhapsody —Animal Buddies—Man of Many Faces.......... .Dec. 6†...10....
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow ...... .Jan. 3,'36†10....
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin) .... .Jan. 31,'36†.7....
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals .... .Feb. 26,'36†11....
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat .... .Mar. 27,'36†.9....
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic .Apr. 24,'36†10....
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc .... .May 22,'36†11....
No. 12—Meet the Pelican—Viola Mitchell — Steel Suite .... .June 19,'36†10....
No. 13— ....July 17,'36†.1 rl..

PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot — Golden Acres—Don Baker .Aug.21,'36.10....
No. 2— ....Sept. 18,'36......
No. 3— ....Oct. 16,'36.......

PARAMOUNT VARIETIES

Broadway Highlights No. 4.Sept.27†...10....
Broadway Highlights No. 5.Dec. 13†...10....
Broadway Highlights No. 6.Apr. 3,'36†.9....
Collie, The ....Feb. 21,'36†10....
Countryside Melodies ......Nov. 29†....6....
(Technicolor)
Dangerous Jobs ....May 1,'36†.9....
Fashions in Love...........July 24,'36†10....
Here Comes the Zoo........Mar. 13,'36†.9....
Movie Milestones (No. 2)...Jan. 31,'36†10....
Poodle, The ....May 22,'36†10....
Rhythm Party, The.........June 26,'36†10....
Rookie Fireman, The.......Apr. 24,'36†10....
Shorty at Coney Island.....Jan. 10,'36†10....
Shorty at the Seashore.....July 10,'36†.9....

POPEYE THE SAILOR

Adventures of Popeye, The. .Oct. 25†....8....
Bridge Ahoy! ....May 1,'36†.6....
Brotherly Love ....Mar. 6,'36†.7....
Clean Shaven Man, A......Feb. 7,'36†.7....
Hold the Wire.............Oct. 23,'36.......
I-Ski Love-Ski You-Ski....Apr. 3,'36†.6....
I Wanna Be a Lifeguard...June 26,'36†.7....
Let's Get Movin'...........July 24,'36†.6....
Little Swee' Pea...........Sept.25,'36.......
Never Kick a Woman......Aug. 28,'36..1 rl..
Sinbad the Sailor..........Jan. 31,'36†.2 rls.
(Special)
Spinach Overture, The......Dec. 6†....6....
Vim, Vigor and Vitaliky....Jan. 3,'36†.7....
What, No Spinach?.........May 29,'36†.7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

Title Rel. Date Min.

POPULAR SCIENCE
(Cinecolor)

No. 2 ....Sept.29†....6....
No. 3 ....Nov. 29†...10½..
No. 4 ....Jan. 24,'36†11....
No. 1 ....Mar. 27,'36†11....
No. 5 ....May 29,'36†10....
No. 6 ....July 17,'36†10....

POPULAR SCIENCE (New Series)

No. 1 ....Aug. 26,'36.11....
No. 2 ....Oct. 30,'36.......

SCREEN SONGS

Hills of Old Wyomin', The .July 24,'36†10....
The Westerners
I Don't Want to Make History ....May 22,'36†......
V. Lopez and Orchestra
I Feel Like a Feather in the Breeze ....Mar. 27,'36†.7....
Jack Denny and Orchestra
It's Easy to Remember.....Nov. 29†...10....
Richard Himber and Orchestra
I Wished On the Moon.... .Sept.20†....6....
Abe Lyman and Orchestra
No Other One..............Jan. 24,'36†.6....
Hal Kemp and Orchestra

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

No. 17—Jumping Champion .Oct. 25†...10....
No. 18—Sport on the Range .Nov. 22†...10....
No. 19—Sporting Network. .Dec. 20†...10....
No. 20—What's the Answer .Jan. 17,'36†10....
No. 21—Finer Points ......Feb. 14,'36†10....
No. 22—Winged Champions.Mar. 13,'36†10....
No. 23—Sun Chasers.......Apr. 10,'36†10....
No. 24—Catching Trouble...May 8,'36†10....
No. 25—River of Thrills....June 6,'36†......
No. 26—Sporting Comparisons ....July 3,'36†10....
No. 27—Neptune's Scholars.Aug. 7,'36.10....
No. 28—Lucky Spills.......Sept. 4,'36.......

RKO RADIO

Title Rel. Date Min.

DUMBBELL LETTERS

No. 21 ....Jan. 3,'36†.3....
No. 22 ....Feb. 31,'36†.6½..
No. 23 ....Apr. 3,'36†.6....
No. 24 ....May 29,'36†.5....
No. 25 ....July 10,'36†......

EASY ACES

Capital Idea ....Oct. 4†...10.. .
Debonair New Orleans......Mar. 27,'36†10....
Etiquette ....Nov. 29,'36†.9....
Feel Your Friends..........June 8,'36†......
Job's a Job, A.............May 22,'36†......
Old Fashioned Movie, An...Feb. 28,'36†11...
Tricks of the Trade.........Sept. 6†...10....
Winter at the Zoo..........Jan. 31,'36†10½..
World Within, A..........Nov. 1†...10....

HEADLINER SERIES

No. 1—Night Life ....Sept.21†...21....
No. 2—Tuned Out ....Nov. 15†...20....
No. 3—Camera Cranks .....Jan. 17,'36†19....
No. 4—Wedtime Story, A..Mar. 20,'36†21....
No. 5—Bad Medicine .....May 22,'36†16....
No. 6—Sleepy Time ....July 24,'36†......

EDGAR KENNEDY COMEDIES

Gasoloons ....Jan. 3,'36†18½..
Happy the Married........Nov. 1....18....
High Beer Pressure........May 6,'36†18....
Sock Me to Sleep..........May 17....20....
Vocalizing ....Oct. 23,'36.20½..
Will Power ....Mar. 6,'36†16½..

MAJOR BOWES' AMATEUR PARADE

No. 1 ....May 1,'36†.9....
No. 2 ....June 5,'36†......
No. 3 ....July 3,'36†......

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

No. 4 ....Oct. 18†...18½..
No. 5 ....Nov. 8†...18....
No. 6 ....Nov. 22†...18....

MARCH OF TIME

No. 8 ....Nov. 15†...20....
No. 9 ....Dec. 13†...23½..

[1936]

No. 1 ....Jan. 17,'36†18½..
No. 2 ....Feb. 17,'36†24....
No. 3 ....Mar. 13,'36†21....
No. 4 ....Apr. 17,'36†21....
No. 5 ....May 15,'36†......
No. 6 ....June 12,'36†.. ...
No. 7 ....July 10,'36†.. ..

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

Title Rel. Date Min.

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Dog Blight ....June 12,'36†......
Fight is Right.............Apr. 10,'36†17....
Radio Barred ....Feb. 7,'36†16½..
Where There's a Will......Oct. 4†...18....
Worm Burns, The..........Dec. 6†...17....

RADIO MUSICAL COMEDIES

Aladdin from Manhattan....Feb. 26,'36†17....
Foolish Hearts ....Dec. 27†...19....
Melody in May............May 1,'36†19....
Mismanaged ....Oct. 25†...19½..
Swing It ....July 3,'36†......
Who's Looney Now?........Sept. 4,'36.18....

RAINBOW PARADE CARTOONS

Bold King Cole............May 29,'36†......
Felix the Cat and the Goose That Laid the Golden Egg.Feb. 7,'36†.7½..
It's a Greek Life.......................7....
Molly Moo Cow and the Indians .... .Nov. 15†....7½..
Molly Moo Cow and Robinson Crusoe ....Mar. 20,'36†.7....
Neptune Nonsense ....Apr. 17,'36†.8....
Toonerville Trolley ....Jan. 17,'36†.7....
Trolley Ahoy ....
Waif's Welcome, A.........June 18,'36†......

SMART SET

All Business ....Feb. 14,'36†16½..
And So to Wed...........June 19,'36†......
Framing Father ....Apr. 17,'36†16½..
Returned Engagement, A...Oct. 11†...21....
So and Sew ....Sept.16,'36.15....
Too Many Surprises........Dec. 3†...20½..

SPECIALS

Going on Two..............Sept. 17....17....
Headlines for 25 Years.....Mar. 27,'36†21....

SPORTS WITH BILL CORUM

Bugles from Blue Grass....Oct. 11†...19½..
Gentlemen's Sports ....Dec. 13†...11....
High, Wide and Dashing.Sept. 4,'36..9....
Never Catch the Rabbit.....Apr. 24,'36†11....
Row Mr. Row..............June 19,'36†......
Tomorrow's Halfbacks ......Jan. 24,'36†.9....
Winter Sport ....Mar. 13,'36†19....

STRUGGLE TO LIVE

Beach Masters ....Nov. 6†...10½..
Living Jewels ....June 12,'36†......
Underground Farmers ......Apr. 17,'36†.9....
Swamp Land ....Sept.16,'36..9....
Winged Pageantry ....Feb. 14,'36†19....

SUPERBA COMEDIES

Counselitis ....Nov. 22†...19....
Down the Ribber...........Mar. 27,'36†21....
Home Work ....Sept.20†...19....
Uppercutlets ....Jan. 24,'36†18½..
Listen to Freezin'.........July 31,'36†15....
One Live Ghost...........Nov. 6,'36.21....
Wholesailing Along ....May 29,'36†17....

WORLD ON PARADE

Coral Isle of the Atlantic...Mar. 27,'36†11....
Land of Evangeline........Nov. 22†...19½..
Morocco ....Jan. 10,'36†......
Prominent Personalities .. .Feb. 21,'36†11....
Spain's Romantic Isle, Majorca ....Oct. 18†...19½..
Trinidad ....Sept.11,'36.10....
Venice of the North........May 16,'36.......
Washington in Virginia ...Oct. 9,'36.10....

STATE RIGHTS

Title Rel. Date Min.

AL BONDY
(General Electric)

Excursions in Science No. 1............8....

DYNAMIC

Wonderland of Gaspe..................11....

NORTON

Alchemist's Hourglass, The............16....

PAT GARYN

O'Mahoney-George Bout ....17....

PHIL BROWN

Norwegian Sketches ....10....

REGAL

Broadway Nights ....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Filming the Fantastic......Jan. 31,'36†10....
Filming Feminine Headliners ....Dec. 27†...10....
Securing the Skies.........Aug. 14,'36.......
Shooting the Record Breakers ....Nov. 22†...10....

MAGIC CARPET SERIES

Argentine Argosy ....Nov. 22†...10....
Geneva-by-the-Lake ....Dec. 21†...10....
Hong Kong Highlights.....Jan. 31,'36†10....
Irish Pastoral ....Aug. 7,'36......

HOT DOG!

The ROAR of Leo the Lion gives way today to the BARK of a dog!

Listen! In Brockport, N. Y. a dog actually goes on trial for his life in a real court room.

M-G-M swings into action!

We have an absorbing short-subject, **PETE SMITH'S "KILLER DOG"** that closely parallels the case.

A print by plane to Brockport! A screening for the Judge right in his own court room! The dog's life is spared! The story with pictures crashes newspapers throughout the country!

HERE'S WHERE YOU COME IN: *Contact your M-G-M Exchange without delay. Special "Foreword" footage available linking up the short-subject with the news story. Special press sheet telling you how theatres are getting* EXTRA BUSINESS *by capitalizing on this human-interest event. It's easy to do and it's sure-fire! This is only the first of Pete Smith's Showmanship Shorts for the new season and typical of what's to follow from M-G-M.*

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.
Morocco Mirage ....Aug. 30....10....
West Indies Cruise.........Oct. 25†...10....
Winter Magic ....Dec. 27†...10....

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

35. Pluto's Judgment Day..Sept. 28†....9....
36. On Ice ....Nov. 6†....8....
37. Mickey's Polo Team...Feb. 5,'36†.8....
38. Orphans' Picnic ......Mar. 12,'36†.9....
39. Mickey's Grand Opera.Apr. 9,'36†.9....
40. Through the Mirror....June 18,'36†.9....
101. Moving Day .... July 22,'36..9....
102. Mickey's Rival ....Aug. 27,'36..9....
103. Alpine Climbers ....9½..

SILLY SYMPHONIES

28. Who Killed Cock Robin? ....June 26†...10....
29. Music Land .... Oct. 10†....8½..
30. Three Orphan Kittens Nov. 21†....9....
31. Cock of the Walk......Dec. 19†....8....
32. Broken Toys ....Jan. 9,'36†.8....
33. Elmer the Elephant....May 14,'36†.8½..
34. Three Little Wolves...May 27,'36†10....
35. Toby Tortoise Returns.............8....

UNIVERSAL

Title Rel. Date Min.

CARTUNE CLASSICS

No. 6—Fox and the Rabbit, The ....Sept. 30.....8....

GOING PLACES with LOWELL THOMAS

No. 16 ....Dec. 23†...10....
No. 17 ....Jan. 20,'36†......
No. 18 ....Mar. 9,'36†10½..
No. 19 ....Mar. 23,'36†10....
No. 20 ....Apr. 20,'36†.9....
No. 21 ....June 8,'36†......
No. 22 ....June 22,'36†......
No. 23 ....July 6,'36†......
No. 24 ....July 20,'36.10....
No. 25 ....Aug. 3,'36†10....
No. 26 ....Aug. 17,'36†......
No. 27 ....Sept. 14,'36.......
No. 28 ....Sept. 28,'36.......
No. 29 ....Oct. 26,'36.......
No. 30 ....Nov. 23,'36.......
No. 31 ....Dec. 21,'36.......

MENTONE MUSICAL COMEDIES

Carnival Time ....Jan. 22,'36†19....
Jean Sergent-Jack Fulton
Clubhouse Party (No. 6-B).Dec. 25†....2 rls.
Ray Perkins
Flippen's Frolics ....July 15,'38†......
Gus Van's Garden Party...Sept. 2,'36..1 rl..
Gus Van's Music Sheppe (No. 5-B) ....Dec. 4†...20....
Harlem Bound (No. 4).....Nov. 6†...20....
Marine Follies ....Apr. 29,'36†.2 rls.
Musical Airways ....Sept. 30,'36..1 rl..
On Your Radio Dial (No. 3) ....Oct. 23†...10....
Playing for Fun............Mar. 18,'36†15....
Signing Off .... Feb. 19,'36†19....
Speedy Justice (No. 2-B)...Sept. 25†...20....
Teddy Bergman's International Broadcast ....June 3,'36†20....
Vaud-O-Mat, The ....Apr. 6,'36†16....

NOVELTIES

Skits 'n' Sketches..........Feb. 24,'36†......

OSWALD CARTOONS

Alaska Sweepstakes ....Feb. 17,'36†.8....
Amateur Broadcast ....Aug. 26.....7....
Battle Royal ....June 22,'36†.7....
Barnyard Five ....Apr. 20,'36†......
Beauty Shoppe ....Mar. 20,'36†.8½..
Case of the Lost Sheep, The.Dec. 9†....7....
Doctor Oswald ....Dec. 30†.........
Farming Fools ....May 25,'36†......
Fun House, The............May 4,'36†......
Kiddie Revue .... Sept. 21,'36.......
Monkey Wretches ....Nov. 11†....1 rl..
Music Hath Charms.......Sept. 7,'36..8....
Slumberland Express ....Mar. 9,'36†......
Soft Ball Game............Jan. 27,'36†......

STRANGER THAN FICTION SERIES

No. 18—Novelty ....Mar. 30,'36†.9½..
No. 19—Novelty ....Apr. 13,'36†.9....
No. 20—Novelty ....June 1,'36†......
No. 21—Novelty ....June 15,'36†......
No. 22—Novelty ....June 29,'36†......
No. 23—Novelty ....July 13,'36†......
No. 24—Novelty ....July 27,'36†10....
No. 25—Novelty ....Aug. 10,'36†10....
No. 26—Novelty .... Aug. 24,'36†.9....
No. 27—Novelty ....Sept. 21,'36.......
No. 28—Novelty ....Oct. 12,'36.......
No. 29—Novelty ....Nov. 9,'36.......
.Dec. 7,'36.......No. 30—Novelty ....

Title Rel. Date Min.

UNIVERSAL COMEDIES

His Last Fling.............July 31....20....
(Van Ronkel No. 5)
You Can Be Had...........Jan. 8,'36†15....

UNIVERSAL SPECIAL

Camera Thrills ....Sept. 30....21....
You Can't Get Away With It ....2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Vitaphone Billboard ....Feb. 15,'36†11....
Jane and Katherine Lee
Vitaphone Casino ....10....
Buster West-Radio Rubes
Vitaphone Celebrities ......Jan. 25,'36†11....
Remington Singers
Vitaphone Entertainers.....June 27,'36†.1 rl..
Sylvia Froos
Vitaphone Headliners ......Dec. 14†...10....
Nick Lucas-Four Mullen Sisters
Vitaphone Highlights ......Apr. 4,'36†10....
Eddie Peabody
Vitaphone Hippodrome......May 2,'36†11....
Molly Picon-Johnny Lee
Vitaphone Spotlight ....Mar. 7,'36†11....
Conville-Dale
Vitaphone Topnotches ......May 30,'36†......
Vitaphone Troupers ....Jan. 4,'36†10....
Four Trojans-
Aunt Jemima
Vitaphone Varieté ....Nov. 18†....1 rl..
Louis Prima and Orch.
Vitaphone Stageshow ....July 25,'36†.1 rl..

BIG V. COMEDIES

Vodka Boatmen ....Oct. 5†...20....
Yacht Club Boys
Lonesome Trailer ....Oct. 26†...20....
El Brendel
Officer's Mess, The.........Nov. 9†....2 rls.
Shemp Howard
Double Exposure ....Nov. 23†...21....
Bob Hope
Lucky Swede, The..........Dec. 21†...21....
El Brendel
While the Cat's Away......Jan. 4,'36†20....
Shemp Howard
They're Off ....Jan. 18,'36†21....
Yacht Club Boys
Slide, Nellie, Slide.........Feb. 1,'36†21....
Herman Bing-
Paula Stone
Shop Talk ....Feb. 15,'36†21....
Bob Hope
Joe Palooka in for the Love of Pete ....Mar. 14,'36†21....
Shemp Howard-
Robert Norton
Calling All Tars...........Mar. 28,'36†21....
Bob Hope
Slum Fun ....Apr. 11,'36†21....
Johnny Berkes-
Charles O'Donnell
Dough-Nuts ....Apr. 25,'36†.2 rls.
Yacht Club Boys
Absorbing Junior ....May 9,'36†21....
Shemp Howard-
Johnny Berkes
Joe Palooka in Here's Howe.June 6,'36†21....
Shemp Howard-
Robert Norton
Wife of the Party, The.....June 20,'36†22....
Ken Murray
Good Old Plumbertime, The ....July 11,'36†.2 rls.
Johnny Berkes
The Oily Bird............July 25,'36†.2 rls.
Ken Murray
Joe Palooka in Punch and Beauty ....Aug. 15,'36†......
Shemp Howard-
Robert Norton

BROADWAY BREVITIES

Tickets Please ....Oct. 12†...21....
Georgie Price
Regular Kids ....Oct. 18†...20....
Meglin Kids
Check Your Sombrero.......Nov. 2†...21....
Armida-Tito Coral
Rooftops of Manhattan......Nov. 16†...21....
Deane Janis-Gil Lamb
Trouble in Toyland.........Nov. 30†...20....
Gus Edwards' Stars of the Future
Okay, Jose ....Dec. 7†...21....
El Brendel
Katz' Pajamas .... Dec. 14†...21....
Fifi O'Dorsay

Title Rel. Date Min.
Broadway Ballyhoo ....Dec. 28†...21....
Owen, Hunt and Parco
Carnival Days ....Jan. 11,'36†21....
Henry Armetta-
Felix Knight
Double or Nothing.........Jan. 18,'36†21....
Phil Harris-Leah Ray
Study and Understudy......Jan. 25,'36†22....
Between the Lines..........Feb. 6,'36†22....
Bernice Claire
King of the Islands........Feb. 22,'36†21....
Winifred Shaw-
Warren Hymer
Stars Can't Be Wrong, The.Feb. 29,'36†21....
Carolyn Marsh-
Harris Twins
Wash Your Step...........Mar. 7,'36†21....
Hal LeRoy-
Preisser Sisters
Paris in New York.........Mar. 21,'36†22....
Irene Bordoni
Black Network, The........Apr. 4,'36†22....
Nina Mae McKinney-
Nicholas Bros.
College Dads ....Apr. 11,'36†21....
Leon Janney
Double Crossky, The........Apr. 18,'36†21....
Olga Baclanova
I'm Much Obliged..........May 2,'36†21....
Vera Van-George Dobbs
Maid for a Day............May 23,'36†20....
Grace Hayes
City's Slicker, The.........May 30,'36†.2 rls.
Dawn O'Day-Radio Rubes
Romance in the Air........May 16,'36†......
Wini Shaw-Phil Regan
Changing of the Guard.....June 6,'36†20....
Sybil Jason
Rhythmitis ....June 13,'36†.2 rls.
Hal LeRoy-Toby Wing
Song of a Nation, The.....July 4,'36†20....
Donald Woods-
Claire Dodd
When You're Single........July 18,'36†.2 rls.
Cross and Dunn
Shake Mr. Shakespeare.....Aug. 22,'36†.2 rls.
Carolyn Marsh
Echo Mountain ....Aug. 29,'36†......
Fred Lawrence-
Rosalind Marquis
Rush Hour Rhapsody........Sept. 5,'36.......
Jean Sargent

COLORTOUR ADVENTURES

Pearl of the Pacific........Sept. 5,'36.......

LOONEY TUNES

No. 14—Plane Dippy ......Dec. 21†....7....
No. 15—Alpine Antics.....Jan. 4,'36†.7....
No. 16—Phantom Ship, The.Feb. 1,'36†.7....
No. 17—Boom! Boom!......Feb. 29,'38†.7....
No. 18—Blow Out, The.....Apr. 4,'36†.7....
No. 19—Westward Whoa....Apr. 25,'38†.7....
No. 20—Fish Tales ....May 23,'36†.7....
No. 21—Shanghaied Shipmates ....June 20,'36..7....
No. 22—Porky's Pet ....July 11,'36†.7....
No. 23—Porky the Rainmaker ....Aug. 1,'36†.7....
No. 24—Porky's Poultry Plant ....Aug. 22,'36†......

MELODY MASTERS

Johnny Green and Orchestra.Oct. 12†...10....
Claude Hopkins and Orch...Nov. 9†...10....
Red Nichols and Orchestra..Jan. 4,'36†10....
B. A. Rolfe and Orchestra..Feb. 1,'36†11....
Jolly Coburn and Orchestra..Feb. 22,'36†11....
Little Jack Little and Orchestra ....Mar. 21,'38†11....
Ramon Ramos and Orchestra.Apr. 18,'36†11....
Dave Apollon and His Band.May 16,'36†10....
Vincent Lopez and Orchestra ....June 6,'36†10....
Carl Hoff and Orchestra....July 11,'36†.1 rl..
Nick Lucas and His Troubadours ....Aug. 15,'36†......
Clyde Lucas and Orchestra..Sept. 5,'36.11....

MERRIE MELODIES
(In Color)

No. 12—Little Dutch Plate.Oct. 19†....7....
No. 13—Billboard Frolics...............7....
No. 14—Flowers for Madame.Nov. 30†....7....
No. 15—I Wanna Play House ....Jan. 11,'36†.7....
No. 16—Cat Came Back, The ....Feb. 8,'36†.7....
No. 17—Miss Glory ...... Mar. 7,'36..7....
No. 18—I'm a Big Shot Now .... ,Apr. 11,'36†.7....
No. 19—Let It Be Me.....May 2,'36†.7....
No. 20—I'd Love to Take Orders From You.........May 16,'36†.7....
No. 21—Bingo Crosbyena...May 30,'38†.7....

Title Rel. Date Min.
No. 23—When I Yoo Hoo...June 27,'36†......
No. 24—I Love to Singa...July 18,'38†.1 rl..
No. 25—Sunday Go to Meetin' Time ....Aug. 8,'36†......
No. 26—At Your Service, Madame ....Aug. 29,'36†......

OUR OWN UNITED STATES

No. 1—Curious Industries...Sept. 7†...11....
Harry Von Zell
No. 2—Playground ....Oct. 5†...11....
James Wallington
No. 3—Camera Hunting....Nov. 2†...11....
Paul Douglas
No. 4—Nature's Handiwork.Nov. 30†...11....
No. 5—Odd Occupations....Dec. 28†...12....
No. 6—Steel and Stone.....Jan. 25,'36†11....
No. 7—Day's Journey, A....Feb. 22,'36†11....
No. 8—Harbor Lights......Mar. 21,'36†11....
No. 9—We Eat to Live.....Apr. 16,'36†10....
No. 10—Vacation Spots.....May 16,'36†11....
No. 11—Irons in the Fire..June 13,'36†.1 rl..
No. 12—Can You Imagine..July 11,'36†.1 rl..
No. 13—For Sports Sake....Aug. 8,'36†......

PEPPER POT

Seein' Stars ....Nov. 30†...10....
Easy Aces
P's and Cues...............Dec. 7†...11....
(Exploitation: Mar. 28,'36, p. 82.)
Can It Be Done?...........Dec. 21†...10....
Wild Wings ....Jan. 11,'36†11....
Some Class ....Feb. 8,'36†10....
Charles Ahearn
Timber Giants ....Feb. 22,'36†11....
Half Wit-ness ....Mar. 21,'36†.1 rl..
Radio Ramblers
Beneath the Sea............Apr. 16,'36†......
Pictorial Review ....June 27,'36†.1 rl..
Nut Guilty ....10....
When Fish Fight..........July 11,'36†10....
Whale Ho ....11....

SERIALS

12 Episodes Each Unless Otherwise Specified
Title Rel. Date Min.

BURROUGHS-TARZAN

New Adventures of Tarzan..June 10.....2 rls. (each)
Herman Brix

MASCOT

Fighting Marines, The.....Nov. 23†....2 rls.
Grant Withers-George Lewis
(Exploitation: July 25,'36, p. 81.)

REPUBLIC

Darkest Africa 3530........................
Clyde Beatty
(15 episodes)
Robinson Crusoe...........................
Mala
Undersea Kingdom 3581.....................
Ray Corrigan-Lois Wilde
Vigilantes Are Coming, The 3582 ....
Robert Livingston-
Kay Hughes

STAGE and SCREEN
(Weiss-Mintz Serials)

Black Coin, The..........Sept. 1,'36.......
Ralph Graves-Ruth Mix-.................
Dave O'Brien ....
(15 episodes)
Clutching Hand, The.......Apr. 18,'36†.2 rls. (each)
Jack Mulhall-
Wm. Farnum)
(also feature version) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand...... .Jan. 2,'36†......
Rex Lease-Lona Andre (1st episode, 5 rls., followed by 14 two-
(also feature version) reel episodes.)

UNIVERSAL

Ace Drummond ....Oct. 19,'36.......
John King-Jean Rogers
Adventures of Frank Merriwell ....Jan. 13,'36†......
Don Briggs-Jean Rogers
Flash Gordon ....Apr. 6,'36†......
Buster Crabbe-Jean Rogers
(13 episodes)
Jungle Jim ....
Phantom Rider .... .July 6,'36†......
Buck Jones-Marla Shelton
(15 episodes)
Rustlers of Red Dog........Jan. 21†...20.... (each)
John Mack Brown
Secret Agent X 9.........................

TECHNOLOGICAL

The Bluebook School

Conducted by
F. H. RICHARDSON

ANSWER TO QUESTION NO. 34

Bluebook School Question No. 34 was: (A) How would you proceed to test a commutator for out-of-round? (B) Name those various things that result, or may result from sparking at the commutator.

The following made acceptable replies: G. Rau and S. Evans; D. Danielson; B. DeVietti; G. E. Doe; C. Oldham; J. R. Prater; H. Edwards; A. E. Sprafke; M. and J. Devoy; W. C. Brown; H. B. Smith; D. Pollock; F. H. and L. Klar and T. H. Morton; W. H. Edmonds; T. F. Bochert; G. Thompson; L. Cimikoski; H. H. Smith; O. L. Daris and F. Simms; R. A. Hooker; C. Champney; W. Limmroth; D. E. Birdsong; C. L. Loft; R. and K. Wells; L. Hayes; C. A. Ellison; C. G. Jones; S. O. Sears; H. P. Richardson; F. L. and N. Savlor; E. and G. E. Lomax; R. V. Manning, B. L. Sanderson, H. T. Plum and C. L. Davis; C. and S. E. Gay; W. N. Bolton; R. W. Nickles and S. Samuels; H. T. Appleton and M. F. Singleton; R. Plummer; H. D. Lilly; L. N. and D. Morgan; J. W. Davis; S. T. Lane and W. R. Cohn; H. Baxter; B. B. Hornstein and R. R. Jacobs; L. A. Dodson and H. T. Todd; C. L. Stanhope; W. Morrison and D. D. Lilly; G. H. Anderson; B. Nally and S. L. Lynch; D. Porter; R. D. Summers; H. Burkhart; D. Bernhard; P. N. Davis and W. R. Baxter; H. J. Abernathy and R. Tomkins; F. Madden; T. Turk; G. T. Jones and A. L. Leonard; T. L. Candale; F. M. Brown; N. A. Marshall; T. L. Redhouse; C. H. Lowrie and G. Lathrope; S. T. Wiggins; O. Hunt; S. T. Show; W. Burns and T. R. Fanning; W. C. Hurst; R. R. Robins and W. Winkle; P. L. Smith; T. L. Dennis; W. B. Little; R. Q. Daniels; D. H. Purcell, F. E. Dorp and H. H. Aims; D. L. Maxwell and K. R. Holt; R. T. Tomlinson and W. G. Mathews; L. C. Kent and H. B. Schontz; G. N. Guiditti; D. L. Johnson, T. C. Hood and B. Simms; F. C. Hubert; B. Caldwell; B. R. Shea; B. L. Brisac.

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

C. Rau and S. Evans reply to Section A, "Testing for an out-of-round commutator may be done by resting a piece of chalk on some solid, immovable support so that it just touches the surface of the commutator. By rotating the armature, the mark made by the chalk will disclose any out-of-roundness present. A solid other than chalk may be used, but it must be such as will do no damage to the commutator surface."

A. F. Sprafke says, "The way the brushes ride will tell whether or not the commutator is true or out-of-round."

P. and L. Felt reply, "If the commutator can be reached for such a test, secure the loan of a billiard cue. Let one side of its butt end rest upon the under side of the commutator and six inches or so away, let it rest upon some sort of solid support that will not move. Then slowly rotate the commutator, watching the outer end of the cue. If it does not move up and down the commutator is true. If it does, it is not true, and a simple calculation based upon the distance from its point of contact with the commutator to the fulcrum, the distance from fulcrum to end of cue, and the distance the tip of the cue moves up and down will disclose the precise amount of the fault."

Well, well! That is a new one, anyhow, and a good one, too! Also, it is workable, for the cue butt may be held in contact with the top of the commutator if its lower side cannot be reached.

D. Pollock offers a very practical method: "Get a stick of ordinary school crayon and attach it to the end of a piece of wood. I used an old hammer handle, filed flat on one side so I can hold it perfectly steady. I bored a hole of proper size in one end about half an inch deep, inserted a crayon and poured a bit of plaster paris in around it. This I keep laid away in a suitable box ready for use once each month, on the first day thereof.

"I just hold the handle against the frame while a helper rolls the armature over a few times as I advance the handle and chalk by tapping lightly with a very small hammer until a mark just begins to show. If it extends clear around on the first go-off, all is well. If not, I know there is some fault, the distance the line extends giving me a very good idea of how much it is. Some rely upon watching the brushes, but I do not regard that as reliable, for the reason that brushes cannot be so closely fitted into their holders that they can be used for a precision test in such a matter."

Excellent, Friend Pollock. Your plan also is very practical. All three thus presented involve no possible danger to the commutator. Yours is, I think, essentially what Brother Rau and Evans use, except that your chalk-in-a-stick is an improvement.

W. H. Edmonds says, "If a commutator is suspected of being out-of-round, an easy way to check up is to hold a colored pencil on some part that is solid, as a brush holder, for example, sliding it slowly forward until a mark appears upon the commutator, being careful not to use too much pressure. If the mark extends only part way around, or appears only in spots, the commutator is in urgent need of attention. If the mark is even in width and extends clear around, all is well."

BLUEBOOK SCHOOL QUESTION NO. 39

(A) What is the effect of resistance in conductors? What becomes of the power consumed in overcoming resistance? Why do wires become overheated when overloaded?

(B) Describe an electrolytic condenser and tell us why it cannot be used on an a.c. circuit.

(C) Explain why working distance and diameter of projection lenses may be of large importance.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

That, too, is good. More than 200 favored either the chalk or pencil method, but only one thought of the scheme presented by P. and L. Felt.

(B) H. B. Smith answers, "Sparking causes the commentator to roughen and pit, which will increase the sparking. Sparking causes the brushes to wear away more rapidly because of the abrasive character of surface it sets up. Sparking is evidence of improper relation between brushes and commutator, and as a consequence there is increased resistance at that point. The efficiency of the machine is therefore decreased by sparking."

T. Turk says, "I think, Mr. Richardson, the answer to this would be somewhat dependent upon the cause of the sparking. As you know, sparking may be due to several rather widely different causes. There is that induced by improper brush setting—too far advanced or retarded. This induces relatively little heat, but burns the edges of the commutator bars rapidly, as ordinarily it occurs at every bar. Of course, however, if long continued it will roughen the whole surface of the bar more or less, and will then generate a lot of heat because of poor contact. Secondly, there is the sparking caused by insufficient brush tension. This may induce sparking over the entire area of the face of the brush, or at least high resistance. If the former, then the whole surface of the commutator will be roughened very rapidly; if the latter, then the added resistance will generate heat, which means loss in input power and lowered current production. Sparking may also be due to use of a wrong kind of brush, its result being much the same as deficient tension."

THRILLS FOR YOUR EARS!

UNDER the great Acoustic Shell of the Hollywood Bowl, Leopold Stokowski conducted a memorable concert on August 17. The technical equipment used for the sound enlargement of the music was based on the revolutionary principles of Stereophonic—"third dimensional"—Sound, first successfully demonstrated by Bell Telephone Laboratories before the National Academy of Sciences on April 27, 1933, a single-channel adaptation of which is now available to theatres in commercial form as MIRROPHONIC.

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Again!—proof of the box-office value of the new dramatic sound reproduction!

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The spellbound listeners, hearing this miracle of sound, enjoyed the experience that patrons will get—when your theatre is equipped with MIRROPHONIC, the perfected sound system that for the first time brings to every seat in your theatre a massive, undistorted illusion of reality itself, a true reproduction of the original sound!

MIRROPHONIC—Western Electric's epoch-making sound system—brings to exhibitors everywhere the first new large-scale money-making opportunity since Western Electric first gave sound to the silent films!

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MIRROPHONIC
A True Reproduction of the Original

HOLLYWOOD A BROADCAST CENTER

(*Continued from page* 13)

observed, "will be a boon to the studios who heretofore have been confronted with the all too numerous financial demands of stars and featured players who feel that their income is insufficient."

Radio a New Eldorado

As a result of the huge talent budget now set by advertisers for the new year, *Time* reports Hollywood actors are gazing "bug-eyed" with joy on the promised golden harvest.

As evidence of radio's Hollywood trend, advertising men have pointed to a dozen important programs scheduled to be regularly broadcast from Hollywood this season, in comparison with last season's four or five. Some of the programs will give Hollywood actors as much as 39 weeks of work. Programs which *Time* admitted produce strife in the motion picture industry were described as follows:

"Most ambitious dramatic broadcasting by cinemactors is done in the 'Lux Radio Theatre,' which started modestly two years ago as a program emanating on Sunday afternoons from Manhattan's Radio City. Policy of the program was to pick up cinemactors who had gone east for some fun. Top for an actor's appearance on the Lux programs is now $5,000.

"Last June the Lux program moved to Hollywood. In its Manhattan run, the 'Lux Theatre' had supposedly been administered by one 'Douglas Garrick,' a fictitious character created for advertising purposes. In Hollywood, the 'Lux Theatre' also had a dummy director, but this time he could walk and talk. While production was actually handled by J. Walten Thompson men, it was announced that oldtime Cinema Director Cecil B. De Mille was putting on the radio show. For his opening program from Hollywood, California's De Mille presented handsome Clark Gable and long-legged Marlene Dietrich, in a radio version of the six-year-old cinema, 'Morocco.' Miss Dietrich, whose voice is not her most celebrated asset, fascinated listeners with a mysterious whispered drawl. The Gable personality, currently one of the most popular at U. S. cinema boxoffices, registered more favorably on the air. Since then, on a talent budget whose maximum is said to be $15,000 a week, Lux has favored the listeners of the country with an hour of high-priced acting each week from a cross-section of the cinema's most glittering stars. Since radio advertisers are quick to drop a 'flop,' the Lux show clearly demonstrates that certain cinemactors make excellent salesmen for certain products. In the coming season, Lux plans to offer listeners such Hollywood celebrities as Jack Oakie, Helen Twelvetrees, Lily Pons, Joe E. Brown, Ginger Rogers, Brian Ahearne.

"On the heels of the Lux hour, the 'Camel Caravan' trekked to Hollywood for a new start last June 30. Resulting show was a 'clambake' (radiomen's term for a program with many unrelated items), featured two bands, vocalists, and, as master of ceremonies, Author Rupert Hughes whose flat, querulous voice suggests Donald Duck's. There were cinema stars in short, glamorous radio dramatizations of crowd-pleasing plays and pictures. So well had Clark Gable helped launch Lux in California that he was signed to appear in Camel's opening Hollywood show at the same price Lux had paid him. 'Men in White' was the Gable vehicle, British Cinemactress Madeleine Carroll the Gable leading lady, $6,250 the Gable fee.

"Easy-going and informal, Clark Gable is credited with breaking the Hollywood taboo against permitting audiences at broadcasts. He made his radio debut two years ago. Since then, Gable's radio appearances have been judiciously spaced. Like most stars, he is as well pleased with radio as radio is with him. The work is light, two or three rehearsals and a performance from a written script. The monetary windfall comes in handy, even for one who earns some $150,000 a year from screen work.

Gable Programs Limited

"By the terms of his Metro-Goldwyn-Mayer contract, Actor Gable may now make four annual commercial radio appearances. This year's two remaining broadcasts have already been engaged by Camel. This week, Actor Gable was thoughtfully thumbing the scripts of 'The Last Mile,' 'What Price Glory,' 'Little Old New York,' 'Journey's End' and 'One Sunday Afternoon.' From this list of dramas will come the radio adaptations used by Gable in his appearances in the Camel hour between now and Christmas. After that, any other sponsors who can pay his price may bid for Actor Gable's services. The Camel program also has in store for its listeners Joan Crawford and Franchot Tone, Myrna Loy, Jean Harlow, Marion Davies, Herbert Marshall, Gloria Swanson.

"Maxwell House Showboat is noteworthy in the new season's radio alignment chiefly because, beginning next fortnight, it will be playing on N. B. C. 'opposite' the redoubtable Major Edward Bowes, still Radio's No. 1 attraction with his famed Amateur Night. Under the sponsorship of Walter P. Chrysler, Major Bowes will move his show from Sunday to Thursday nights, from N. B. C. to C. B. S. There the bland master of ceremonies of the amateur hour will compete for listeners with a 'Showboat' captained by Yale's Singer Lancelot ("Lanny") Ross.

Cantor a Good Salesman

"Texaco opens its autumn radio season next fortnight with banjo-eyed Comedian Eddie Cantor and his company of funnymen on C. B. S. Reflecting the satisfied attitude of most advertisers toward their cinema salesmen, Texaco's George W. Vos announced: "Mr. Cantor is more than a comedian. He realizes that his job is to sell Texaco products to the public, and he brings us a sound background of actual business experience and an unusual knowledge of sales-promotion technique—a rare trait among so-called 'show people.'

"Packard announced that the cinema's Dancer Fred Astaire would represent its cars this autumn in 26 weekly one-hour broadcasts originating in Hollywood. Now a good singer, versatile Actor Astaire will vocalize, dance, read funny lines, play the piano, other instruments, for a reported weekly $5,000. Light-footed Fred Astaire got his radio start last year with Lucky Strike.

"Hollywood's child actors have also benefited from the radio boom. Though cautious handlers kept Clark Gable's female box-office counterpart, little Shirley Temple, off the air, 13-year-old Jackie Cooper last week landed a $10,000 contract, had to have it approved by a court. For Delaware, Lackawanna and Western Coal Company young Actor Cooper will next month make a series of recorded programs with such of his older Hollywood colleagues as Fred & Paula Stone, Polly Moran, Patsy Kelly, Dolores Costello Barrymore, Hoot Gibson, Jack Holt, Elissa Landi. For working in Jackie's program, Cinemactress Anne Shirley has already been promised a $600 fee.

"Even a Hollywood Gossip, Hearst's Louella O. Parsons, landed herself in the big radio money two years ago as guiding spirit of Campbell Soup's 'Hollywood Hotel.' Beside this weekly program, the soup-makers present an annual Yuletide broadcast in which Actor Lionel Barrymore (for a reputed $1,250) wheezes, growls, grunts and snuffles his way through the part of Scrooge in a dramatization of Dickens' 'Christmas Carol.' Last week's 'Hollywood Hotel' offered an adaption of 'Dodsworth' with Walter Huston and Ruth Chatterton. Next week: Norma Shearer as Juliet, to a radio Romeo as yet unchosen.

Free Talent Threatened

"If for no other reason, 'Hollywood Hotel' is notable because it is credited with having wangled $500,000 worth of free cinema talent since its inception, through the persistence of Gossip Parsons. Paying no money to weekly guest stars, Miss Parsons is supposed to bring ungenerous cinemactors into line through their fear of unfavorable publicity in the Hearst papers. One of Hollywood's most derided and dreaded characters, chunky, many-chinned 'Lolly' Parsons gives in her column an astounding daily

(*Continued on page* 76)

CUBA MAY COMPEL VAUDEVILLE ACTS

A proposed law under which motion picture theatres would be compelled to show variety or musical vaudeville acts featuring Cuban artists and musicians has been drawn up in the Cuban Congress according to a report to the Department of Commerce from assistant commercial attache Charles H. Ducote in Havana. The acts would be required to be shown at least once a day and the cost would be borne on a fifty-fifty basis by the theatre operators and the film distributors.

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SUPER X Panchromatic Negative delivers surpassing photographic quality to the screen. Nothing else could have won the unparalleled acceptance which Super X enjoys in the industry. It stands as the supreme film medium for interpreting the art of the motion picture to a world public. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

51 Million Talent Budget Is Radio's Reply to Protest

(*Continued from page* 74)

show of uncritical gush. Great and good friend of William Randolph Hearst, Miss Parsons also professed great affection for Hollywood's *grande dame,* Cinemactress Mary Pickford.

"Last March the Pickford-Parsons, friendship struck a reef because Miss Pickford had begun paying real money ($1,000 to $3,000) for guest appearances on her 'Parties at Pickfair' program in the interest of National Ice Advertisers Inc. 'Lolly' Parsons threatened to blackball anyone who showed up at 'Parties at Pickfair.' This epic controversy was terminated when the Pickford program went off the air. Meanwhile, under the guidance of famed Radio Producer William (Bill) Bacher, a onetime dentist, with Crooner Dick Powell and 'Lolly' Parsons as continuing talent, Campbell's clambake goes serenely on its way.

"Latest of Radio's so-called 'Crossley Reports,' which attempt to determine the percentage of radio listeners attending a certain program during its time on the air, gives Major Bowes a rating of 27%. Nearest rival, Lux Radio Theatre, had 17.4% of listeners queried."

Exhibitor Writes Protest

The motion picture fan magazines are encouraging the radio appearances of Hollywood stars, asserts Earle M. Holden, Capitol Theatre, Atlanta, Ga., in a letter to the HERALD this week. Mr. Holden writes:

TO THE EDITOR OF THE HERALD:

The fan movie magazines, it seems, are trying to kill the goose that laid the golden egg. Very much so. For instance, pick up any of the later magazines, especially those that might come under the classification of being the leaders in their field. Thumb the pages and what do you find? A grand and glorious exploitation excursion into the field of radio, radio in Hollywood. The magazines now devote considerable space to Hollywood radio. They explain every detail as to how the stars prepare for their broadcasts. They explain to the reader just what program so and so will be heard on. They glory in printing great big adjectives over the advent of radio into the motion picture field, adjectives that seem to encourage instead of deplore the practice.

"Perhaps as time goes on these movie magazines will see the light of day. Perhaps, too, the stars themselves, backed by pressure from exhibitors all over the country, will see some sort of light. It may be light that has been extinguished on the marquees of theatres which once spelled these star names, but who in turning to radio let down the very idustry that started them on their way to success.

"They, too, will kill the goose that laid the golden egg. When a theatre stops exploiting a star or stars their popularity still stop. They won't even be good for radio, because it is the build-up of movie stars by the theatres throughout the land that has brought them fame and fortune, a build-up that has won them a place on a radio program.

"The radio moguls just sat back and rubbed the palms of their hands in great glee. They watched certain stars. They watched the publicity that was thrown around this and that star and, when the time was ripe, they struck. The movie star was signed for radio. They appear on big commercial programs. They care not that their pictures might be playing in certain towns and villages the same night they are on the air, as long as they can get the almighty dollar extra that radio is quite willing to pay, and why not! But in the town and village the prospective patron don't bother to go to the home town theatre that night to see John Moviestar. They can hear him on the radio. Who is left holding the bag? Well, the theatre owner, of course.

"But what about later? If Mr. John Moviestar keeps folks away from his picture that night there's only one thing Mr. Exhibitor can do. He will, of course, complain about the appearance of stars over the air injuring his business. But he can and will refuse to play any more pictures starring John Moviestar, and why should he? No one wants to play a picture that fails to draw patronage. And what might happen in that village or town can happen to hundreds all over the country. Soon John Moviestar will find himself out on a limb. Radio is not and never will be strong enough to properly publicize a star. In time even radio will not want the services of John Moviestar, and why should they? Theatres are not showing his pictures because people won't go to see them. Radio fans, however, will listen to John Moviestar for a few more broadcasts and then they, too, will lose interest in him.

"Yes the movie magazines are starting to shout the praises of radio. They have strayed from the path that has furnished them their life's blood. When a fan magazine encourages radio publicity it encourages patrons to stay away from theatres and tune in on their radios. It doesn't help the movie industry. It doesn't help the magazines, either.

"Exhibitors all over the country who are joining in a great movement to protest about the stars making radio appearances are right for once. It is to be hoped that they will stay together, that they will see this thing through. And if enough protests are raised something is going to pop out there in Hollywood. Even some of the big name directors have gone radio. They, of all people who produce pictures, appear on the radio and then wonder why people don't pay admissions to see what they produce. They probably never stopped to think that the operation of a radio for a half hour or hour's program costs less than a movie ticket.

"In this great day of stars going for radio they are writing their own finish. When exhibitors bring enough pressure to bear the stars will be put back in their place. A good slogan could be easily devised from the one about the little boy, changing it thus to read, 'Stars should be seen on the screen and not heard on the radio.'"

Anna Baumann Joins T.T.S.

Anna G. Baumann, who has been in charge of service and transit for National Screen Service for the past 16 years, has joined Theatre Trailer Service in charge of service and installing systems. Miss Baumann, during her years with National Screen, opened the company's offices at Los Angeles and Atlanta.

Very American "Show Boat" Hits In Foreign Parts

Regarding the international performance record of "Show Boat" with an interested eye, R. H. Cochrane, president of Universal Pictures Corporation, remarked this week upon some whimsical facts.

"'Show Boat,' which is doing so well in so many lands," he said, "is probably the most typically American story since 'Uncle Tom's Cabin.' And of course the world expects Hollywood to be a bit mad, so we turned the direction of it over to an Englishman, and one not even naturalized, James Whale. Of course the commercial fact is that we make all our pictures with one eye on America and the other on the rest of the world.

"The interesting result in this case is afforded in the success of this very American 'Show Boat' in some of the most remote foreign parts. It is now opening day after day in foreign countries and it is establishing new box office records.

"'Show Boat' opened at the Liberty theatre in Sydney, Australia, on June 30th, to capacity busineses. On the first day of its ninth week it played to more people than it did on the first day of its run. It is now in its tenth week and is booked solid at the Liberty until Christmas.

"At the Winter Garden in Brisbane it is playing its third capacity week. It is still playing at the Ambassadeurs theatre in Paris under the title of 'Gala Boat.'

"In Mexico City it played two standing-room-only weeks at the Olympia. It is the only picture, with one exception, to play the Metro theatre in Calcutta for more than one week, and during its two weeks there it broke all records in the theatre.

"'Show Boat' opened the Opera theatre in Buenos Aires. This is the most magnificent theatre ever built in South America and there was a big rivalry among available pictures for the honor of opening the house.

"In Rio de Janiero 'Show Boat' has just opened at the Plaza theatre, breaking all records for the first week in the face of heaviest competition.

"'Show Boat' had a record-breaking run at the Leicester Square Theatre, London, of six weeks, and it has just opened big in Oslo and in Ostend."

Fabian Holds Paramount

An agreement for extension to September 1, 1937, of the deal under which Si Fabian operates the Paramount theatre in Brooklyn, N. Y., has been reached between Mr. Fabian and Y. Frank Freeman of Paramount. Mr. Fabian's previous contract expired this week. The theatre continues under the pooling arrangement with the Brooklyn Strand, which Mr. Fabian also operates.

Brewster Opens Office

Eugene V. Brewster, former fan magazine publisher, has formed a theatrical partnership with Liane Hill, who is Mrs. Brewster privately, under the name of Brewster and Hill.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PATRONS OF THE FUTURE

Though it's a good one, theatre going is nonetheless a habit and as such must be encouraged right along through every navigable channel. And as the younger generation is to be numbered among the theatre's best friends, wise managers lose no opportunity to strengthen juvenile contacts. The child patron today is indeed the adult patron of tomorrow. Thus, the Saturday morning clubs.

High in rating, therefore, is to be placed the "Pop Eye" organization gainfully fostered by Guy Martin and his house manager, Ray Wheeler, at the Colfax Theatre, in South Bend.

How well these showmen have labored is told in the excellent article on a following page wherein the Club's importance locally is indicated by the fact that successful meetings are being held throughout the summer months, a period in which such activities are usually discontinued. The reasons for such success are not hard to find in the Martin analysis of the subject from which we quote. Writes the Round Tabler:

"*. . . After all, these children are our patrons of the future and I consider they have been overlooked for too long. . . We older ones are inclined to accept it (theatre going) as a matter of fact procedure and our attitude is absorbed to some extent by the younger folks. . . We, the masters of the situation have sat by and allowed circumstances to control our actions with little or no thought of this coming generation. . .*"

Fingers in many directions may justly be pointed in substantiation of Martin's charges of neglect. Too true it is that insufficient consideration is given the place of the child in the theatre.

The proper organization and conduct of the juvenile club is to be included among the safer kinds of theatre insurance for future patronage.

▽ ▽ ▽

THE SPARK AND THE SINEWS

It can hardly be denied that universal spread of general promotional activity is due in no small part to the impetus given such exploitations in the beginning by speedy theatremen. The success of tieups engineered by showmen in the early 20's opened up a new vista of high-power promotion to advertisers in other lines with the result that it's a small outfit today that doesn't endeavor to beat the drum.

The influence of the showman in community drives also has long been felt. An excellent recent example is the advertising given the city of San Antonio at the Texas Centennial expositions in Dallas and Fort Worth through the sponsorship of Interstate Theatres heads Karl Hoblitzelle and R. J. O'Donnell. The campaign credited to Raymond Willie, Interstate's San Antonio city manager, was recently told.

Your theatreman is essentially one who provides entertainment. But happily for the good of his community he does not stop there. Today's showman is looked to by local prominents for the spark and often the sinews of many civic projects that otherwise might never see the light of day.

▽ ▽ ▽

TOUCHED WITH AWE

Not to be included among the things that rank exactly as sinecures is the getting out of regular issues of circuit house organs. Whether they be weekly or monthly, the fearsome cry of "deadline" is never silent and few are the editors whose sleep is untrammeled and brows unwrinkled.

So, kind readers, we give you, "Loew-Down," published daily for the information of Loew theatremen and turned out last week for the thousandth successive issue by ad head Oscar Doob aided in due measure by Ernie Emerling.

Deep bows touched with a bit of awe are therefore indicated in the direction of the Loew-men for a bangup job amazingly well done.

▽ ▽ ▽

VERY CHEERFULLY, INDEED

To build in 20 short years a circuit, from one house to 200, that spans a continent is one thing. To do so and at the same time retain the services, the loyalty and affection of men who have been in the ranks since the early beginnings is another, and possibly of greater importance.

In Toronto last week at the Famous Players - Canadian convention that marked the circuit's twentieth anniversary, your Chairman, sitting with headman N. L. Nathanson, spoke of the remarkably few replacements made among his managers and the devotion to their cause. To which "N.L." replied: **"We have the responsibility of watching their happiness and to see we do nothing that will break up their lives."**

Copies of the above startling sentence will be forwarded cheerfully to any theatre executive to be placed above his desk and to be read out loud immediately after bawling out a manager who is doing his durndest.

A-Mike Vogel

"RANGERS" PREMIERE WELCOMED BY TEXANS

Director and Players Take Part In Ceremony; Texas Governor Invites Notables to Attend

With United States Senators among the guests invited personally by Governor of Texas, James V. Allred, the world premiere of Paramount's "The Texas Rangers" was put on at the Majestic Theatre, in Dallas, as the climax of a tremendous campaign executed under the supervision of Paul Short, manager.

For the opening from Hollywood came director King Vidor and players Jean Parker, Lloyd Nolan and Bennie Bartlett. They were met at the station and escorted to Ranger Hall in the Texas Centennial grounds where crowds gathered to witness the presentation of the Texas Ranger statue to the state by Vidor and the unveiling by Senator Morris J. Sheppard.

Texas Rangers Parade to Theatre

Following the ceremony, a parade to the theatre was formed led by a detachment of Texas Rangers, old-time state rangers in fighting garb and a real covered wagon of the Indian war days. National Guardsmen, Boy Scouts and other organizations were also represented in the line of march. At the theatre, celebrities were introduced over the p. a. system which broadcast the entire program. The lobby was decorated with a masked log effect to represent the Centennial Ranger Hall, set pieces were planted in the inner lobby and the foyer mirrors covered with maps of the state.

Local radio stations cooperated with coverage for four weeks ahead as did sponsored programs, local and netwide. The official Ranger song was plugged daily and the Dr. Pepper program over 29 stations also featured the song hit and distributed thousands of imprinted copies. The Kellogg Company program "Riding With the Texas Rangers" was also tied in with the food company, the cast of the radio show attending the opening in Dallas and in other spots.

The local dailies of course properly "went to town" on publicity with the Dallas *Dispatch* running a page one story and page streamer with photos of many of the notables. The Dallas *News* arranged with American Airlines to fly the print of the picture to town in a special plane named "The Texas Ranger" and another newspaper tiein was arranged to find the oldest living Texas settler. The serial also was run and newspaper representatives from Fort Worth, Houston and San Antonio were on hand for the opening.

Other tieins included display of original costumes in prominent stores, distribution of bookmarks and bulletin board notices at branch libraries and distribution in many spots of reprints of larger ads. Western Union got out jumbo telegrams and Postal Telegraph placed three teletype machines in the theatre lobby (see photo) to receive messages on the opening from all over the country. Boys and girls of house personnel all wore Ranger costumes.

Short's billing campaign was widespread blanketing city and surrounding area. Cars and busses were placarded, tire covers on cabs and bumper strips also planted with thousands of halves, one's and many sixes and 24's placed in addition to the national campaign.

TEXAS RANGERS'
MIERE · Week of Friday Night Aug 21 8pm
Postal Telegraph
Postal Telegraph

Teletype Lobby Stunt for "Ranger" Premiere

"Please forward your house organ"

Contests Highlight "Mohicans" for Vogel

Down in Memphis, Cecil E. Vogel at Loew's State for "Last of the Mohicans" planted a "role memory contest" in the Daily *News*, which gathered a lot of space several days before opening. Cecil also ran a song contest for three days over radio station. Both the amusement and radio sections of the press gave the film prominent mention with liberal art thrown in.

In addition to stencilling the important business corners, Vogel had a circus band truck parade town and plastered the city with 24-sheets. Tieups were made with leading merchants, window displays installed, counter cards, cutouts and throwaways planted in hotels, cigar shops and restaurants.

"Please forward your house organ"

Gala Hollywood Premiere For "Mary of Scotland"

A gala opening was given "Mary of Scotland" by Hardie Meakin, RKO Keith's Theatre, Washington, D. C., with festivities starting early when radio announcer gave a 15-minute description of the scene at the theatre and later another period was broadcast at house with celebrities greeting the public.

As an added attraction Hardie brought the Yonkers Kilty Band to theatre for a personal appearance and entire opening was played up in papers, cracking the society, news, gravure and dramatic sections of dailies.

"Please forward your house organ"

Knock, Knock, Who's There?

Jumping aboard the new craze, Frank Henson and Fred Oestreicher, Broad theatre, Columbus, Ohio, planted a contest in the Dispatch, offering daily guest tickets for the best "knocks."

Hudson Previews 'Anthony Adverse' For 35 Authors

Many different ways there are to land motion picture publicity and among the unusual angles up at the top must be ranked Earl Hudson's for the advance on "Anthony Adverse" at the United Artists, in Detroit. An investigation was effected to discover those Detroit residents who are writers by profession and have had their works published either in books or in national magazines. Thirty-five were located, all qualifying under the specifications and a private screening arranged ahead for them with Alvin Hamer, famed radio book reviewer as host. Hudson says that the local papers were unaware that Detroit numbered that many distinguished writers among its citizens and as a result many excellent story breaks and pictures were secured in the news and society pages. Book angle was carried further with displays in leading book shops, star and scene stills used generously to decorate.

Radio was employed and in addition to the usual announcements for the opening day, a special broadcast was used frequently being handled as though it was coming from the rear of the theatre and describing the reactions of the audience.

For opening night, Earl put on an extra fancy Hollywood party. For this he used sunlight arcs, p.a. lobby system with popular radio announcer doing the comments, announcing arrivals of prominents and otherwise selling the highlights of the picture. By arrangement with the police department all parking was prohibited for the evening within a block of the theatre with special traffic officers assigned to handle the crowds. Other angles of the campaign were in keeping.

Standout tiein for the date at the New York Strand was a six column wide, full page style ad planted by Macy's in the *Times* and *Herald-Tribune*. Flash was illustrated with star and scene stills plugging modernized versions of the gowns and accessories in the picture, with generous mention of theatre and date. For further buildup, theatre was closed day ahead of opening for redecoration and preparation for the premiere. Inner lobby was draped in velvet and hung with original sketches from which sets were made.

Strand Theatre "Adverse" Inner Lobby

World Tour for "Horizon" Show Begins in A. C.

First gun in the world-wide exploitation campaign planned by Columbia Pictures on Frank Capra's "Lost Horizon" is announced by Hy Daab, ad head, in the exhibition at the Garden Pier in Atlantic City of more than 50 original water color sketches and art camera studies representing preliminary research work and technical arrangements on the picture, to be released shortly. Exhibit is free to the public and accompanying photo shows some of the crowds taking a look.

Direct advertising tieup is effected by having visitors sign their names and addresses in special book registers provided for that purpose. Later, these persons will be notified of their home-town bookings and lists turned over to local managers to aid advance campaigns. Attendance at first week of the show was said to represent every state and many Canadian provinces. Electric sign outside building calling attention to the exhibit is the equivalent of four 96-sheet boards. With the annual Showman's Jubilee scheduled for the second week in September and the Labor Day crowds, final attendance of over 50,000 at the show is looked for.

Show entitled, "The Making of a Famous Motion Picture" is set for three weeks at the seashore preliminary to a world tour to open in Chicago in September and to cover all American key cities before the London opening in January, 1937. Schedule also calls for a showing in Sydney, Australia, some time next June.

"Please forward your house organ"

Dinerman Plugs "Pastures" With Newspaper Contest

Eddie Dinerman of Keith's Albee, Cincinnati, got a lot of space in connection with a prize contest he held to plug "Green Pastures" by arranging with the Cincinnati *Times-Star* to run a four-day contest, based on titling drawings made by famous American artists expressly for the picture.

Paper gave the stunt a huge ad day before the contest started and continued with stories and illustrations throughout. Paper carried note on front page announcing last day.

"Please forward your house organ"

RONALD COLMAN

Atlantic City Display for "Lost Horizon"

TWO OPENINGS HELD ON 'GORGEOUS HUSSY'

Advance Drive by Washington Loew-men Creates Demand for Capital Double Premiere

With the sponsorship of the White House Correspondents' Association, the world premiere of MGM's "Gorgeous Hussy" was staged at Loew's Palace in the Capital with so strong an advance campaign by publicist Ray Bell under Carter Barron's supervision that the demand for tickets by official Washington necessitated for the first time a double premiere. First showing was at 8:30 and the second at midnight. List of notables in attendance was said to be the greatest at any such event held locally.

Much out of the ordinary publicity was promoted by Bell, typical of which was the column written by prominent sports writer devoted to sports that were popular in the days of Peggy O'Neale, the film's heroine, played by Joan Crawford. Topping this was a special feature carried by both INS and AP wire services and due to a discovery by Bell while reading the book in which the film was based. Story said the heroine was buried in an unmarked grave and on a hunch the publicist investigated to discover the grave unmarked in a local cemetery. Papers went after it sending reporters to the cemetery with Bell which brought a pip of a yarn the next day. The Loew-man is now arranging to have local organizations contribute to a tombstone fund for additional breaks.

Strong Cooperation From Papers

Helping out further, the Washington *Post* for the first time ran a serialization on the 12-chapter picture story distributing reprints of first chapter. The *Herald* went for a movielogue contest, readers asked to submit dialogue for untitled scenes from the picture. The *Times* hooked up on a classified contest with a distribution of Crawford autographed photos and the *Daily News* printed thousands of "Movie Loew-Downs" on the picture and coming Loew product.

Radio program was promoted for the opening and news shots taken. Reviews were written by prominent legislators for use by papers in other spots. Other slants included prominent debutante modeling dress worn by star in picture, heralds stuffed in fan magazines, menus imprinted, book marks and all branch libraries and displays of stills. Bell also reports four page one breaks in five days, with the society editors on all sheets running wild with names and photos of those at the opening.

Barron Host at Dinner

Preceding the festivities, a dinner was given by Carter Barron for the White House correspondents, film and drama critics and heads of the National Press Bureau. Lobby was decorated with unique display of stills and studio souvenirs, the flash playing to a steady crowd all day in advance of the first showing. Streets were jammed with platoons of extra police on hand to keep things in order. Attendance was reported to have included some 400 publishers, editors, ambassadors, ministers, attaches and other officialites.

Besides selling "Gorgeous Hussy," in fine shape for the local date, Bell's campaign also created momentum nationally for other showings and for which he rated bows from Carter Barron.

"Please forward your house organ"

Home Town Cheers Local Girl Click

Hailed as one of the most exciting events happening recently in Scranton, the world premiere of Warner Bros. "Stage Struck" was put on at the Strand Theatre in honor of Jeanne Madden, local girl who appears in the picture with Jeanne at the opening in person to take bows. Whole town got behind the welcome to the new star and much was done.

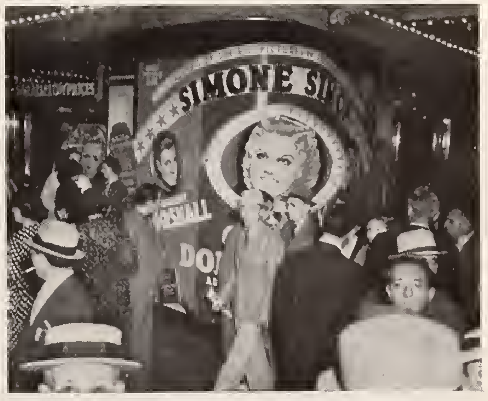
Mayor Davis issued a proclamation setting aside the celebration as a "Jeanne Madden Day" and officially took pride in the achievement of the young star "who brought national prominence to her native city." For the occasion, house was scaled to a dollar and reported sold out two hours ahead. Police, firemen and ambulances were all on hand to cope with the crowds.

Merchants went for co-op welcome ad with papers also contributing heavily, running page one stories and photos of the opening, which was broadcast over local station in the best approved Hollywood manner.

"Please forward your house organ"

Roxy Starts New Policy With "Girl's Dormitory"

Inaugurating the new policy at the New York Roxy of the more important pictures booked for the coming season, date on "Girl's Dormitory," starring the French actress Simone Simon was given quite a buildup. Ads all stressed first American screen appearance of new star and special front (see photo) was designed by house publicist Morris Kinzler, who worked out the entire campaign with Charlie McCarthy's 20th Century-Fox ad department.



Girl's Dormitory Front at N. Y. Roxy

Black Invites Girls To Pose with Gable

How the gals ate up the stunt used by Harry Black up at the Palace in Albany, N. Y., for "San Francisco" when he planted a life size cutout of Clark Gable in his lobby and invited the customers to step up and be photographed standing with the star. Accompanying photo shows one of the happy femmes being "shot."

"Please forward your house organ"

Quaker Oats Broadside Plugs "China Clipper"

In conjunction with the showing of "China Clipper," the Quaker Oats Company is distributing special four-page broadsides and window streamers to grocers selling their product throughout the country.

The broadside outlines the Oats national advertising campaign of huge ads plugging their product and the picture. These will be placed in magazines and newspapers. Ads also announce the free offer of a number of aviation novelties, such as aviator caps, emblems, goggles, rings, model airplane kits, etc.

"Please forward your house organ"

Cool Front Built By Sandefur for Leeds

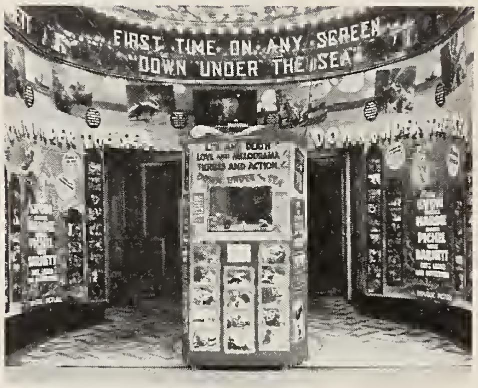
Accompanying photo shows the attractive cool front used by W. A. Sandefur, Leeds and Colonial Theatre, Winchester, Ky., the background of which was done in shades of turquoise blue with white icebergs sprinkled with silver metallics. All lettering was done in white with orange edges and the letters "cool" were built three inches thick. The icicles were cut out of celotex.

"Please forward your house organ"

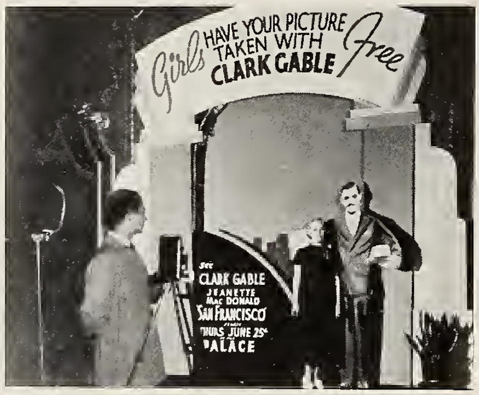
Giant Float Used For "Fleet" Date

Accompanying photo shows giant float for "Show Boat" promoted by Julius Fisher, Capitol Theatre, Singapore, S. S. brilliantly illuminated by means of small portable Delco electric set and with amplified reproduction of popular song hits from picture. Julius reports the ballyhoo caused a mild sensation during run of picture.

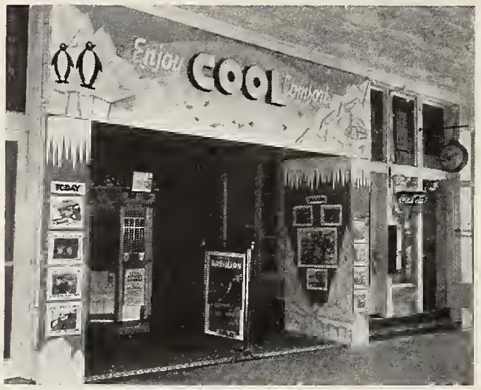
"Please forward your house organ"



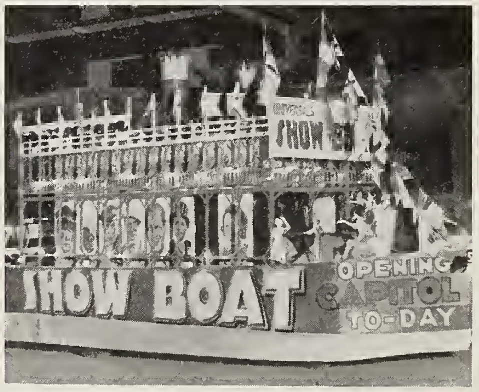
New York Rialto "Sea" Front


Girls
HAVE YOUR PICTURE TAKEN WITH CLARK GABLE
Free
SEE CLARK GABLE JEANETTE MacDONALD SAN FRANCISCO
THURS. JUNE 25th
PALACE

Black Snaps 'Em With Gable



Sandefur's New Cool Front



Fisher's Giant "Show Boat" Float

Contests Highlight Martin's "Frisco" Date

A free trip to San Francisco and return, with hotel accommodations for three days was promoted by Guy Martin, Colfax Theatre, with the cooperation of nine South Bend merchants and planted in the *News Times*. Merchants were provided with "San Francisco" trip slips which were given away at each of the stores for one week at the rate of one slip for each dollar purchase. The holders of slips deposited them in locked box in lobby and person with largest number of slips at end of week received the trip.

Tieup was made with radio company and broadcasting station beginning five days ahead. Listeners had to identify name of song, picture in which it had been sung and write a fifty-word letter telling which McDonald opus they enjoyed most. Tickets were awarded winners.

Beginning opening day and through date, all local street cars carried signs front and rear with copy reading "Take this car to San Francisco and ride home free, ask motorman for details." All motormen gave riders transfer slips which when properly stamped by theatre entitled holder to free ride home after seeing picture.

Rialto Goes Marine On "Down to the Sea"

For the initial New York showing of Republic's "Down to the Sea" at Arthur Mayer's Rialto, lobby and front was transformed into a marine display. Stills from the production featuring under water scenes were used profusely with large blowups of action scenes set against a painted marine background.

Figure of authentically clad miniature diver in a glass tank (see photo) was set in the center of the circular lobby. As the diver rose from the "depths" he released air-bubbles to make the display more realistic.

"Please forward your house organ"

Davis Stages Campaign for "Pastures" at Capitol

Walt Davis, Capitol, Regina, Saskatchewan, put over a neat campaign for "The Green Pastures" when it played there recently. Davis got the city editor of the local *Leader-Post* to preview the picture, and as a result got a front page story praising the production.

Spot announcements were made over station CHWC, in addition to the regular theatre broadcast. Cards were placed in libraries and book stores, and blotters and programs were distributed to offices, cafes and shops. The theatre set up a lobby display using the August issue of Good Housekeeping with the six-page article lauding film. This was available to patrons on the lobby reading table.

Eleven by fourteen's were placed in street cabinets and in selected windows at strategic points. On the main photo display board was pointed the full-page trade ad announcing holdover engagements in key cities.

"Please forward your house organ"

Nutter's Three Unit Show

When Al Nutter, Opera House, Millinocket, Maine, played "Little Miss Nobody" he booked Mickey Mouse on the same program and lined up a half dozen of the most talented kids in town for an amateur show. Selling the date as a "three unit program for the whole family, Al reports the stunt as highly successful.

"Please forward your house organ"

Moss Challenges Readers To Supply "Fury" Plot

Publication of one of the stirring scenes in "Fury" in an L. A. newspaper formed the basis of a contest sponsored by Dick Moss at the Boulevard. Object was to construct a plot from the information transmitted by the scene and a short explanation of the action shown as published in the paper. Contestants who submitted best plot in 50 words received guest tickets.

All of Dick's newspaper ads carried lines "Will it win the 1936 Academy Award?" Lobby frames carried an announcement offering a "personal money-back guarantee."

"Please forward your house organ"

Author Sees 'Anthony Adverse'

Jay Golden and Gus Lampe of the Eckel, in Syracuse, got some nice breaks in the local sheets with a special preview of "Anthony Adverse" for Hervey Allen, author of the novel and friends. Shots of Mr. Allen examining clips of the film appeared with stories in the Syracuse papers.

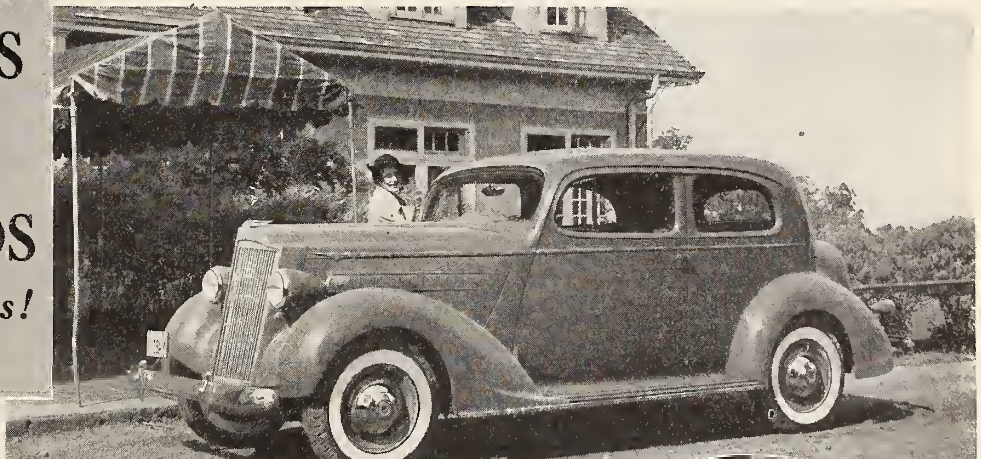
HELP YOURSELF TO A NEW PACKARD—

—*by making the most of this sensational "Swing Time" Bally!*

3 NEW PACKARDS
as Prizes to Showmen!

12 NEW PACKARDS
as Prizes to Theatre Patrons!

The New 1937 Packard Six



THE greatest exploitation tie-up that show business has ever seen is cutting loose!

In conjunction with the new coast-to-coast Packard Radio Hour (starring Fred Astaire) the Packard Motor Car Company is *giving away as contest prizes 3 new Packard cars*—one to each of the three showmen who conduct for their theatres the best co-operative campaigns on "Swing Time", the new Packard Radio Hour, and the new Packard Six.

At the same time, *12 new Packards* are being offered to patrons of theatres where "Swing Time" is being shown!

Your patrons will go, in a big way, for this most inviting and simple of contests. Your local Packard dealer already is eager to cooperate with you in putting it over, as well as in other local promotion stunts. And your RKO Exchange will gladly supply loads of free material to help you plug this contest, help you jam your house for "Swing Time," and help you win one of those beautiful Packards. *Free* trailers, posters, one-sheets, contest entry material, exploitation ideas, etc.

A great new picture—a great new radio program—a great new car being offered as contest prize—what more could you ask as basis for socko tie-up ballyhoo? It's *sure* to add up to bigger box-office for you—and it *can* win you one of those beautiful prize Packards! Better get busy—ask your RKO Exchange for all the dope!

Fred Astaire, Star of RKO's "Swing Time," and the PACKARD Hour, America's smartest radio show.

PACKARD MOTOR CAR COMPANY

BE ~~ASK~~ THE MAN WHO OWNS ONE

"POP EYE" CLUB RATES LOCAL ENDORSEMENT

Parents and Teachers Encourage Continuation of Activities During the Vacation Months

by GUY MARTIN
Mng. Dir., Colfax, South Bend, Ind.

I trust that this outline may be of some benefit to those managers who feel as I do—regarding the importance of getting the children into our theatres; educating them to the fine masterpieces which the producers are giving the public and introducing these youngsters to the stars.

After all, these children are our future patrons and I consider that they have been overlooked far too long. I do not feel that the theatre has lost one particle of glamor. It is still the beautiful edifice and has more to show than formerly, as the advancement in pictures has been marked and the skill of the technician has made us all marvel.

We older ones are inclined to accept it all as a matter of fact procedure, and our attitude is absorbed to some extent by the younger folks. Even though box office receipts have been increased materially by the installation of Screeno, Bank Nights and other diverse legitimate gambling games, I feel that the theatre has been made less attractive by the use of such giveaways. Under the existing circumstances, it will not be easy for us to resume our showmanship when the "well runs dry."

We, the masters of the situation, have sat by and allowed circumstances to control our actions with little or no thought of this coming generation, our future theatre patrons. The great avalanche of ballyhoo must be supplanted by real showmanship. We seem to be advancing into the "forgotten army"—and have overlooked some very important details. To me the children of today represent that very thing.

If we can succeed in this, and my experience the past year has indicated it is an open venture, there seems no reason why this situation cannot be taken in hand. We must gain their confidence and by so doing, it will create a new lot of picture fans. This will be a reflection on our box office; it will add to the stars' fame, lend new interest and appeal to their diverse pictures and greatly prevent stagnation of star material.

Newspaper Co-sponsors Club

In South Bend, the Popeye the Sailor Club was inaugurated during the week of December 31, 1935, and has been running continuously since that time. The opening ceremonies were very elaborate and the co-sponsoring newspaper lent every assistance to firmly establish the club as the outstanding child organization of this city.

The South Bend *News Times* is the co-sponsor of the Popeye Club. Each and every week we are furnished with a gratis three column by ten inch ad, which explains the activities of that particular week's meeting. Ever since the Popeye Cartoon was originated, and this newspaper inaugurated the Cartoon strip in their columns, we have had a tie-up whereby each time a Popeye cartoon was used on our screen, the newspaper furnished gratis this same three column ten inch ad, plugging our current attraction. In return for this, theatre gave the newspaper a short flash trailer strip following the showing of the cartoon, explaining that Popeye Cartoon strips were featured daily in said paper.

With the inauguration of the Popeye Club itself, this tie-up has continued and formed the basis of our regular weekly ads. Each week, in addition to the large ad (which incidentally is not placed on the theatrical page), theatre uses a smaller one column by five inch ad on theatre page plugging the club's activities for that particular week.

Routine Follows Schedule

The presentation of the Popeye Club Meeting follows a scheduled routine each week consisting of the following:

Meeting is called to order with singing of the Star Spangled Banner, accompanied by organist, and illustrating of brenograph slide of the American Flag on the Screen.

Following this, the Popeye Club salute and the Popeye Club handshake is given by all the members.

Birthday greetings are then given to members of the club celebrating birthdays during that week. Happy Birthday to You is sung by all members, accompanied by organist.

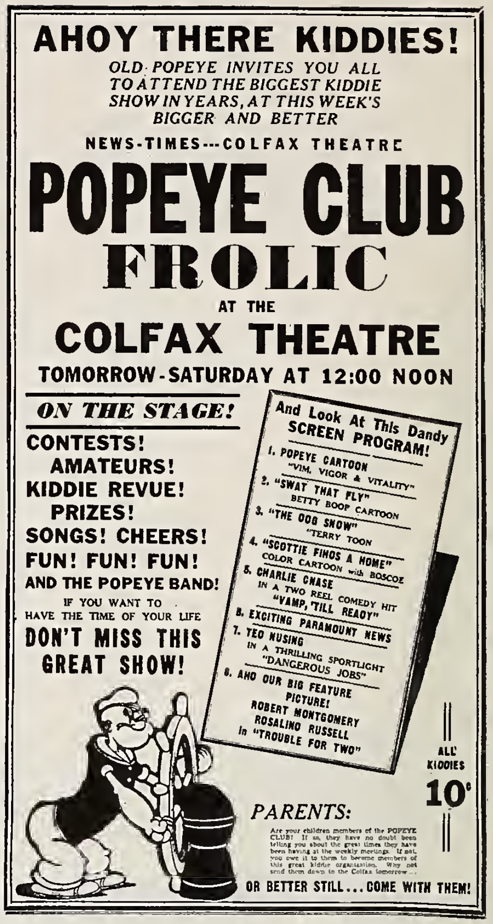
Following is sung the three theme songs of the club, words having a local color and pertaining to the club, following the melodies of Hail Hail, and East Side West Side.

Club Band Organized

Then follows the presentation of local kiddie talent on the week's program. In this connection, it is worthy of note that each and every week, the number of acts presented and the quality of the entertainment presented is truly outstanding. We receive the cooperation of local dancing schools, etc., in presenting their best array of talent, with specialties, song and dance numbers, imitations, recitations and practically every imaginable type of performance by a youngster. It is really surprising the amount of interest that prevails in this particular phase of the club.

Following the talent, there is a new contest each week for the boys, and one for the girls. Prizes are presented to the winners of the various contests. Following is a special short subject program consisting of two or three cartoons, followed by the regular current house program.

At this time we have been successful in organizing a Popeye Club band. This organization at the present time consists of approximately twelve members; however its membership is increasing rapidly. We believe that within a short time we will be presenting one of the finest musical aggregations of its kind in the city.



AHOY THERE KIDDIES!

OLD POPEYE INVITES YOU ALL TO ATTEND THE BIGGEST KIDDIE SHOW IN YEARS, AT THIS WEEK'S BIGGER AND BETTER

NEWS-TIMES---COLFAX THEATRE

POPEYE CLUB FROLIC

AT THE

COLFAX THEATRE

TOMORROW-SATURDAY AT 12:00 NOON

ON THE STAGE!

CONTESTS!
AMATEURS!
KIDDIE REVUE!
PRIZES!
SONGS! CHEERS!
FUN! FUN! FUN!
AND THE POPEYE BAND!

IF YOU WANT TO HAVE THE TIME OF YOUR LIFE

DON'T MISS THIS GREAT SHOW!

And Look At This Dandy SCREEN PROGRAM!

1. POPEYE CARTOON "VIM, VIGOR & VITALITY"
2. "SWAT THAT FLY" BETTY BOOP CARTOON
3. "THE DOG SHOW" "TERRY TOON
4. "SCOTTIE FINDS A HOME" COLOR CARTOON with BOSCOE
5. CHARLIE CHASE IN A TWO REEL COMEDY HIT "VAMP, 'TILL READY"
6. EXCITING PARAMOUNT NEWS
7. TED HUSING IN A THRILLING SPORTLIGHT "DANGEROUS JOBS"
8. AND OUR BIG FEATURE PICTURE! ROBERT MONTGOMERY ROSALIND RUSSELL In "TROUBLE FOR TWO"

ALL KIDDIES 10¢

PARENTS:

Are your children members of the POPEYE CLUB? If so, they have no doubt been telling you about the great times they have been having at the weekly meetings. If not, you owe it to them to become members of this great kiddie organization. Why not send them down to the Colfax tomorrow ...

OR BETTER STILL ... COME WITH THEM!

One of Martin's Four Column Ads

It was our intention, with the closing of local schools, to suspend the club's activities for the summer; however, the amount of comment received from parents, teachers and townspeople at large prompted us to continue the club throughout the summer months.

We have not had cause to regret this move as the attendance, even during the extremely hot weather, has been gratifying and conclusively proves that our club is the outstanding child organization in this city. Our price of admission is 10 cents each week for members, with all kiddies birthdays occurring during said week, being admitted free. Letters are mailed to members enjoying birthdays, and post cards are mailed to membership list.

Much publicity was received on the "Popeye Club Follies," which was presented during the week that local schools closed for the summer. This special kiddie program was presented on the mid-week engagement, three days with one performance at nine in the evening. This presentation was greeted with excellent comments from all patrons and was one of the most successful programs ever staged from a box office standpoint. Our feature attraction for the engagement being an ordinary program picture, we definitely knew of the success enjoyed on the kiddie program.

Mr. Ray Wheeler, my house manager, acts as master of ceremonies and directs activities of the club. Through his untiring efforts the club's success has been assured from the beginning. Naturally, all members of the staff have a keen interest in the activities of the club in addition to the actual running of same.

Chairman Visits With Theatremen At Toronto Meet

by A-MIKE VOGEL

Once again your chairman, honored with an invite from headman J. J. Fitzgibbons to the annual convention of Famous Players-Canadian eastern managers, hiked himself to the Toronto sleepers and early (too early) in the dawning of August 28, was deposited in the Ontario metropolis to partake of that famed Canadian hospitality and to say a lot of hello to the attending theatremen.

First stop on arriving was made at the circuit home offices to greet the genial "Fitz" and that paragon of welcomers, circuit publicity head, Jim Nairn. Headquarters was in a state of pleasurable excitement occasioned by the arrival of President N. L. Nathanson, who made the last lap of a speedy trip back from Europe by special train in order to personally distribute to the boys the thousands of dollars earned by them in the famed circuit managers sharing plan inaugurated by Mr. Nathanson and Mr. Fitzgibbons two years ago.

These awards of course proved one of the highlights of the last session to which we were then escorted of the three-day convention in the King Edward Hotel where a lot of important business was discussed and straightened out under the able direction of Clarence Robson, Eastern division supervisor. With him on the dais were executives R. W. Bolstad, T. J. Bragg, Morris Stein, Ben Geldsaler, among others.

Nathanson Addresses Convention

Presentation of the checks to managers by Mr. Nathanson followed the president's fine talk to the assemblage in which he expressed his pleasure at being back and also discussed theatre conditions locally and abroad. The convention also marked the 20th anniversary of the circuit to which Mr. Nathanson also referred, pointing out that a number of the attending theatremen had been with him during the years of progress. Previous to the president's address, Mr. Fitzgibbons spoke at length taking up various matters of circuit interest and reviewing the service talks made by department heads, detailed otherwise in this issue.

The general manager also indicated the value of studying Motion Picture Herald and Better Theatres regularly and also encouraged the managers to contribute to Managers' Round Table as part of his analysis on man-power and how managers could improve their effectiveness.

Stressing of picture exploitation was keynoted by your chairman in his address to the convention, emphasizing the danger of concentrating too much on institutional and service advertising to the neglect of the individual picture. Exploitation values of the coming Twentieth Century-Fox product were pointed out by Bill Sussman, Canadian and eastern sales director.

Topping the list of promotions announced at the session was that of R. S. Roddick, from manager, Capitol, London, to the home office as assistant to Mr. Robson. Other advancements included A. E. Cauley, to manager, Capitol, Peterboro; T. McCoy, from assistant to manager, Tivoli, Kingston; M. Margolious, from home office publicity to manager, College, Toronto; R. S. Smith, from assistant to Ray Tubman in Ottawa to manager, Regent, Ottawa; R. McKibbon, from Capitol, Hamilton, to manager, Strand, Hamilton; F. Trebilcock, from assistant to Jack Arthur to the Hippodrome, Toronto; Ken Beach, from home office to representative for Mr. Bolstad in Winnipeg; H. Neun, to Ottawa. W. K. Trudell, to the Capitol, Ottawa, and J. McDonagh from Capitol, Kingston, to manager, Capitol, Cobourg.

Much Fun at Picinc

Lunch followed the final session and then to the big event of the day, the annual picnic and games at the Rouge Hills Country Club. Despite the fact that the weather was not at its best, the folks all had a pleasant time during the day. Your chairman renewed a lot of friendships made last year and made new ones with the visiting brothers. Much good talk was in order.

Dinner was served in the ballroom and accompanied by an old-time "community sing." Jack Arthur's band furnished the music for dancing. Highlight of the evening was a presentation to J. J. Fitzgibbons by Clarence Robson on behalf of the managers of a beautiful cellarette. It was a swell gift to a swell guy.

The short time allowed us the next day before train time was taken up with visits to some of the theatres, with a special trip out to see the new Eglinton, and a honey it is, too. Tooled around by Jack Purves we wound up at the station and sank into the hay after a marvelous time.

The following is an alphabetical list of managers on hand for the doings:

Allan, Jack
Arthur, Jack
Bishop, Harold
Bishop, Leonard
Bloom, Leo
Bloom, S.
Bolinsky, J.
Cauley, A. E.
Chaplin, L.
Clancy, B. J.
Cohan, William
Cohen, Simon
Courtney, T. J.
Curtis, Gene
Daley, Tom
Dilley, C.
Downey, R.
Drohan, A. P.
Easson, A.
Fawcett, W. J.
Forhan, George
Forhan, T.
Franklin, J. M.
Fraser, C.
Gallop, F. H.
Georgas, C.
Golding, W. H.
Gunn, S.
Harrison, R.
Heller, Harry
Herschorn, M.
Hider, C.
Hitchinson, H.
Holmes, C.
Hummell, H.
Knevels, H.
Knevels, R.
Krendel, D.
Landsborough, E.
Lefave, J.
Lynch, J.
McCoy, T.
McDonough, J.
McGeachie, W. P.
McKibbon, R.
McLennan, F.
Margolius, M.
Markell, C.
Maynard, R. E.
Meretsky, S.
Merritt, C.
Minhinnick, J. R.
Morrell, G.
Moule, E.
Murphy, B.
Nelson, J.
Neun, H.
Osier, L.
Purves, J.
Querrie, C.
Richards, Charlie
Robert, A. J. B.
Robson, Frank
Roddick, R.
Scandrett, E.
Scott, Harry
Scott, S.
Seager, Jack
Smart, J. S.
Smith, H.
Smith, K. S.
Smith, W. H.
Smithies, E.
Spencer, C. T.
Sternberg, S.
Stevens, A.
Stroud, George
Summerville, W. A.
Trebilcock, F.
Trudell, W.
Valliere, Paul
Ward, J. V.
Wilton, H. E.
Wolfe, J.

"THE GORGEOUS HUSSY"

Speaking of figures, have you seen those that grace our new carpets? "Gorgeous" is an apt description, and they have the added advantage of attracting *women* as well as men. . . one reason why you'll find them in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

"FROM CATHEDRALS TO 'SHOTGUNS'"

HARRY BOTWICK, Manager, State, Portland, Me.

PARAMOUNT BOOKS CALLED ADVANCED

Dear Mike:

No doubt you have seen Paramount's new Press Books on "My American Wife," "Texas Rangers," "Lady, Be Careful" and "I Give My Life."

I believe that these Press Books are a distinct step forward and are the most advanced of any nature we have ever come across. I think they merit a little praise.

Note the space left for second-feature and especially the fine revamping service which they offer, which brings the use of their material into the hands of all kinds of theatres, from cathedrals to plain, ordinary "shotguns." With kindest regards.—Harry Botwick, Manager, State, Portland, Me.

"Please forward your house organ"

TOM EDWARDS' LETTER STRIKES RIGHT NOTE

To the Editor, Round Table:

The article "Favors Commercials" in the issue of August 5 strikes a right note in connection with a phase of the business that doesn't seem to rate much comment from the trade papers.

Like any other kind of advertising, commercial films of the short-length or any other type can be pleasing, bad or indifferent. Getting big city distribution has encouraged our ad-trailer company, a Colorado studio, to make 30 to 90 films that are head and shoulders above the type that once were current. Photography, sound and even the acting are good, and on the whole our ad presentation gets a very favorable response. On some of them we even get compliments.

One thing that has improved our ad program considerably is the fact that we are supplied with the monologue or newsreel type of short film, in which from three to five quick-changing scenes are screened while the off-stage commentary carries out the sales story. This practice breaks up the presentation so that our audiences always have something new to observe and do not get restive from too much footage given an ordinary scene. I believe this to be one of the main reasons our customers give the Alexander program about the same attention they give the average newsreel.

One of the reasons Motion Picture Herald is the top journal of our trade, in my opinion, is the fact that it carries a fair amount of comment from exhibitors, and in running this clearing house, the editors are not too high up in the big-time circles to keep their feet on the ground when it comes to the problems of the average situation.—J. H. Thompson, President, Martin & Thompson, Inc., Hawkinsville, Ga.

EXCUSE IT, PLEASE

In detailing accounts of Les Pollock's excellent "Mohican" campaign in last week's issue, Les was erroneously listed as holding forth at Loew's Theatre in Syracuse. Les, of course, is situated in Rochester.

Excuse it, please.

"Please forward your house organ"

EFFECTIVE WINDOW. To usher in the "Mary of Scotland" date at the Warner Theatre, Atlantic City, Sid Blumenstock, publicist, promoted this window of model wearing dress from picture.

"Please forward your house organ"

SAYS AUDIENCES ENJOY BRIEF COMMERCIALS

Dear Mr. Vogel:

I like Tom Edward's suggestion in your August 1st Round Table that exhibitors should welcome attractive commercials of the brief, one minute variety in view of the fact that this service to the big national advertisers would win us considerable financial support and no doubt some protection from the politicoes.

The post office carries periodicals and newspapers at a billion dollar loss every year because they carry the advertising of the large national concerns. We could use more influence against tax raids.

As far as we can see the audiences get a kick out of many of these trailer showings and they know that much of the revenue goes to buy them better pictures and to improve the comforts of the patrons by the installation of new equipment.

In the old days, perhaps, the exhibitor never knew whether the commercial distributor was on the square or not unless he dealt with a company that had been in the business a long time. Some of them may still be guilty of racketeering our merchants with false promises, but we have done business with one old-timer, the Alexander concern, for a number of years and we have never had any serious cause for complaint on any score.—H. M. Richey, General Manager, Allied Theatres of Michigan, Inc.

"Please forward your house organ"

GETS NO COMPLAINTS ON SCREEN ADVERTISING

To the Editor, Round Table:

When a source of revenue can be found that will bolster a theatre's weekly receipts and overcome the ill effects of our weak nights as reflected in the bank balance, I think that source should be given every consideration by the exhibitor.

Reading the Round Table of August 1st, I noticed a showman's favorable comments on screen advertising. I wish to heartily endorse his statements. We have a patronage consisting of "well to do" families mostly and in all the time we have been running Alexander Film trailers we have never received a complaint from them. This is possibly due to the fact that the Alexander playlets are intelligently produced, short, interesting and artistic.

This is a real legitimate and dignified source of revenue applicable to any class house. If you're not already running advertising, why not commence right now.—Jos. M. Hickey, Manager, Times Theatre, Milwaukee, Wisc.

"Please forward your house organ"

FAVORS FRONT, LOBBY FOR LIMITED BUDGET

Dear Mike:

Your editorial "Those Extra Dollars" in the August 15th issue of Motion Picture Herald was read with much interest.

I am inclined to agree with the branch manager. Especially wherein he mentions fronts. I might add that lobbies should be included. It has been my observation, through service with major and independent circuits, that the smart manager is the one who displays his showmanship at these two points of contact.

The reason is obvious. I have seen more managers commended and promoted through diligent attention to their lobbies and fronts than any other duty of theatre operation.

Attractive fronts and lobbies are vitally important. They are the show-windows of the business . . . impressive to every patron and passerby.

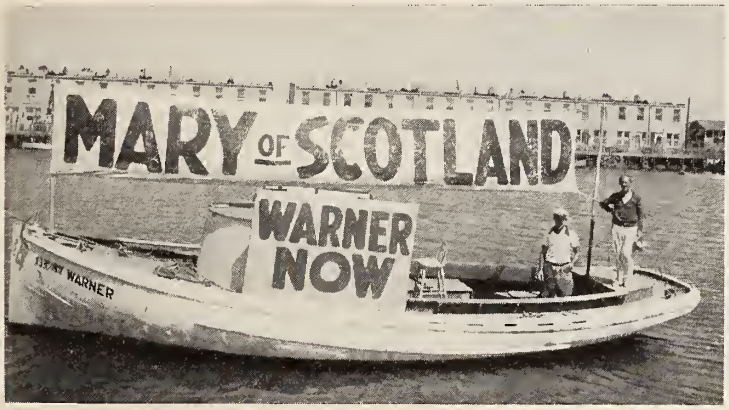
This point of opinion is not expressed to question the value of lobby displays, fronts, etc. Nor, to infer that managers who have attractive selling lobbies do nothing else. Merely, to tell Mr. Branch Manager that, if it's a toss-up as to where to spend a limited budget (at the theatre or away from it) the smart fellow knows where it is most appreciated.

I wonder how many agree?—Long Island Round Tabler.

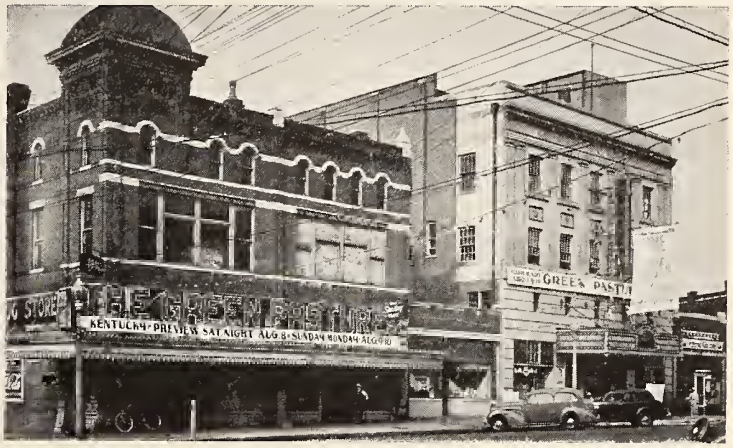
"Please forward your house organ"

"SHOW BOAT FRONT." Bud Irwin, Feeley Theatre, Hazleton, Pa., placed a cutout showboat atop his marquee and covered entire front of his house with gaily colored pennants and bunting.

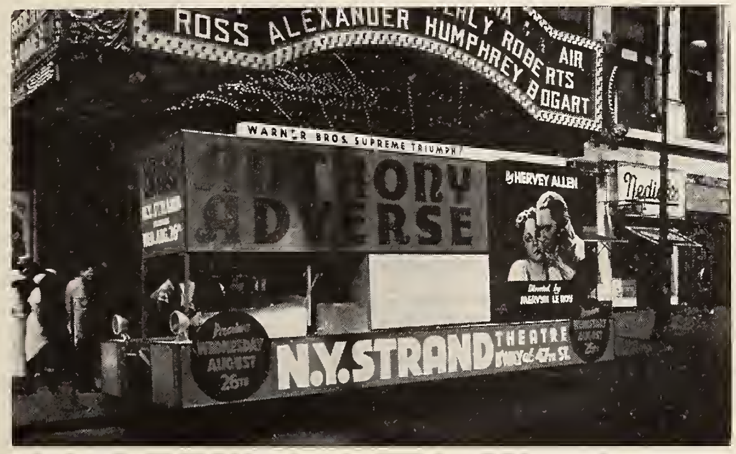
FRONTS, STUNTS AND OTHERWISE


MARY OF SCOTLAND
WARNER NOW

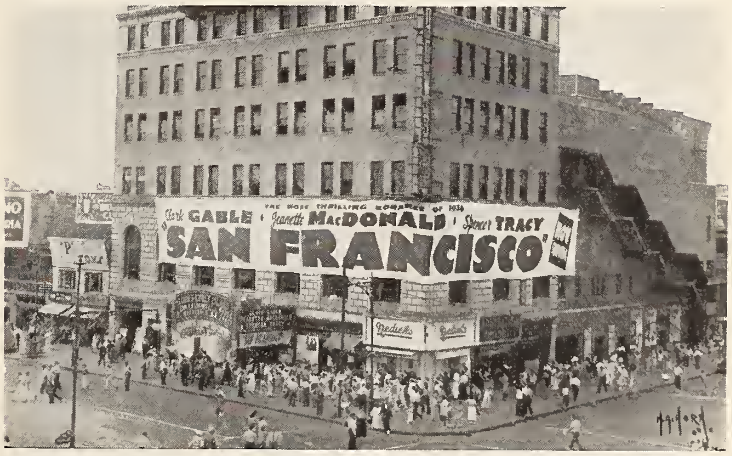
OCEAN STUFF. To catch the attention of the thousands of visitors on the beach in Atlantic City, Sid Blumenstock broke out with a bannered motor-boat for the "Mary of Scotland" date at Warner Theatre there.


THE GREEN PASTURES
GREEN PASTU

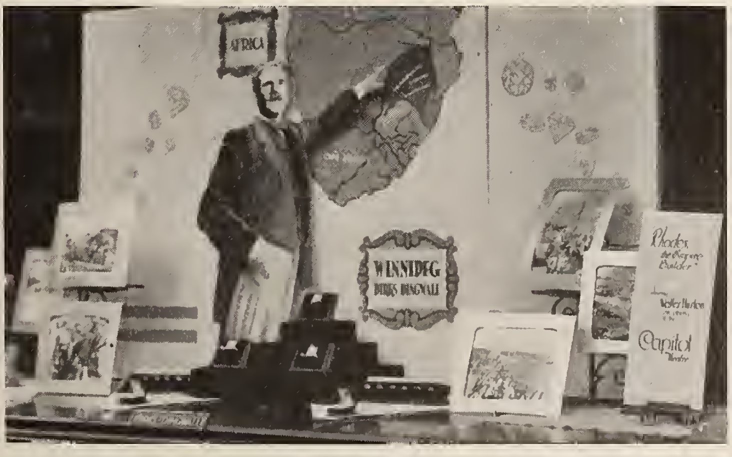
BLOCK FRONT DISPLAY. Covering not only the front of Warner's Kentucky, Henderson, Ky., but also corner building was accomplished by Manager Hal Howard for his date on "Green Pastures," flash about filling block front.


ROSS ALEXANDER HUMPHREY BOGART
WARNER BROS. SUPREME TRIUMPH
ANTHONY ADVERSE
N.Y. STRAND THEATRE

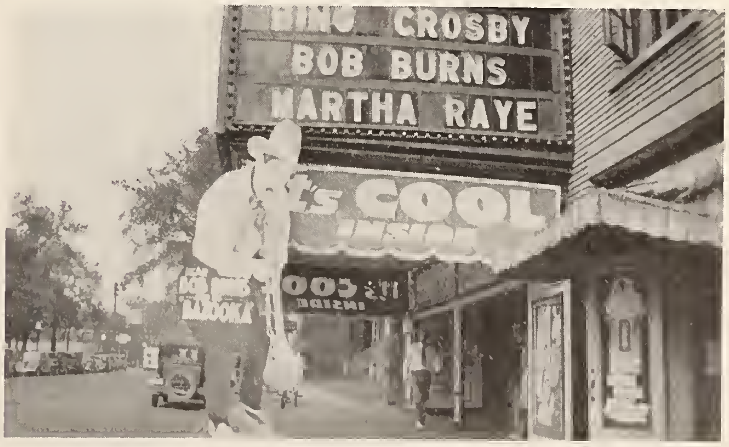
NEW YORK SOUND TRUCK. Highly decorative was the sound truck used on the New York Strand campaign for opening of "Anthony Adverse," Dinty Moore and Irv Windisch sending out bally to cover metropolitan district. [COSMO-SILEO PHOTO]


Clark GABLE Jeanette MacDONALD Spencer TRACY
SAN FRANCISCO

LIKE A LIGHTHOUSE. Banner that covered two floors and both sides of building on "San Francisco" was one of the sock displays for the date at Loew's Coney Island, New York. Stood out like a lighthouse, says Lee Churchin.


AFRICA
Rhodes
Capitol

DIAMOND WINDOW. Theatremen playing "Rhodes" are getting lots of effective cooperation on the diamond angle from jewelers. Jack Purves, at the Tivoli, Hamilton, Ontario, arranged for smart window that helped sell.


BING CROSBY
BOB BURNS
MARTHA RAYE
It's COOL INSIDE
BOB BURNS BAZOOKA

BIG BAZOOKA MAN. So that the folks in Waterloo, Iowa, would have little excuse for not knowing that "Rhythm On the Range" was at the Strand, Manager Ed Dunn, set up giant cutout at curb of Bob Burns and his bazooka.

YOU ARE INVITED TO JOIN UP

SAMUEL GOLDMAN
managing director of the Carlton, London, England, started his career as assistant manager at the Palace in Tottenham, going from there to Kilburn Empire in the same capacity. Later Goldman joined Moss Empires as house manager, following which he managed the Edmonton Empire, thence as accountant to Blattner at Manchester and then joined Paramount, with which organization he has been for the past ten years. All your brother showmen are interested in overseas exploitation, Goldman, so we shall be particularly interested in receiving accounts of your activities.

▽

CURBY A. SMITH
manages the Strand, a Malco house in Tupelo, Miss., and says he started in show business with Saul Harris at the old Savoy in Little Rock about 1914. Curby has been connected with Loew's, Saenger, Paramount, Robb and Rowley and has been with the Malco circuit for the past four years. At one time, Smith had his own tab show working through Illinois and Iowa.

▽

DAVID WEINSTEIN
is in Philadelphia managing the Unique Theatre. Dave started as a part time usher while going to high school at the Park Theatre in Philly, and then became chief of service. Later he left the company and went to work for Stanley-Warner as usher, doorman, and assistant. In June of this year Weinstein assumed his present assignment, a house operated by J. Schwartz.

▽

ARNOLD RUBIN
is the manager of the Comet Theatre in Brooklyn, N. Y., and certainly close enough to us to come in and get personally acquainted. Arnold started as an usher at the Taft Theatre, Flushing, under Edward Sachs, then with club members Bill Brown and Ben Friedman and later became assistant under the owner, Mr. Kay. From that point Rubin was sent to Mineola to open the Mineola Theatre there and is now doing the booking and managing of the Comet.

▽

BERNARD J. LYNCH
is the assistant manager of the Rialto Theatre in Roslindale, Mass., starting in at the Fields Corner in Dorchester as an usher, then doorman, and was later transferred to the Strand, another M & P house also in Dorchester as student manager. From that spot Bernie was sent to his present job, where we expect we shall be hearing from him frequently.

▽

MAX R. GRIFFIN
does publicity for the Consolidated Theatre Company's Paramount in Cushing, Okla., having started at that house as usher and doing art work. During a period of three years, Max says he worked in every phase of theatre operation and last year when his outfit acquired all three houses in Cushing, he was promoted to head of exploitation and assistant to C. F. Motley, manager of the theatres there.

This oversize head of W. C. Fields was created by William T. Powell, Western Mass. Theatres, Springfield, for his "Poppy" engagement at the Paramount Theatre there.

Birthday Greetings

W. E. Adams
Paul Apple
Edward Ardavany
Russell W. Barrett
Lloyd Bridgham
C. R. Burch
Wallie J. Butler
Jack Campbell
Waldo Chandler
A. H. Cohen
Benjamin de Dici
E. D. Dorrel
Hudson Edwards
Steven N. Farrar
L. Stan Felch
Benjamin Feldman
Jack Fields
Marty Finger
John T. Floore
Joe Forster
C. Hays Foster
Hal Friary
A. E. Gardner
Samuel Goldman
Wilbur B. Grant
Ed J. Haas
Sam L. Handler
J. G. Haney
W. F. Harris
John Heggie
J. W. Hill
Harry Hirsh
Harry Hofmann
Ben Jacobson
Walter E. Jancke
W. O. Johannsen
J. D. Johnstone
George L. Jonas
Dave Kaplan
Harry Karasik
H. E. Kelly
Edward Kennelly
Frederick D. King
K. K. King
Harvey Kuhn
H. R. Kupper
L. C. Lampo
Jean LaRoe
G. O. Lea
L. L. Levy
Frank Lewis
Harold N. Lissner
E. R. Logan
Emerson Long
J. J. McCarthy
Byron McElligott
Verne McIntyre
Lester MacWalters
J. J. Madden
James B. Mason
George C. Meeser
Martin Messinger
Frank Mickley
R. N. Nulls
Edward E. O'Donnell
Frank J. Orlando
R. H. Page
Leonore Pierce
A. E. Post
Les Pugsley
Howard Ralston
Bert Rhonheimer
Foreman Rogers
J. H. Ross
Nat Rothstein
Andy N. Samuels
David Schaefer
Louis A. Schaefer
William G. Serros
James Snyder
Bob Sprowl
Leon Sternberger
A. C. Stock
Ervine Stone
Howard Sweet
Ken Taylor
D. A. Titleman
William J. Tubbert
Ralph L. Tully
Frank Vesley
Abe Wasserman
Herman Weinberg
Ralph C. Yale
A. R. Zinsmeister

EARL HOFFMAN
out in Buchanan, Mich., acting as assistant manager of the Hollywood Theatre. Since you are the first member to join up from your fair city, Earl, we are going to count on you to keep Buchanan well represented in our pages. Can we depend on you?

▽

EDWARD A. ROEMER
is the advertising manager of the Rialto Theatre in Kingsville, Tex., and with his manager and the assistant also members of the Club we certainly can expect some pretty swell campaigns from this theatre. Get busy and send along some of your recent stunts.

▽

MARTIN WURTZBURG
is right here in New York, managing the Star Theatre in the Bronx for Newstar Exhibitors, Inc. Martin started as usher at the Ritz in the Bronx then doorman and worked five years as assistant manager of the Star, finally managed that house and then undertook his present assignment.

▽

U. S. KANTHARIA
is the owner of the Model Talkies in Ahmedabad, India, and we are indeed grateful to him for the nice things he says about us. We urge you to contribute to our pages, bearing in mind that the managers on this side of the water are always interested in hearing what you boys over there are doing.

▽

C. F. DEANE
is down in Dunbar, West Va., managing the Dunbar Theatre and acting as chief operator. Charlie started as ticket taker in 1927 in that city and learned operating almost immediately thereafter. Deane also opened the Virginian Theatre at Milton, West Va. Remember, when you join the club, your obligation just starts, we expect to hear from you at frequent intervals.

▽

VLADIMIR G. SAYADIANTZ
manages the Isis Theatre in Shanghai, China, and we extend a very cordial welcome to him. This newcomer is no stranger to our pages, having already submitted campaigns for Award consideration, so we shall simply take this as a means of formal welcome and say that we look forward with keen anticipation to receipt of future reports from him.

▽

HERMAN SEMEL
manages the Randforce Marboro Theatre in Brooklyn, N. Y. Herman was born in Germany and started in showbusiness in 1931 at the Parthenon Theatre in Brooklyn as assistant under the guidance of Sam Fried. Herman's first managerial post was at the Stratford, then the Leader and thence to his present assignment. We extend a cordial invitation to him to drop in and see us on his next day off.

▽

J. SIDNEY GRILL
is Semel's assistant at the Marboro in Brooklyn, having started as usher at the Beverly and on up. Well, what with the Marboro so well represented in the Club, there's no excuse for not having frequent reports from you boys.

CHICAGO DELAYS DUAL MOVE; LACKS PRODUCT

IATSE Forbids Operators to Use 2,000-Foot Reel; Wage Argument Continues in Force

by WILLIAM F. CROUCH

in Chicago

"We very definitely plan on starting double-features as soon as enough new product is available," said John Balaban, head of the Balaban & Katz theatres, when asked if the circuit had given up plans for twin-bills as has been strongly rumored during the past week.

The exact date for starting the dual policy has not been decided. At present few pictures are available and until more are through with their Loop runs the duals will not be instituted in the outlying theatres. To date no definite bookings of double-features have been given the exchanges, but when the time comes this will be done on a few hours' notice, it is predicted.

New pictures which are now playing in the Loop and which will be available for double-feature showings shortly are as follows: "To Mary—With Love," "Road to Glory," "His Brother's Wife," "Girl's Dormitory," "My Man Godfrey," "Texas Rangers" and a few others.

Regarding the raising of prices gradually, in B. & K. theatres Mr. Balaban stated this plan had been in effect for a number of weeks and would probably continue. He refused to make any statement regarding its effect on the clearance situation, which is gradually being ironed out by this price increase.

The raising of prices from 20c-30c, in B. & K. "C" week houses to 25c-35c, is clarifying the situation, exhibitors say, and as a result gives B. & K. the clearance they wish without causing any difficulties for the independent "C" week theatres, the majority of which operate on the 20c-30c basis. This advance in prices gives the 25c-35c houses seven days clearance over the first week of release and creates what might be called a "B-C" week.

This ironing out of clearance difficulties will make it unnecessary for Allied to go ahead with the legal action they had planned to halt B. & K. from getting the extra clearance. From the looks of things, all parties concerned will find the situation to their liking.

▽

Two thousand-foot reels, recently adopted by the MPPDA, will not be used in Chicago theatres. A message from George Browne, head of the IATSE, advised officials of the local operator's union not to let their members run any 2,000-foot reels here. This decision applies to all union projectionists and makes it necessary for operator's to cut and rewind on smaller reels all product which comes in on the longer reel.

Frank Clifford, business manager of the local union, advised all operators Monday that they should use no reels over 1,000 feet. As a result, new pictures arriving at the exchanges on the 2,000-foot reels are being cut before previewing, as are the pictures which are shown before the censor-board.

With the general usage of the 2,000-foot reel by the distributors and the necessity of having to cut each reel and cue it, considerable difficulty in handling and showing the films is expected.

▽

Current with the 2,000-foot reel problem is the making up of the new operator's contract for the coming year. The old agreement expired at midnight August 31st. Negotiations are now under way for the making of a new contract and meetings between the union officials and exhibitor leaders are being held daily in an effort to reach a satisfactory agreement.

Foremost among the various demands is that of the union for restoration of a 20 per cent salary cut made in 1931. The union claims that "the depression being over," they are entitled to the former wage scale.

Morris Leonard, president of the Chicago Exhibitors' Association, was emphatic in saying his group did not feel that the "depression was over." He asserted that the operators' present wage scale is higher than any other form of organized labor when compared on a basis of hours and working conditions. His group along with the Allied organization headed by Aaron Saperstein, is asking for a 10 per cent decrease in salaries for projectionists. They say the booth men are overpaid for the work they do and that their wage scale is much too high.

Local exhibitors are understood to be definitely opposed to any increase in wages and argue that it takes very little training and effort to operate the modern projection machines. Some exhibitors say that the use of "subs" in local theatres is so prevalent that in many instances the men who get the pay checks rarely operate the machines at all, leaving their hirelings to do the work at whatever price they wish to pay. This practice, they claim, is one reason why they do not wish to allow any wage increase, feeling it is unwarranted.

Outside of the wage situation, there are but few changes in the terms of the new contract. As soon as the wage problem is solved the new contract is expected to be drawn and put into effect. In previous years the parleys have lasted for several weeks and it is not unlikely that it may be some time before an agreement is reached.

▽

Theatre business in Chicago's Loop, and neighborhoods as well, continues to be of the record-breaking variety. Last weekend found Loop business soaring to new heights for the year despite the fact that most of the Loop theatres were showing holdover pictures. "His Brother's Wife" at the Chicago continued strong, "To Mary—With Love" kept a fast pace for the fourth Loop week, "Ziegfeld" running three hours, continued unabated at a top figure, as did "Road to Glory," which was taken out mid-week for "Texas Rangers," despite the fact that the third week of "Glory" was comparable with the second week.

Starting Friday at the Chicago, "My Man Godfrey," with Art Jarrett and Eleanor Holm on the stage, is the attraction. This is the first time in some years that a Universal picture has had a Loop opening in the Chicago theatre. This product is bought for first run by RKO for the Palace, and were it not for the fact that "Swing Time" opened on the same date at the Palace, RKO would have used the picture. "Swing Time" is expected to run from six to 10 weeks at the downtown RKO house and, following it, the French Casino stage show is slated to open for a run. This would have made it necessary to hold back the Universal picture at least two months and that was thought to be much too long. In exchange for this picture it is expected that B. & K. will let RKO have one of comparable attractiveness later on this year, from their list of bookings.

▽

Mrs. Richard M. McClure, president of the Better Films Council of Chicagoland, was the principal speaker at a tea held at Mandel Brothers Thursday. Mrs. McClure gave a very interesting address on "The Modern Pied Piper." Don Vestal's Marionette's were seen in the Balcony scene from "Romeo and Juliet." The tea was held in connection with the exhibit of costumes, properties and historical studies made in the filming of the picture.

At the next meeting of the film council the matter of double features will be discussed and it is thought that definite action towards persuading B. & K. to drop their plans for using them will be suggested. Four years ago, when double-features were dropped here, it was largely through the efforts of the film council and other women's groups that this was done.

▽

National headquarters of the W. C. T. U. in Evanston announces that they are sponsoring the making of a three-reel picture, "Ethyl Alcohol," which shows the effects of alcohol upon humans.

The picture is being made by the Burton Holmes company and is being directed by Elmer Clifton of Hollywood. It will be released through various branches of the Y. M. C. A. throughout the country.

Program Detail Set For Allied Convention

Program details have been completed for the three-day regional conference of Allied leaders and the seventeenth annual convention of Allied of New Jersey at the Tarrymore Hotel in Atlantic City, September 9-11.

The opening day's session will start with a meeting of the eastern regional directors in the Marine Grill in the morning. In the afternoon delegates will see the boardwalk bicycle parade of bathing beauties and will see the exhibits in the Marine Grill of the hotel. A cocktail party will precede dinner and the preliminary talent contest of the Showmen's Jubilee will be held on the Steel Pier.

The first business meeting will be held Thursday afternoon, with the annual banquet in the evening and the American Beauty Ball following on the Steel Pier.

Friday will be devoted to committee meetings in the morning, an open business meeting of all delegates at, election of officers in the afternoon and adjournment for the boardwalk float parade in the late afternoon.

Library Curator Returns

John E. Abbott, director, and Mrs. Abbott, curator, of the Museum of Modern Art Film Library, returned to New York this week from a tour of European cities in search of old and rare films.

When you see a HERALD review quoted:

You know it has already been published and that the show world has seen it—in full.

You know that it was not written to give out in advance carbons to kid the producers.

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Herald reviews are inventories on paper of product that showmen have to sell—on their own judgments. Herald reviews seek to supply facts on which showmen form their own opinions.

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MOTION PICTURE HERALD

(Member Audit Bureau of Circulations)

Fox Theatre Men Conclude Annual Sectional Meets

The annual sectional meetings of the division heads and managers of the various Fox Theatre circuits controlled by National Theatres, under the direction of Spyros Skouras and his brothers, George and Charles, were concluded this week with the gathering in Los Angeles. The first of the two sessions was held in Kansas City and was attended by men from the Fox Midwest, Fox Intermountain and Fox Wisconsin groups. At Los Angeles, Fox West Coast executives were in the majority.

The Kansas City gathering, which lasted four days and was devoted to discussions of circuit problems, of new product and special handling of certain pictures, drew to a close with the comment from Spyros Skouras that "it more than justified expectations."

"We hope," said Mr. Skouras, "for greater uniformity in affecting policies of extended runs at each theatre for big pictures, this being a policy which we have followed to some extent during the past season."

The raising of admissions on certain outstanding pictures may be used as a means of paving the way for a general admission increase in all Fox houses, although Mr. Skouras' only comment on this point was that increases will be left to the discretion of divisional managers, whose grasp of local conditions enable them to know when and if such increases are justified.

Sales executives, including Gradwell L. Sears, Ned E. Depinet, and Al Lichtman, addressed the delegates.

At Los Angeles, the meeting was held at the company offices, with the sales executives from the various major companies also attending. Among those present were Spyros and Charles Skouras, J. J. Sullivan, William T. Powers, Edward Zabel, George Baldson, Aubrey Schenck, Arch Bowles, Will Steege, Mike Rosenberg, Frank Newman, Sr., Mr. Lichtman, Mr. Depinet, Jules Levy, William Kupper, Mr. Sears and S. Charles Einfeld.

Trailer Company Reorganizes

Mark Block of the Lyric and Station theatres, Newark, N. J., has been made president of the Theatre Trailer Corporation of New York and has brought new capital into the company. Plans are being made for immediate expansion.

Walter J. Freudenberger, formerly general sales manager of the Advance Trailer Service Corporation and more recently with National Screen Service and Master Art Products, has been appointed general sales manager of the corporation.

Cooper Action Demurrer

Herman P. Selvin, associate attorney for Loew, Walker and Loew, representing Samuel Goldwyn in Hollywood, has filed a demurrer in the federal court there to Paramount's recent suit regarding Gary Cooper's contract with Mr. Goldwyn. Mr. Selvin said that the paper listed various legal aspects of the case.

WARNS OF GIVEAWAY EFFECT ON AD WORK

"Bank Night, double bills and giveaways have had a tendency to lessen, in the manager's mind, the importance of good advertising," H. E. Jameyson of Wichita told the Fox Midwest Theatres convention.

"If I were a prophet, I would say that Bank Night, giveaways, and possibly double bills, are transitory propositions; they are not of lasting importance. To be sure, they fill our present needs. But our present needs are predicated upon the slim purses of our patrons. Let the public purse once more be filled, as it was in the days of prosperity, and we will not require these added inducements. The theatre will again be a place of entertainment; patrons will come solely to see a picture and to have a good time. They will not look for the extra inducement of a pot of gold, a radio, an icebox, or a cup and saucer.

Atlas and RCA Oppose Shift Of RKO Assets

Atlas Corporation and RCA plan to contest the RKO trustee's right to take possession of RKO's principal assets when and if the federal court in New York authorizes the retirement of the final $850,000 of RKO gold notes which are secured by practically all of the working assets of the company.

The $850,000 of RKO gold notes now outstanding are held by the Bank of America National Association. A hearing which was scheduled for this week at which RKO was to petition for leave to retire the notes has been postponed until October. The delay is being sought in order to permit Federal Judge William Bondy, who has jurisdiction over RKO's reorganization proceedings and who is now in Europe, to return.

The Irving Trust Co., RKO trustee, informed the court in the petition that the retirement of the notes at this time would effect an interest saving of approximately $40,000 in 1937, and an additional sum in 1938. RKO has been reducing the notes for several years at the rate of $25,000 per month. The trustee asked the court to direct the Chemical Bank & Trust Co. to deliver to Irving Trust all of the collateral securing the notes, in the event the court approves the retirement of the notes outstanding.

The collateral includes all of RKO's investments in its going subsidiaries, including obligations of the subsidiaries to the parent company. RKO's debentures, which are owned principally by Atlas Corp. and RCA, are secured by a second lien on the assets pledged as collateral on the gold notes. They will ask the court to appoint a trustee for the collateral in the interests of debenture holders, in opposition to the RKO trustee's move to obtain possession when and if the collateral is released.

Bloom Addresses Final Session of ERPI Sales Meet

Electrical Research Products, Inc.'s, first national sales convention, which was held at the Hotel Pierre in New York throughout last week, closed with addresses by company officials headed by Edgar S. Bloom, president of Western Electric and Erpi.

Mr. Bloom expresses his appreciation for the development of the new Western Electric Mirrophonic sound system and complimented the sales department on its convention spirit, asserting that it would be reflected advantageously throughout the entire Erpi organization.

By means of a direct wire from the convention hall, Mr. Bloom sent the congratulations of the sales force to George S. Pratt, western vice-president, who was being tendered a testimonial luncheon at the Hotel Victor Hugo, Beverly Hills, on the occasion of his 30th anniversary in the Bell System service. Mr. Pratt, who has been general counsel and secretary and a director of Western Electric, thanked the New York group over the same wire.

The final day of the convention was occupied with discussions of sales policies for the new Mirrophonic system, and an open forum on technical phases of the new reproducer. Divisional sales meetings followed, one under the direction of L. W. Conrow, general manager of the eastern division, assisted by Bert Sanford, Jr., northeastern division sales manager, and W. E. Woodward, southeastern division sales manager; a second, conducted by Stanley W. Hand, general sales manager of the central division, and a third by Harry W. Dodge, general manager of the western division.

Concluding addresses were given by Whitford Drake, executive vice-president; H. G. Know, vice-president, and C. W. Bunn, general sales manager.

Closes Minneapolis Deal

Edward Golden, general sales manager for Chesterfield and Invincible, has closed with York Elliott of Elliott Film Company, Minneapolis, for handling both companies' product in the local territory. After closing the deal, Mr. Golden left for Omaha and St. Louis, from where he will return to New York.

Holds "Huck Finn" Test

On the possible chance of discovering a prospect for the role of Huck Finn in "The Adventures of Tom Sawyer," Katharine Brown, eastern story editor and talent representative of David O. Selznick, acted as judge in a Huckleberry Finn Contest, held on the beach in Atlantic City last weekend.

Walker Succeeds Giegerich

W. Ray Walker has succeeded Charles J. Giegerich as general sales manager of Celebrity Productions, Inc. Mr. Walker formerly held a vice-presidential post in the Motion Picture Capital Corporation and Cinema Finance Corporation.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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EXPERIENCED PROJECTIONIST — WESTERN Electric—RCA—excellent references. WM. FORREST, Oswego, Kan.

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MANAGER, YOUNG, 7 YEARS' EXPERIENCE. Best of references, any location. BLOOD, 1128 Highland Ave., Beloit, Wis.

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YOUNG ACTOR - PLAYWRIGHT SEEKS CONnection motion picture company in scenario writing capacity. Will spend time necessary prove ability. J. E. STYLES, 54 W. 87th St., New York City.

SOUND EQUIPMENT

"VERY PROUD OF POWERFUL, WONDERFUL tone" enthuses Ray Phelan, Clendenin, West Virginia. "Best pleased with Cinemaphone than anything I ever bought!" S. O. S., 1600-AE Broadway, New York.

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RECONDITIONED THEATRE CHAIRS. LARGE quantity various types always available. Veneer, squab and spring seat theatre chairs at attractive prices. Also have a few reconditioned ticket selling machines and lighting fixtures. Tell us your requirements. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

S. O. S. SCREEN SALE B. O. SMASH HIT WITH smart exhibitors. Think of it! Only 22½c sq. ft. for voco-chrome, 27½c sq. ft. for voco-beaded. They're top quality grade "A" sound screens, every one full size, brand new, flameproof and guaranteed. These prices good only until September 15th. Order from this ad for speedy service. S. O. S., 1600-AE Broadway, New York.

STANDARD MAKE SIMPLEX SOUNDHEADS $25, Phototone, Largen, Perfectone, Dramaphone, Syncrotone, Beltone. For Powers, $35. up. Complete, ready for operation. S. O. S., 1600-AE Broadway, New York.

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UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

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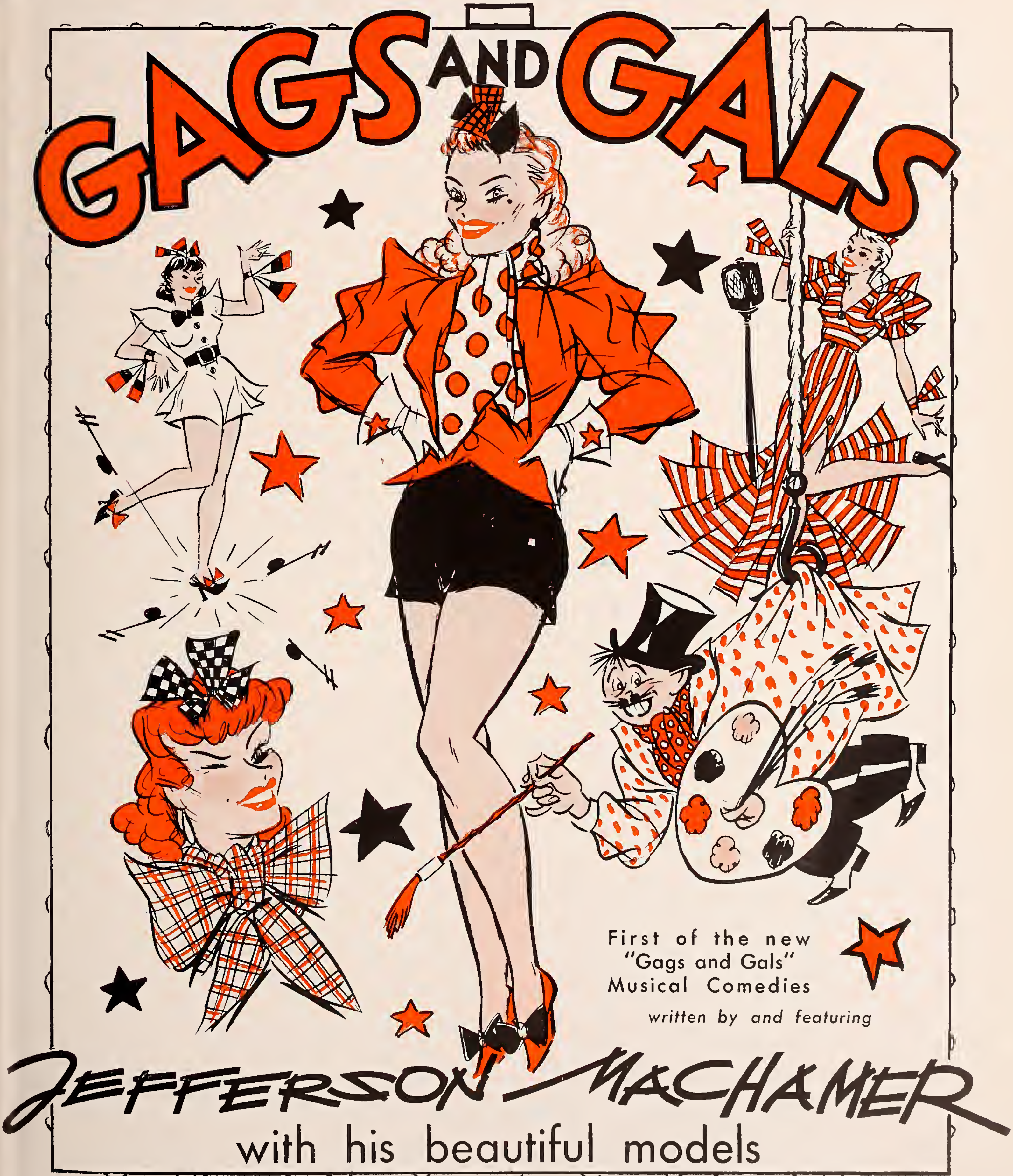

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SKIP OVER TO PAGE 19!

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★This guy is doing two things at once. He's thinking of the 20th Century-Fox hits he's already played this season, "TO MARY—WITH LOVE," "GIRLS' DORMITORY," "SING, BABY, SING," "THE ROAD TO GLORY." *And* he's looking forward to "RAMONA," "LADIES IN LOVE," "PIGSKIN PARADE," and "THE BOWERY PRINCESS"... all coming soon!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 11 — September 12, 1936

ODETS IN MOVIE LAND

A REAL hell of a dither has arisen among the cinema critics of the Left concerning the screen labours of Mr. Clifford Odets, their playwright hero, as presented in his first effort, "The General Died at Dawn." Then, too, it was directed, for Paramount, by Mr. Milestone, who also has high rating, also on the Left.

Someway, one gathers from the public prints, the Leftists, grateful for what they got, think they should have had more.

Turning to the New York *Herald Tribune's* Section VII, amusement section, never, no never, to be confused with the editorial page, one finds a dissertation by Mr. Howard Barnes, on the right hand side of the page, the place of the cinema leaders, previously filled by Mr. Richard Watts, who succeeding to the post of dramatic critic, has, most appropriately, moved to the left hand side of the page. Mr. Barnes upholds the tradition of his space with this comment on Mr. Odets in his first picture work:

". . . What makes his Hollywood debut a matter of definite import, however, is the fact that he has burdened his lines, when he had the chance, with clear echoes of this portentous period in world history, standing resolutely for the position he has taken in all of his plays. . . ."

There follows a not very exciting quotation of lines from the character "O'Hara" shouting his love for oppressed peoples, as an "American fighting for democracy."

"THIS sort of talk," observes Mr. Barnes, hopefully, "is enormously intriguing in a medium hemmed in by censorship. If Hollywood producers are wise they will give Mr. Odets the opportunity to employ his gifts of dramaturgy on more pointed material than the Booth narrative."

That, parenthetically, reminds one of a recent news story in a Hollywood publication announcing that Mr. Odets had a stage play in the making which achieved its high point in a love scene between the corpse of a slain striker and his widow.

Returning to "The General Died at Dawn" there is further but sardonic journalistic illumination in the treatment given the piece by Mr. Frank S. Nugent, heir to the New York *Times* motion picture page which used to be written largely with the left hand.

Mr. Nugent reports the attendance of a Leftist claque, seated on the left at the Paramount theatre's opening of the production, having "come to hear their prophet of social reform in his first sermon from a cinema pulpit."

WHILE Mr. Nugent has not thus far indicated that he is a really profound conservative, one fears that he had considerable impartial amusement in observing his Leftist friends that evening. Through the first "incendiary ten minutes," he found the claque "breaking out the bunting at Mr. Odets' first hint of class struggle" . . . that they "whooped with joy and looked over to the center orchestra to see how the capitalists were taking it," . . . that "the claque was ready to tear the carpets up, glared defiantly at the loges and was thoroughly convinced it stood in the presence of a social document. . . And then, suddenly, the Odets group fell silent and remained silent for the rest of the picture."

All this because, in Mr. Nugent's opinion, the picture "continued as a straightforward melodrama, told with as much action, suspense and interest as its producers, director, writer and cast could cram into it."

It seems, as the critic observes, that Mr. Odets found that celluloid is not inflammable, that Hollywood, engaged in making entertainment, prevailed. "Let us," asks Mr. Nugent, "be charitable about his Hollywood interlude and merely say 'Odets takes a holiday.' "

And if the New York *Times* keeps on kidding the Leftists it will lose its Cameo and Union Square following.

△ △ △

DISCIPLINE

SINCE there are now and again murmurings in movieland about various internal regulative efforts in behalf of the common good of the industry, it will be of interest to regard for a moment the recent action of the Automobile Manufacturers Association in a resolution affecting advertising. In its resolution the motor organization, remarking that "reserves of performance" were in fact a part of the safety equipment, decided:

"In line with the automobile industry's highway safety policies, the Board of Directors of the Automobile Manufacturers Association recommends to its members that they eliminate from their advertising and publicity all reference to vehicle top speeds."

The motor makers recognize a public relations problem, and see legislative threats around the coroner.

△ △ △

LOUDER AND FUNNIER

THE cables quote Hans Hinkel, Administrator of Culture, as issuing orders to the film producers of Germany to seek more charm and humor for their output. We can look for the same efficient administration of the art over here as soon as the agitators for federal control of the screen get legislative support.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Musicians' Demand

The American Federation of Musicians with its 16,000 members is going about the business of expending $250,000 in a campaign to bring back jobs in theatres, by forceful picketing where necessary. An army of five thousand pickets already has been enlisted in the new fight on "canned" music.

Details on page 13.

Hitler's Film Plans

Adolph Hitler's plans for advertising Germany through the Olympic Games motion pictures, to which American newsreels were forced to contribute, are now disclosed as being even more comprehensive than at first suspected. Germany as Der Fuehrer views it will be depicted in films that would require the time of 20 ordinary full length evening programs at an established theatre.

The plans are divulged on page 15.

U.S. Standards Win

Standards for 16 mm. film and equipment, formulated several years ago by the American Society of Motion Picture Engineers, were unanimously adopted as the world standard by the 19 nations comprising the International Standards Association at a meeting in Budapest this week. The adoption marks final victory in the efforts to obtain a uniform standard instead of the two in general use; the American, and specifications laid down by the Deutscher Industrie Normen, German standards body.

A review of the difficulties which preceded the final adoption is on page 33.

Exhibitors Meet

Double features and the appearance of film stars on radio programs were attacked by individual speakers at the first annual convention of the Theatre Owners and Managers of the Rocky Mountain Region at Denver, but no resolutions relating to the two problems were passed. A. De Bernardi, drama critic of the Denver *Post,* told delegates that most of their attendance problems will be solved by a return to exclusive use of newspaper space for advertising. Members of the New Jersey division of Allied States Association of Motion Picture Exhibitors assembled in Atlantic City this week for their 17th annual convention. National leaders of the organization urged support of the campaign to press passage of Congressional legislation designed to eliminate producer-distributors from the exhibition field.

Details of the two exhibitor conventions are given on page 52.

Air Salesman

Weekly over Omaha's WOW "Your Hollywood Tatler" gossips for fifteen minutes about motion picture matters. No sponsor of the program is announced, but the voice at the microphone encourages the seeing of films which happen to be in exhibition at the cinemas of the Tri-States Theatres circuit in the area. "Your Hollywood Tatler" is Charles Schlaifer, the circuit's advertising manager, who writes his own stuff and gets fan mail. The program, presented as a supporting feature, is a commercial in point of fact.

An account of how it's done and came to be is published on page 60

* * *

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River Propaganda

Despite the political ado aroused by the Government's picture, "The Plough That Broke the Plains," Washington's Resettlement Administration is about to try the other side of the question and screen the effects of too much water along the Mississippi. Again the Administration will attempt to obtain distribution through the industry's companies, regardless of the earlier rebuff.

The Government's plans are reported in the article on page 28.

Reel Trouble

Boston and Chicago operators continued last week and this in their opposition to use of the 2,000-foot reel adopted as general practice by the industry September 1st on recommendation of the Academy of Motion Picture Arts and Sciences. In Chicago operators were cutting the films down to 1,000 foot length arbitrarily. In Boston the projectionists declared the long reel a fire hazard and sought a ruling from the Massachusetts Department of Public Safety.

Developments are chronicled in detail on page 42.

Music Code

A voluntary agreement to refrain from extending money, service or favors in return for free exploitation of music by any agency including motion pictures has been signed by major music publishing firms. The agreement has been drawn up in the form of a fair practice code by the Music Publishers Protective Association and is regarded as part of a campaign to avert a threatened investigation of the industry by the Federal Trade Commission. All publishing firms owned or controlled by motion picture interests have signed the agreement.

Details of the code are reported on page 18.

Labor Day and Labor

Relations between exhibitors and unions were particularly peaceful this year as several contracts were renewed. In Cincinnati a three-year agreement under which graduated increases in weekly pay will be made is now in operation, having been signed by independent exhibitors and representatives of the Operators' Local 327. Local 306 members are picketing several theatres in the Times Square section of New York and in Brooklyn and Long Island in an organization drive. State leaders of the operators' union succeeded in having the state Federation of Labor convention approve a resolution calling for legislation to require two men in booths in first class cities.

A survey of new union developments in the nation is made on page 64.

Production Up

Production of feature product, lately desultory without evident reason, rebounded smartly last week. Nine companies were represented by eighteen pictures placed in work, Paramount and Warners leading with four each. RKO-Radio led in the number of films finished, taking three to the cutting room. Six others completed during the week were the works of five other companies.

Gus McCarthy's survey of the production situation is published on page 39.

Giannini Broadcasts

Dr. A. H. Giannini, president of United Artists corporation, was introduced and interviewed by Cecil B. DeMille, Lux Radio Theatre master of ceremonies, last Monday evening. Mr. DeMille's introduction reviewed his guest's life history in detail. Dr. Giannini's remarks dealt with the motion picture and banking.

The story is on page 64.

Schenck-Ostrer

Terms of the Schenck-Ostrer deal linking Twentieth Century-Fox, Metro-Goldwyn-Mayer and Gaumont-British in an international alliance have been reduced to paper and tentative drafts of the transaction have been brought back to the United States by attorneys for the American parties involved. Statement of counsel is to the effect that negotiations have proceeded without important departure from lines laid down in the preliminary announcements.

The story is on page 44.

Films in Barcelona

Barcelona's 117 cinemas reopened on August 9th with half of the first day's receipts going to survivors of a conflict which had kept screens dark since July 19th. Trade representations to the government bureau in control of the industry were predicated on the argument that maintenance of cinemas on a high standard was of vital importance as evidence of governmental stability.

Harry Chapin Plummer's summary of the Spanish situation is presented on page 38.

Pooling Deals

Six competitive circuits figure in pooling deals launched in six states in the past week. Figuring the deals, affecting theatres in New York, New Jersey, Pennsylvania, Iowa, Ohio and Virginia, are Loew's, Warner, Paramount, Ike Libson and William Skirboll, Si Fabian, and Wilmer and Vincent.

The details appear in the story on page 30.

Lawyers Agree

Trial of the Government's monopoly suit against the American Society of Composers, Authors and Publishers will not be resumed, it is indicated by attorneys for both sides. The attorneys have agreed on stipulations of fact to be entered in the evidence in sufficient degree to preclude the necessity of resuming the hearings in Federal court in New York. Final approval of the papers, however, is not expected before the end of the year.

Developments in the prolonged action are told on page 53.

Universal Issues Stock

Universal Corporation, the new Cowdin-Cochrane-Rogers regime in control of Universal Pictures Corporation, announced on Wednesday an issue of 280,869 shares of voting trust certificates for $1 par value common stock. The certificates, priced at $10 each, are being offered by Hammons & Co., Inc., of New York, and Dulin & Co. of Los Angeles.

Net proceeds of this financing, which constitutes a part of a program of general revision in Universal's financial structure, will provide additional working capital to be used as required for production and for improvements to property and equipment.

Upon completion of the financing Universal's outstanding capitalization will consist of $4,000,000 of 10-year five per cent convertible debentures, the total authorized, and 600,000 shares of common stock of $1 par value (voting trust certificates) of a total of 2,000,000 shares authorized. In addition 100,000 shares of no par value preferred stock are authorized, none of which are presently outstanding.

Paramount Merger

Famous Theatres Corporation, holding company for Paramount theatre interests, will be abandoned after its merger with Paramount Pictures, Inc., the parent company, it was announced this week. The step is part of a process of simplification of the Paramount corporate structure.

British Raid

Back from London, Jesse L. Lasky has given as a result of his observations his conclusion that British producers have set out to compete for the world market and described them as "willing to make any sort of concessions that are fair and equitable" to secure directorial tempo, story construction and film editing in which Hollywood excels. "But," he continued, "if the British can't make it, they're going to raid—in fact, the raiding is on right now."

Complete text of Mr. Lasky's utterance is given on page 39.

Hollywood Confident

Encouraged by increasingly frequent reports of broken box office records and by a steadily swelling total gross revenue, Hollywood is going forward in a spirit of confidence unmatched in years if ever, according to Adolph Zukor, chairman of the board of directors of Paramount Pictures, in New York for a ten-day stay prior to returning to Hollywood to resume direction of production activity for that company.

Mr. Zukor's observations are recorded in detail on page 27.

Public Televising

First public demonstration of television in England recently was met with keen public interest that kept a waiting line constantly outside eight small booth "theatres" in the Radio Manufacturers' exhibition at Radiolympia, London, screening pictures transmitted from the British Broadcasting Corporation's station at Alexandra Palace.

This and other developments in England are detailed on page 74.

Gains in China

Despite the myriad problems of censorship and restrictive measures, foreign motion pictures in China have experienced their best six months of business in the last three years.

J. P. Koehler's latest report from Shanghai is on page 36.

Screen Stories

Although the plans of Hollywood producers to meet commitments of 1936-37 are well under way at this point, the studios in California and home offices in New York still are busy buying vehicles for their stars for the new season. During the month of August, 73 purchases were made, including 20 novels, five magazine stories, five plays and 43 original stories, chiefly from the pens of studio writers.

A complete list of the studios making the purchases, and the individual acquisitions, with all the available filming credits, appear in the story beginning on page 61.

Australia Arbitrates

As a result of recent unsuccessful efforts to obtain arbitrary assistance from the New South Wales Government the trade has formed a Film Board of Trade to settle disputes without recourse to political participation. Decisions of the new tribunal will be effective throughout the Commonwealth and it is possible that New Zealand also may come within its jurisdiction later.

Details of the board's organization and other news from Australia appear on page 32.

This Week in Pictures

MARK BEGINNING OF NEW ORGANIZATION. Members of Universal staff, company officials and friends at the dinner which was the climax of a "launching party" given at the studio by J. Cheever Cowdin, chairman, to inaugurate officially the start of operations under the new management.

WINS AWARD. Walt Disney (below) registering emotion upon learning he has received the gold medal for animated cartoons at the 1936 International Film Exhibit in Venice.

SOLO FLIGHT. Ginger Rogers, vacation over, quitting New York for the RKO Radio studio to begin "Mother Carey's Chickens," in which she will be starred alone.

HOSTS TO LONDON'S MAYOR. Members of the company making "The Great Barrier," Gaumont British picture, at Lake Louise in the Canadian Rockies, with Sir Percival Vincent, Lord Mayor of the English capital, upon his arrival during a tour of the Dominion. Shown are G. Stapenhorst, producer; Milton Rosmer, director; J. Farrell MacDonald, Antoinette Cellier, Sir Percival, Richard Arlen, Mrs. Arlen, Barry Mackay and George Busby.

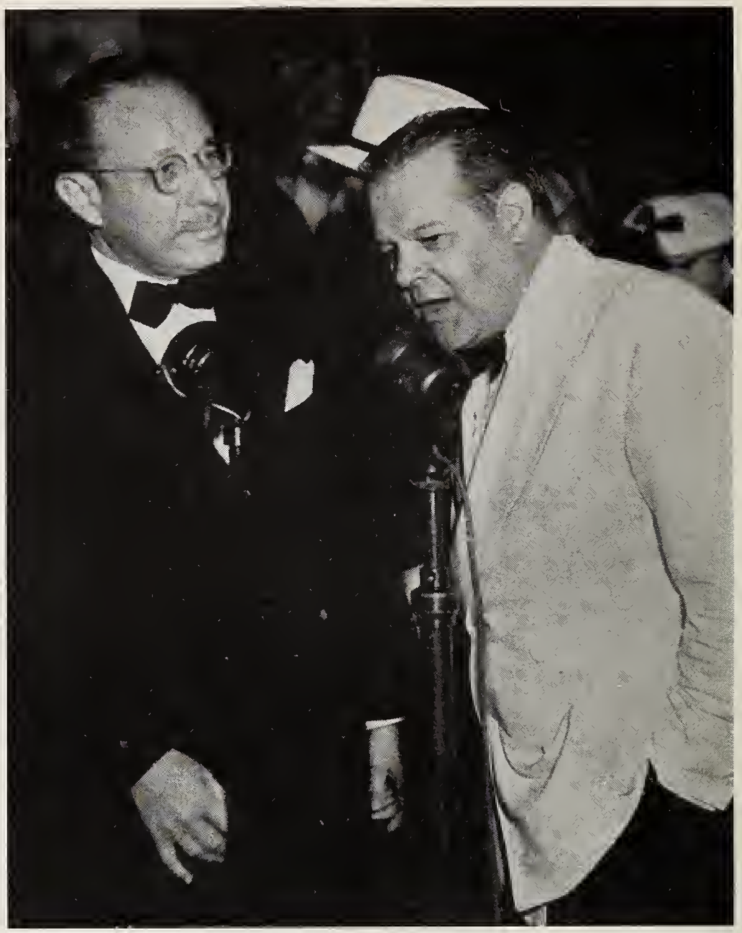
SCREEN GETS HER. Ella Logan, radio and night club singer, whom Universal has signed. Her first assignment is to "Flying Hostess." Next comes "Top of the Town."

PARIS ARRIVAL. J. L. Warner, vice president in charge of production for Warner Brothers, and Mrs. Warner, now on a vacation tour of Europe, greeted by company branch representatives and others as he and Mrs. Warner reach the French capital on the boat train.

LEAD NEW AFRICAN EXPEDITION. Clifford Penny, Walter Blunt and Paul L. Hoefler, who have sailed to bring back more records of native life on the Dark Continent. They are shown examining a camera especially built for this expedition, so built that it is believed to be indestructible. The film tale of their adventures will be released by Warner Brothers. Mr. Hoefler was the author and producer of "Africa Speaks."

RETURNS FOR ROLE. Henry Fonda (shown with his fiancee, Mrs. George T. Brokaw) arriving in New York from Europe to appear in Walter Wanger's "You Live Only Once."

RETURNS TO ENGLISH STUDIO. Sir Cedric Hardwicke, Gaumont British star (his latest, "Nine Days a Queen"), ending his visit to America. Wishing him farewell as he sailed from New York are A. P. Waxman, GB advertising counsel, and Lewis Allen, casting director for Gilbert Miller, stage producer.



A WORD TO FRIEND PUBLIC. Charles R. Rogers, vice president of Universal in charge of production, bends to the microphone as he arrives at the Pantages theatre in Hollywood for the premiere of the Universal production, "My Man Godfrey." William Powell and Carol Lombard head the cast.

HONORED FOR LONG SERVICE. Executives of Western Electric and Electrical Research Products, Inc., at dinner for George C. Pratt, vice president of Erpi, at the Victor Hugo restaurant in Beverly Hills, Cal., marking his completion of 30 years with A. T. & T. subsidiaries. Present, besides Mr. Pratt, were F. N. Bush, Southern California Telephone Company; H. M. Michener, WE; H. L. Harper, Graybar; W. L. Smith, WE; D. C. Hickson and J. B. Coles, General Service Studios; and K. F. Morgan, R. H. Hart, R. B. Stewart, H. C. Silent, I. H. Crowne, A. J. Hodges, R. H. Pearsall and G. M. Grosjean, Erpi.

LABOR TO USE $250,000 TO FORCE MUSIC ON THEATRES

Army of 5,000 Pickets Organized to Push Campaign for Restoration of Jobs for Federated Musicians

Drive Against "Canned" Music Starting under Local 802 in New York Is To Be Spread Over Entire Country

The American Federation of Musicians—16,000 strong, and claiming millions of sympathizers—will spend at once at least $250,000 to bring "non-canned" music back to America's motion picture theatres, in a wholesale attempt to foist upon exhibitors everywhere, by forceful picketing wherever necessary, a policy of "living entertainment" along with films, in order to relieve the Federation's vast ranks of unemployed. The public will be asked to aid.

The Federation will have the backing of thousands of members of allied theatrical crafts, and their millions of sympathizers, conducting its preliminary campaigning at the outset through its Local 802 in New York, where the field is believed to be more fertile for planting musicians in the long-dusty pits of film houses. There is now but a handful of theatres using musicians.

It promises to be the greatest campaign to be conducted on behalf of music in film theatres since sound routed the musicians practically everywhere back in the late 1920's, and from appearances it will be labor's strongest contest in exhibition, an army of 5,000 pickets having already been enlisted.

Of the opinion that "the present time is propitious" for starting such an extensive campaign to "encourage" theatre owners in the use of music, the New York local, No. 802, with full support of the American Federation of Actors, among other unions, was to fire the opening gun Thursday evening with a mass meeting in Manhattan Opera House, New York. Mayor F. H. La Guardia, of New York, is to be a principal speaker. Others who are scheduled to address the meeting include: Joseph P. Ryan, president of the Central Trades and Labor Council; William Mahoney and William Collins, representing the American Federation of Labor; Jacob Rosenberg, secretary of Local 802, and Ralph Whitehead, secretary of the American Federation of Actors.

20 Theatres To Be Picketed

The Actors' Federation and other artists' organizations, it is claimed, will be naturally interested in backing and aiding the musicians' movement, because it is intended for the benefit of all performers. The proceedings at the mass meeting are to be broadcast over radio station WEVD and the sponsors of the movement have arranged for four 15-minute broadcasts subsequently in delivering the appeal to the public.

"More than 7,000 musicians, actors and their friends and sympathiezers are expected to attend this meeting," said an announcement from the New York headquarters of Local 802, which also admitted that motion picture theatres will actually be picketed by the musicians and allied crafts in the move to bring music back to film houses.

"Twenty theatres in Manhattan, Bronx and Brooklyn will be picketed," said the musucians' union, but no indication would be given of the identity of the theatres to be selected. Evidently they will be chosen arbitrarily, in strategic locations, and probably in those sections where labor has its strongest influence on neighborhood merchants and local exhibitors.

"We regard this drive, of which the mass meeting is the opening gun, as a life and death matter for musicians, actors and allied theatrical crafts," Mr. Rosenberg said. "We believe that the time is ripe for this drive. Certainly our membership is ready for it and is wholeheartedly supporting the drive. More than 5,000 of our members have already pledged themselves to work and picket in this drive and more are signing up daily; all this on a voluntary basis.

"If we had waited for 15 years, we could never have chosen a better moment. We fully expect the general public to support us, and we are certain that the drive will end in speedy success."

Active picketing and appeals to the public to support the drive were to begin early Friday morning, the union announced.

The American Federation of Musicians' membership, estimated at between 16,000 and 17,000, the majority unemployed, already has budgeted $200,000 as a starting fund for the drive, but will spend much more before the campaign is concluded, union executives said.

No set period has been determined upon, progress depending on how far Local 802 progresses. Union headquarters, however, intimate that if the New York movement is successful and more musicians and stage performers are brought back to the theatres, then the move immediately will be spread until the whole nation has been covered.

First Campaign Fruitless

Some years ago the AFM undertook an expensive and extensive campaign against sound motion pictures, spending over $1,000,000 in institutional advertising which sought public support against socalled "canned music." Carried out by the parent musicians' union shortly after sound was introduced, that campaign proved not only costly, but equally as fruitless, in the face of the new medium of entertainment.

Profiting, apparently, by that experience, the AFM Local 802 now is preparing for a drive that differs from the previous one in many respects. Primarily interested in increasing employment for its musician members, Local 802 will try to convince theatre operators that they should install "living" entertainment in some form or another to go with the pictures. The inference at union headquarters is that the local stands ready to cooperate with theatres to the extent that a policy of stage bands, pit orchestra shows or similar form of presenting stage entertainment can be presented.

Employment of more organists, once a regular feature in practically all houses, is also to be considered.

Cite Theatres' Success

The union thinks that the time is here for the return of stage entertainment both in a modest and in the deluxe manner, depending on the theatre and possibilities. It points to the success of the Paramount in Times Square with a program of presenting a "name" dance band every week on the stage, following several comparatively dull months, from a box office standpoint, of straight picture programs. The State, Loew's leading Manhattan house, also continues with vaudeville, the only theatre in the Broadway district to present variety programs, and this is pointed to as rolling up significant grosses for the last year or so. Too, the success of the Roxy theatre is ascribed to the continuous use of stage shows, although not of an expensive grade.

That the public is "hungry" for stage shows and will support "living" entertainment in any form, and that patrons are more and more in favor of eliminating double features, will be used as arguments.

In addition to going on the radio, the union plans to reach the public in other ways: contact consumer groups, citizen groups, theatre circuits and operators and publish a four-page tabloid paper which will be circulated widely. The paper will be called *Theatre Pit* and will be edited by Bob Gardner.

POLICE FILM PLAN TRAPS JAILBREAKER

The effectiveness of motion pictures in the apprehension of criminals was strikingly demonstrated in New Jersey this week when a New Brunswick detective arrested John A. Byers, a fugitive from the Middlesex County Workhouse, after recognizing him as one of five criminals who posed last May for an experimental sound film taken by the New Jersey State police.

The use of motion pictures as a means of spotting criminals is now seriously under consideration by the Bureau of Criminal Identification of the Department of Justice in Washington. The process was developed by Colonel H. Norman Schwarzkopf, former superintendent of the New Jersey State police.

MAXWELL INCITES BRITISH PRESS TO ATTACK CODE ADMINISTRATION

Charges "Banning" of Film; Production Code Office Promised Certificate When Minor Editing Is Completed

by JAMES P. CUNNINGHAM

The international motion picture industry is witnessing the unique spectacle of a London producer, John Maxwell, asking and inspiring the British press to assail and ridicule the American Production Code Administration in the public prints on the charge of "banning" one of his pictures, which production not only has not been "banned," but on which the Production Code Administration has spent decided cooperative effort in trying to make it marketable in this country under the same standards of social and moral decency which govern all pictures here.

Even now, Budd Rogers, the American sales representative of Mr. Maxwell's company, British International Pictures, Ltd., is progressing in negotiations with the Production Code Administration for a certificate of approval for the production, and is in possession of the written statement that such a certificate will definitely be granted on the accomplishment of some minor editing suggested by the Administration.

The Production Code Administration in New York is at this moment awaiting Mr. Rogers' resubmission of the picture so that the certificate may be granted.

Yet, Mr. Maxwell's British International Pictures and his Wardour Films distributing affiliate, in London, have supplied the British news and trade press with publicity containing the statement that the picture has been definitely banned by what he is pleased to call "The American Purity Code Authorities," and furthermore that "the banning in America means a considerable monetary loss to BIP." The picture in question is "Living Dangerously."

No Authority to "Ban" Film

In fact, neither the Production Code Administration nor any other motion picture trade association or agency in America has the power to arbitrarily "ban" any picture. That power rests alone, in the matter of importations, with the United States Government, through its Customs Bureau of the Treasury Department.

True, the producer-distributor-exhibitor members of the Motion Picture Producers and Distributors of America have agreed among themselves not to handle either for distribution or exhibition any production to which the Production Code Administration had refused to issue a certificate of approval. But from that point there is no motion picture trade power existing to deter any importer, exporter or non-MPPDA member from distributing in America any picture, whether approved or not by the Production Code Administration. One of the most sensational examples of independent action in this connection is "Ecstasy," likewise an importation for which the Administration refused a certificate.

Regardless, at no stage of the discussions between the Administration and Mr. Maxwell's interests was there ever a question of *refusing* a certificate for his picture. To the contrary, negotiations apparently had been proceeding smoothly with the view in mind of revising the objectionable features of the production to conform with the American standards, precisely in the same treatment applied to all important American productions.

The Production Code Administration at the headquarters of the Hays organization in New York was startled to learn on Tuesday that Mr. Maxwell's Wardour-BIP Films in London is widely publicizing the statement that their film, "Living Dangerously," had been banned by "the American Purity Code Authorities." A publicity release in the campaign has been received in New York.

Script Submitted

Early in July, Budd Rogers, for Mr. Maxwell, submitted to the New York Production Code Administration a script for "Living Dangerously." The eastern Production Code machinery, created specifically to aid foreign producers in the marketing of their product here, refused at that time to approve the script as a subject for the screen on the grounds that it dealt almost exclusively with the subject of illicit trafficking in narcotics, in direct violation of Section 3, Article I of the Production Code, which says:

"Illegal drug traffic must never be presented."

The Code Administration informed Mr. Rogers that, while it did not and could not recommend the subject for production, it would decide on the issuance of a certificate upon the submission of the completed picture if made.

Changes Recommended

On July 15th, Mr. Rogers, for Mr. Maxwell, submitted to the Code Administration the completed "Living Dangerously" motion picture, and was advised at that time that the picture could receive a certificate of approval when some changes and elimination had been made.

On July 22nd, Mr. Rogers submitted a re-edited version and was then told that, with two or three minor eliminations, the picture would receive a certificate. Mr. Rogers, however, on his own initiative, decided that in view of the final minor editings as suggested by the Code Administration, the picture would have better commercial possibilities if a change could be made in the ending. Accordingly, Mr. Rogers returned the print to Mr. Maxwell in London with the advice that some scenes be re-shot for a new ending.

On July 27th the Production Code Administration, from New York, advised Mr. Rogers again that with the final minor revisions effected, the Administration would definitely grant the certificate of approval.

There the matter rested, Mr. Rogers awaiting word from London as to the management's pleasure in the matter, and the Administration awaiting the final re-submission in order to grant the certificate.

Publicity Release Says "American Ban Creates Added Interest" in British Pictures; Resubmission Is Awaited

Then, unknown to either Mr. Rogers or the Administration in New York, the following publicity statement was released in Lonon to the British trade press, under the trade mark of Wardour Films:

> "LIVING DANGEROUSLY" AMERICAN BAN CREATES ADDED INTEREST ON BRITISH RELEASE
>
> The American Purity Code Authorities' action in banning the Wardour film, "LIVING DANGEROUSLY," has been the subject of a great deal of publicity and comment in the British press.
>
> "LIVING DANGEROUSLY," which had its North London release on Monday, is a B.I.P. production and a screen version of the play of the same name by Reginald Simpson and Frank Gregory.
>
> Despite the fact that the play was permitted a run in New York, the Code authorities refuse to give their O.K. to the film version, because they object to the doctor in the film selling drugs illicitly.
>
> Incidentally, the doctor in question, serves a term of imprisonment and his name is removed from the Medical Register as a result of his behaviour.
>
> Objection is also taken to the shooting of a blackmailer, which climaxes the film, because the suggestion is that the doctor responsible for the shooting, will escape the penalty of the crime.
>
> "The Daily Herald" splashed the story over two columns with the head "LIVING TOO DANGEROUSLY," and referred to the picture as "One of this year's best British films." It then goes on to tell the story of the reasons for the ban and certainly makes good reading. "The Daily Mail" and "The Continental Daily Mail" both carried stories on the ban and "The Sunday Dispatch" also devoted space to the subject.
>
> While the banning in America means a considerable monetary loss to B.I.P. the publicity the film has been given in the British press as a result, should be of incalculable value to the theatres that have booked the film.
>
> Last Monday's "Daily Mirror" featured a big story on the day of the picture's North London release. Splashed across half a page, with a large illustration from the film, was an interesting story of the banning.
>
> "A film will be shown at most British local cinemas this week" says the "Mirror" Film Correspondent, "which has been banned in U. S. . . . Made at Elstree with Otto Kruger, the Hollywood star, in the principal role, this picture was acclaimed during its recent West End run. Of it the 'Daily Mirror' film critic wrote: 'A good and thoroughly entertaining film.' "
>
> "The film" says the same Correspondent, "must have offended the U. S. Code horribly. One of the Administration's principles is that whenever a wrong is committed in a film the audience, for its own moral good, must also see the wrongdoer justly punished.
>
> "Imagine their horror, therefore, when a doctor shoots a blackmailer in the climax of the film, and it is suggested at the end that the doctor will escape the consequences of this shooting.
>
> " 'Come, come,' say the Code officials, 'we must have a sequence which will show the doctor being arrested and brought before a jury.' "

(*Continued on page 16, column 1*)

HITLER REVEALS PLAN TO ADVERTISE GERMANY WITH U.S. OLYMPIC FILMS

Twenty Full Programs Will Be Made from Record to Which Chancellor Made American Newsreels Contribute a Share

There no longer can be any doubt of the thoroughness with which Adolph Hitler is to fabricate films of the Olympic Games of last August into advertising for Germany, to run the length of 20 full motion picture programs, so that the descendants of the Germans in Germany today can "look back with pride at the country that their fathers helped to build."

Der Fuehrer's plans for moulding the film record, to which he compelled American newsreels to contribute, under threat of expulsion from the Olympic arena, are now disclosed in a brochure on the "Olympia Film," published in Berlin by a specially created Hitler film agency. The document promises that the Dictator's version of the Olympics will be written in motion pictures alone, and in such a manner that they "will forever remind" future descendants of Germans "of the necessity to remain worthy of their fathers."

Hitler laid down an absolute dictatorship over U. S. newsreels at the Olympics, forbidding them to photograph the world-owned sports property except under the most stringent regulations, and then only with the consent and under the close supervision of his friend, Miss Leni Riefenstahl, motion picture actress, to whom he gave complete control over all filming at the great Reich stadium and who designated the subjects to be filmed and how they were to be filmed.

Restriction Still Holds

He took steps to make certain there would be full compliance by the American newsreels, and any other outsiders participating, when he compelled them to sign a contract of strong contents governing their coverage of the event. The contract, a translation of which appeared in Motion Picture Herald, August 8th, page 13, provided not only that the American reels conduct their filming directly through Miss Riefenstahl, using her native cameramen, dressed in Nazi uniforms, but expressly forbids the American companies even now to use any of the film allowed them in any subject other than in their regular newsreel releases. Specifically, the American companies are forbidden from ever making a special Olympic feature or short subject, having been forced in the contract to forego even their international rights under copyright law. Mr. Hitler alone reserved that right, and now his reasons become apparent:

"This nation, this great, energetic, unyielding nation that can hardly be called the smallest among nations and that only needed a leader to revive its dormant power, develop its resources and guard its pride, this nation that acted as host to the world (at the Berlin Olympics), will also be revealed to the world in a living document." So explains the "Olympia Film" brochure now published.

Nor is Chancellor Hitler to confine his future motion picture propaganda activities to his treatment of the Olympic films.

A wireless last weekend to the New York *Times*, from Berlin, reported that Berlin newspapers "are jubilant" over the "German victory" at last week's International Films Exhibition at Venice, Italy. A German film, "Kaiser von California," won the Mussolini trophy for the best film; the German film "Schluasakord" was considered the best musical film, and Germany's "Jugend der Welt" was given honors as the best documentary film.

The awards, said the *Times* wireless, were advanced by Berlin's newspapers as "proof of the high cultural level the German films have attained under the National Socialist regime's benevolent, if strict, supervision."

Hans Hinkel, Reich Culture Administrator, the *Times* report continued, "has just issued orders to German film producers to produce more 'charm and humor' and to look for both in the life of Germany."

Mr. Hinkel was said to have rejected the complaints from "film authors that National Socialist censorship hampers their selection of material. The German people, he says, want to laugh again."

Dr. Hanfstaengl Dropped as Nazi Foreign Press Chief Because of the Content of Two Political Pictures He Made

Tangible proof came this week that Chancellor Hitler will not tolerate any obstinacies of his lieutenants to hinder his program for proving accomplishments in German culture and political ambitions by the use of the motion picture camera. Dr. Ernst Franz Sedgwick Hanfstaengl, Harvard-educated chief of the Nazi Party's foreign press department, was eased out of his job, according to United Press, because of the nature of two political films he produced, one dealing with the life of a Nazi hero, the other about Germany's colonial desires.

Mr. Hanfstaengl, known to intimates as "Putzy" and "Hanfy," was catapulted into oblivion in Germany's national political life when his two political films were banned. He was succeeded by his chief assistant and attended the opening Wednesday of the Nazi Congress as a private spectator, a role far removed from that in which United Press reported he once "charmed Chancellor Hitler with Chopin piano solos."

The gigantic Mr. Hanfstaengl was once a familiar figure in New York. He operated an art store in Fifth avenue and later, after the World War, in Fifty-seventh street. His collections of fine prints were notable and widely known among connoisseurs.

International Attention

Chancellor Hitler's terms by which he decreed that American newsreels filming the Olympic Games must advertise Germany brought wide attention in the international press following their publication in the Herald. The Manchester *Guardian*, in England, for one, commented that "as a result of this thoroughness the Nazi Olympic propaganda will reach a far greater public than could ever squeeze into the great stadium at Berlin. Moreover, Fraulein Riefenstahl's artistic talent" in controlling, compiling and moulding the Hitler version, "may have a more subtle and potent effect than all the organizing genius employed in running the Games themselves."

Olympic propaganda fostered by Hitler and Miss Riefenstahl will not, it seems, end with the Olympic Games, the *Guardian* observed, adding: "And the methods employed to secure this end are in themselves a remarkable example of the thoroughness of Nazi propaganda.

"Fraulein Leni Riefenstahl may now settle down to the production of a magnificent full-length film of the whole Olympic Games in the manner of her other famous propaganda films, such as that dealing with the party conference at Nuremberg. Moreover, the only full photographic record of the Games has actually been compiled and directed by Nazis."

Propaganda Series

The Hitler brochure, now arriving from Berlin to describe the Hitler "Olympia Film," explains that Miss Riefenstahl will build the propaganda document in three chapters: "Conquest of Faith," "Triumph and Will" and "The Day of Freedom," all relating to the 11th Olympic Games.

"Sport, a delightful method of conflict, inspires the finest qualifications in man," says an opening announcement. "Let us, therefore, hope that the Olympic flame will never be extinguished."

That Der Fuehrer hopes his Olympic films never will be extinguished is apparent in the words that "those who come after us will not have to rely on word of mouth or history books to learn about the Olympic Games that were held in Germany for the first time since their inception. They will be able to follow the games step by step with their eyes."

Cites Difficulties

But Hitler does not intend that the document shall serve the future alone, for his "Olympia Film" brochure tells how "every man who contributed his share in lifting (Germany), a once poverty-stricken country, from the depths of despair to the level of equality and prosperity, and every comrade who helped him untiringly to produce and build with ardent energy, with undivided power and will, inspired by warm and eager hearts, they will all have the opportunity of seeing and hearing this priceless record of events."

The films will tell, too, the booklet says, of how "the youth of the world, from north and south, and every other part who were told either secretly or openly not to partici-

(*Continued on following page, column 3*)

MAXWELL AND PRESS

(*Continued from page 14*)

There is a lot more in similar vein and the article concludes by remarking.

"A diverting sidelight on the ban is that the play, 'Living Dangerously,' which the film closely follows, was shown on Broadway and throughout the States. Apparently, what is fit for American playgoers is not suited to the morals of American filmgoers."

It has been truly written, "Sweet are the uses of adversity." Certainly the ban on "Living Dangerously" has resulted not only in a large amount of added publicity for the film, but has also aroused tremendous public interest in this newest Wardour offering, and has given picturegoers added eagerness to view a picture America considers so "terribly naughty."

At least a part of the motivation of the campaign and the great "banning" story is made manifest in that part of the publicity statement which says: "While the banning in America means a considerable monetary loss to BIP, the publicity the film has been given in the British press as a result should be of incalculable value to the theatres that have booked the film." It is to be remembered that the publicity statement concerned is intended for the consumption of prospective British exhibitor clients.

Not Re-submitted

Faced with the arrival of the publicity statement in America, Mr. Rogers admitted that the picture had not been re-submitted to the Code Administration with the final changes as suggested. He explained that the Hays organization (the Production Code Administration) informed him that it could not issue a certificate until it viewed the production in its final form, although he admitted that he had been advised by the Administration that a certificate would be granted when "Living Dangerously" is submitted with the suggested revisions. He said he had conveyed the information to his people in London, and now is awaiting word from them.

Advised of the Maxwell publicity statement, Mr. Rogers defended the company with the observation that evidently it was issued "because we have no certificate of approval and therefore we cannot show the picture."

Made Four Months Earlier

Strangely, "Living Dangerously" was first seen by the Code Administration in New York in script form in July, when it had been made into a motion picture by Mr. Maxwell's company at least four months previously. Bruce Allan, MOTION PICTURE HERALD correspondent in London, reviewed the production, from England, in the issue of March 21st, and although admitting that the film "has American values," the climax, he said, while "effectively presented, at the same time possibly raises a problem of censorship."

Issue Raised Last Year

John Maxwell's apparently hostile attitude toward the American Production Code Administration is not new.

Early in June of 1935, Mr. Maxwell told reporters in New York, while visiting America, that, contrary to the thought apparently suggested in the request of the British producers' association to the Hays office that facilities be provided in New York for the examination of British scripts, "British producers will never submit scripts."

"In the first place," MOTION PICTURE HERALD editorialized on June 15, 1935, "the question arises as to just how and where Mr. Maxwell became authorized to bind, off-handedly, all of the British producers, and secondly, it is to be wondered whether Mr. Maxwell imagines that this statement of policy will be greeted with gnashing of teeth and pulling of hair throughout the industry."

Use of Service Growing

Regardless, on July 4th, 1936, on the first anniversary of the machinery established in New York by the American industry to advise foreign producers on scripts and pictures intended for this market, in order that they might be suitable to the Production Code standards, it became recognizable that there is a growing tendency of foreign producers to utilize the service.

In 1935, only one country, England, made use of the service and submitted two scripts on which suggestions were asked. This year, companies in three additional countries submitted 11 scripts, for a total of 13. From England and Italy came five each, from France two, and Spain one.

A year ago the organization examined 44 features from two foreign countries. England, again, led with all but one, that one from Germany. The marked progress is evidenced at this date, 32 pictures, including one short subject, having been submitted by six foreign nations. England already has sent over 18, France and Italy five each. Mexico two, Spain one, and Austria one short subject.

Using the figures now available at this early stage of the 1936-37 season, it is estimated that more than 100 features from several countries will have been submitted for suggestion and approval before the season closes.

The status governing the submission by Mr. Maxwell of his "Living Dangerously" to the Production Code Administration is the same that governs and is accepted by all of the large producing corporations of Hollywood, and others. Pictures are submitted to the Production Code Administration, suggested changes are made, the picture is resubmitted and a certificate of approval is granted.

Paramount British, Union Close Merger

Paramount Theatres in Britain, and Union Cinemas, headed by Fred Bernhard, have completed a management merger. There will be no change in the financial structure of either group, but L. Holderness, Paramount theatre supervisor, becomes theatre controller of Union.

Meyer Heads Principal Exchange

Phil Meyer has been named sales manager of the Principal Exchange, in charge of the Greater New York territory.

Hitler Tells Plan to Advertise Germany

(*Continued from preceding page*)

pate in these Olympic Games held in the New Reich, disregarded their advisers and appeared, instead, in unheard of numbers.

"The decision to produce this film document incurred incalculable difficulties," the National Socialist Government explains. "It was impossible to decide where to start or where to stop. Sixteen days, 16 labyrinths!

"What an overwhelming task to demand of Leni Riefenstahl. Everything had to be moulded together in these 16 murderous days!"

The task required by Hitler in filming the games only as he wanted them filmed required 40 automobiles to transport the cameramen from the scene of one sports event to the other. To these were added a considerable number of "pleasure" cars and seven trucks to carry the filming staff, equipment and overseers. He used 120 cameramen alone to make the pictures, the brochure explaining that "A well stocked cellar and a suitable kitchen provided the nourishment."

Over 15,000 meters of film were used by Hitler's Miss Riefenstahl every day, or 800,000 feet for the 16 days, approximating in negative footage some 100 feature pictures of eight reels each.

They now call it "the great German film document," adding that when Miss Riefenstahl arranges the voluminous film record she is counting on "sufficient material to fill the programs usually required for 20 evenings at a large moving picture house."

Even the Goldfish

"The exactness of a most carefully worked out plan devised by Miss Riefenstahl for herself and her cameramen in connection with the games depended on many eventualities, inasmuch as the idea was not to merely reveal something materialistic, but to create on an organic basis. She was meticulous to a point. For instance, she insisted that her cameramen should not even overlook the goldfish in the tank of the Olympic Village. The flight of the seagull had to be included in the film ground out by the cameraman who photographed the grey rocks of Ehrensfels, standing as a monument to the (German) heroes who died at Skaggerrak, and now forming a background for the sail boat events held at Kiel. She linked every picture of sport to the picture of life."

A Year in Cutting Room

"However," the brochure continues, "even after the enormous task of filming has been accomplished by a staff of over 120 men, and after the cameras have finished grinding, a new period of work starts for Leni Riefenstahl.

"She will have to sit an entire year in the cutting room. She will have to preview the entire film exposure. She may require an entire month just to form a critical and accurate idea of the material used, for that is what comprises her manuscript."

"Experience and a fanatic discipline are two essentials if the minutest detail that may mar the entire work is to be avoided."

The Olympic films, then, will present Germany as Hitler views it.

When you see a HERALD review quoted:

You know it was not written for that purpose.

You know the quotation was not sought and was not in the mind of the reviewer as he wrote.

Herald reviews are written for and at showmen engaged in doing a job on the product they have bought.

Herald reviews never seek to make up the showman's mind for him, but rather to give him the material for his own opinions.

Herald reviews avoid "catch lines" because they can never summarize a picture or serve the man behind the box office.

Herald reviews are documents of service—to the industry.

MOTION PICTURE HERALD

(Member Audit Bureau of Circulations)

MUSIC PUBLISHERS ADOPT CODE TO AVERT FEDERAL INVESTIGATION

Agreement Bars Gratuities for Exploitation with Injunction and Contempt of Court Action for Violators

A code of fair trade practices drawn up by the Music Publishers Protective Association and designed to eliminate exploitation gratuities and free special arrangements in any form, has been approved by a majority of popular music publishers including all of those owned or controlled by motion picture companies, and is now in effect.

The agreement, already being referred to as the "anti-bribery code," is regarded as a move to avert an investigation of the music industry by the Federal Trade Commission which has been reported as threatening for many months.

Unlike previous agreements of a similar nature the code carries no direct penalties for violation but stands strictly as a joint venture in which the signers have agreed to refrain from certain practices. In the event that any signer violates the agreement, however, the Association will go to court and ask for an order restraining the violator from further breach of the code. Once this injunction is obtained the violator subjects himself to contempt of court proceedings if he persists.

Every major publisher has signed the pact and of the smaller companies which have not assented to the agreement only one, Joe Morris Music Company, is highly active in the business. Other publishers who have not signed are Fred Fisher, the Estate of Charles K. Harris, Jenkins Music Company, K & K Music Company, Melrose Brothers, New Rhythm Music Company of Angeles, Will Rossiter and Harry Von Tilzer. Major broadcasting companies and important orchestra leaders have assured the Association board that they will not subject themselves to the practices forbidden under the agreement.

Publishing companies owned or controlled by motion picture interests who have signed the agreement include: Famous Music Corporation, Paramount; Leo Feist, Inc., Metro-Goldwyn-Mayer; Sam Fox Publishing Company, 20th Century-Fox; Harms, Inc., Warner Brothers; T. B. Harms, Warner Brothers; Movietone Music Corporation, 20th Century-Fox; New World Music Corporation, Warner Brothers; Popular Melodies, Inc., Paramount; Remick Music Corporation, Warner Brothers; Robbins Music Corporation, Metro-Goldwyn-Mayer; and M. Witmark & Sons, Warner Brothers.

Other signers are:

Ager Yellen & Bornstein, Inc.
Alfred Music Company, Inc.
Irving Berlin, Inc.
Bob Miller
Broadway Music Corp.
Irving Caesar, Inc.
Frank Capano
Chappell & Co., Inc.
Crawford Music Corp.
L. B. Curtis
Joe Davis, Inc.
Donaldson, Douglas & Gumble, Inc.
Exclusive Publications, Inc.
Forster Music Publisher, Inc.
Handy Bros. Music Co.
Jewel Music Publishing Co.
Isham Jones Music Corp.
Luz Bros. Music Publishers
Edward B. Marks Music Corp.
Marlo Music Corp.
Melo - Art Music Publishing Co., Inc.
Miller Music, Inc.
Mills Music, Inc.
Villa Moret, Inc.
Olman Music Corp.
Paull-Pioneer Music Corp.
Harold Rossiter
Photoplay Music Co., Inc.
W. A. Quincke & Co.
Red Star Songs, Inc.
Roy Music Co.
Santly Bros.-Joy, Inc.
Schuster-Miller, Inc.
Select Music Publications, Inc.
Sherman Clay & Co., Inc.
Shapiro Bernstein & Co., Inc.
Skidmore Music Co., Inc.
Southern Music Publishing Co., Inc.
Stasny-Lang, Inc.
Superior Music Co.,
Tucker-Marchant
Jerry Vogel Music Co., Inc.
Milton Weil Music Co., Inc.
Clarence Williams Music Pub. Co.
Words and Music, Music Co.

Text of Music Publishers' Code To Prevent "Plugging" Gratuities

The text of the code of fair trade practices drawn up by the Music Publishers Protective Association is as follows:

1. No music publisher shall pay, loan, give, furnish, bestow, directly or indirectly, or in any other manner present to any performer, singer, musician, band leader, or orchestra leader, employed by another, or to their agents or representatives any sum of money, gift, bonus, refund, rebate, royalty, service, favor, or any other thing or act of value in order to induce such person to sing, play, or perform, or to have sung, played, or performed any works composed, published and/or copyrighted by any such publisher.

2. No Music publisher shall furnish special arrangements to any performer, singer, musician, or orchestra leader, or to anyone designated by, representing or associated with the same, or extract parts or copy any special arrangements, either in whole or in part, for any peformer, singer, musician, or orchestra leader, or for their agents or representatives, or pay for such copies. But nothing contained herein shall be deemed to limit the transposition of any musical work from one key to another by a music publisher.

3. No music publisher shall: (a) purchase tickets for any benefit, performance, dance, or function, of any nature whatsoever, if the purchase is primarily a gift to or a favor for any performer, or pay for advertisements in the programs for such affairs; (b) insert advertising in any magazine, trade paper, or other like periodical, if the advertisement is used to "puff," flatter, compliment or exploit any performer, singer, musician or orchestra leader.

4. No music publisher shall pay, present, or otherwise give to any owner, lessee, manager, or other person in control of or interested in; any talking machine company; radio broadcasting or television station; electrical transcription company; motion picture company; or any place of public entertainment, any money, service, favor, or thing or act of value for the privilege of performing or having works performed in such place. Nothing herein contained, however, shall limit a music publisher from contracting with a motion picture or stage producer upon such terms as the music publisher may desire for the use of music in motion pictures, or for the publication of music which was originally written for motion pictures.

5. No music publisher shall pay or contract to pay any compensation, of any nature whatsoever, either as royalties or otherwise, to any performer, singer, actor, musician or orchestra leader, or any agent or representative thereof, either directly or indirectly, in connection with the publication of any song or other musical composition, unless such person shall be the bonafide composer or writer of the words and/or music of such song or musical composition.

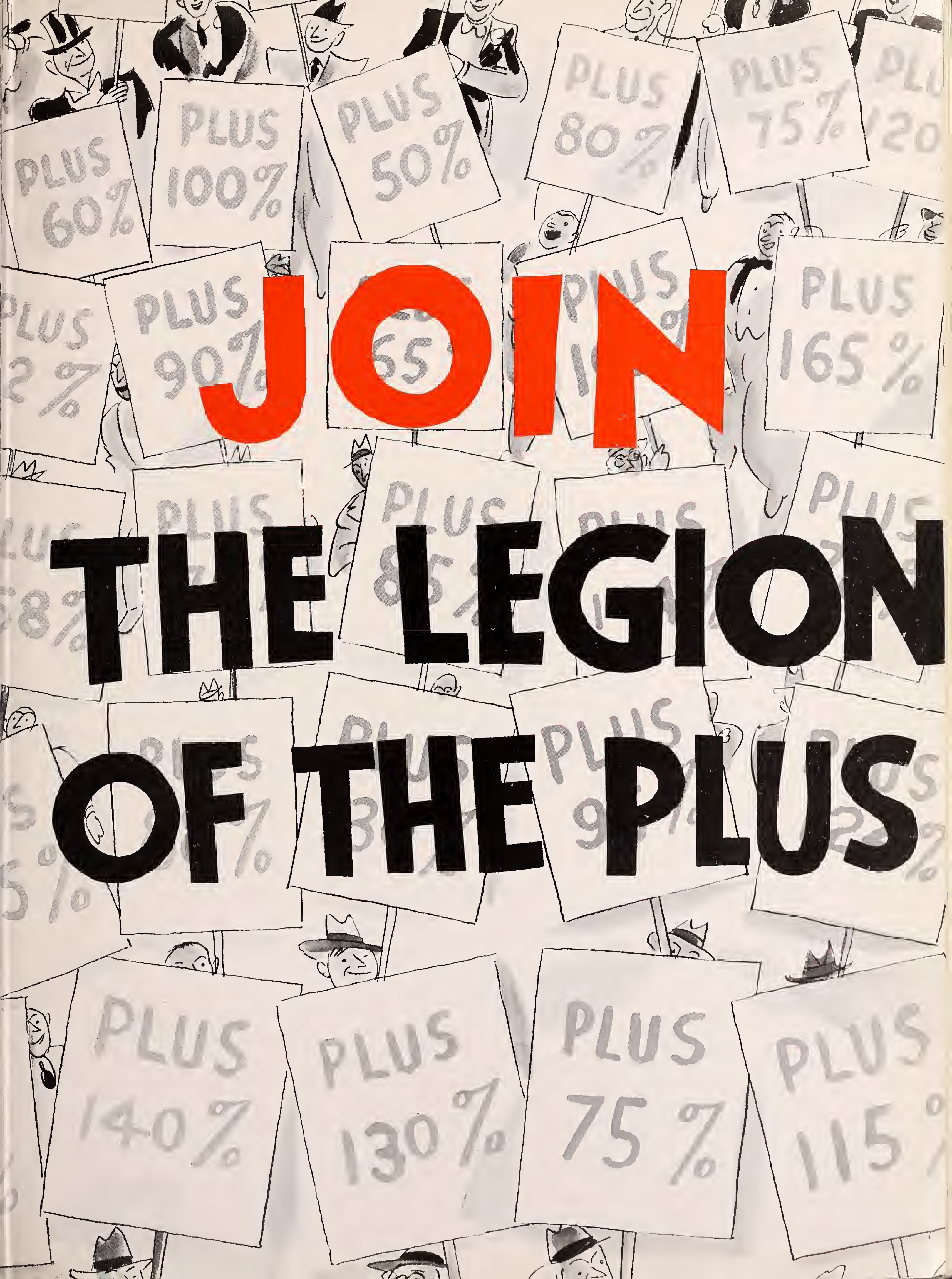
6. No music publisher shall pay or employ any person to sing or play or exploit such music publisher's songs in any place of public or private entertainment unless such person be regularly employed by such music publisher exclusively.

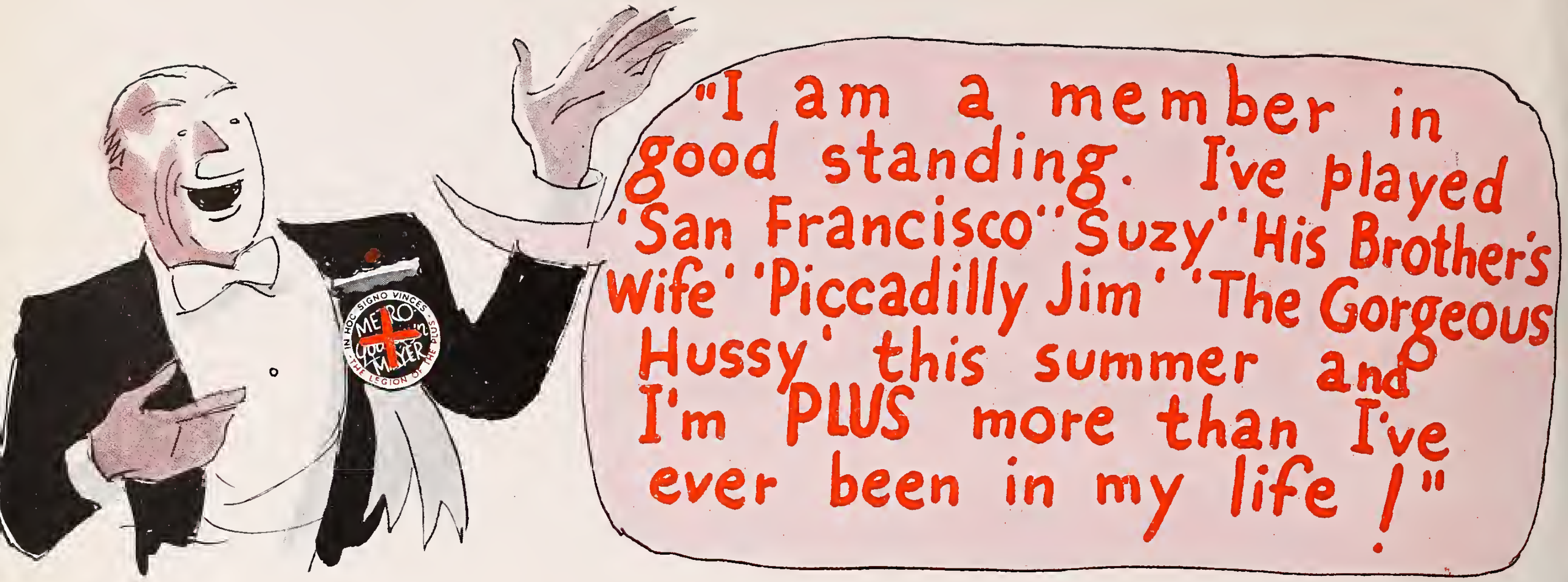
7. No music publisher shall demonstrate popular publications in any theatre lobby, store, or place where music is sold provided, however, that he may give demonstrations in his own stores by representatives regularly employed therein.

8. No music publisher shall pay, directly or indirectly, in cash, merchandise, favor, or exceptional services, any employee of, or the manager of any syndicate or department store or distributor of music, or any store of whatever nature, or in connection with or consideration of any services rendered or to be rendered by any such person, or pay any sum of money as salary or consideration for the services or assistance of any employee of a syndicate, department, or other store where music is handled or sold in connection with or as a consideration for the sale of such music publisher's music or publications.

9. No music publisher shall give away, directly or indirectly, or through any subsidiary or associated company, or through any person employed by such music publisher, copies of music or other material of any nature whatsoever except for the bonafide purposes of "sampling," either to the trade or to professional performers, and all copies of music, of any nature whatsoever, given away under the provisions of this article must be plainly marked in some appropriate manner to indicate that they are "samples" and not for resale. Each music publisher shall keep in some appropriate manner an accurate account of the merchandise thus given away. This shall not apply, however, to copies and orchestrations distributed for professional use only.

10. It is the intention of each of the provisions hereinabove specifically set out to include within their scope all subterfuges of any nature whatsoever which may be devised or attempted to thwart the purpose or intent of the provision.


JOIN
THE LEGION
OF THE PLUS
PLUS 60%
PLUS 100%
PLUS 50%
PLUS 80%
PLUS 75%
PLUS 90%
PLUS 165%
PLUS 140%
PLUS 130%
PLUS 75%


"I am a member in good standing. I've played 'San Francisco' 'Suzy' 'His Brother's Wife' 'Piccadilly Jim' 'The Gorgeous Hussy' this summer and I'm PLUS more than I've ever been in my life!"
IN HOC SIGNO VINCES
METRO GOLDWYN MAYER
THE LEGION OF THE PLUS

PROSPECTUS

Q: What is the LEGION OF THE PLUS?

A: It is an organization of exhibitors who mean business.

Q: What kind of business?

A: PLUS business. Business better than last year. Your standing is determined by how much PLUS you get.

Q: How high is PLUS?

A: There is no limit. Most members consider 50% PLUS the minimum they expect in the coming season. Others go as high as 200% PLUS!

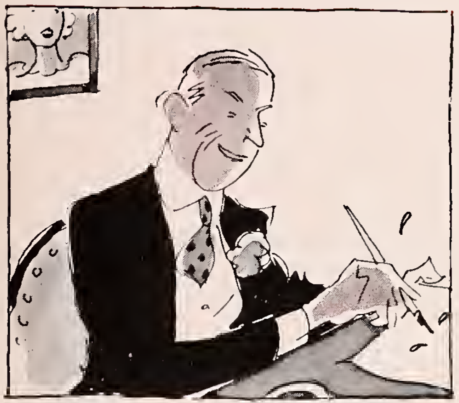
Q: What do I have to do to join?

A: Merely determine to be aggressive, go out and get PLUSSES. Cash in on the opportunities spread out before you.

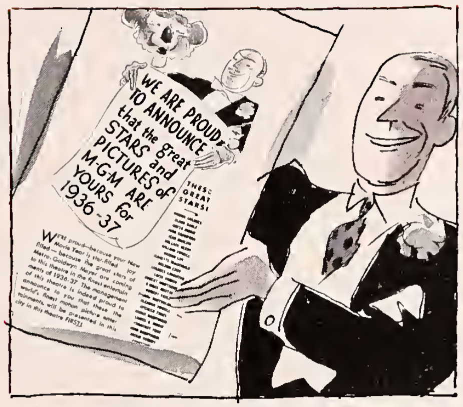
Q: What are these opportunities?

A: The Metro-Goldwyn-Mayer contract with the greatest line-up in the history of the industry.

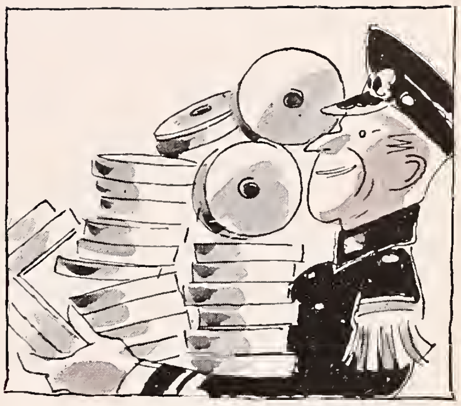
HOW TO JOIN!



1. *Sign your 1936-37 M-G-M contract!*


WE ARE PROUD TO ANNOUNCE that the great STARS and PICTURES of M-G-M ARE YOURS for 1936-37
THESE GREAT STARS!

2. *Tell your public what you've signed!*



3. *Purchase additional ticket rolls!*

4. *Watch the PLUS money pile up!*

METRO GOLDWYN MAYER

LEGION MEMBERS!

You are in for the greatest prosperity in the history of exhibition. Follow the PLUS Boys. Here are the facts: I'm giving you the M-G-M release schedule for the balance of 1936. Most of these pictures are in the completion stage. They are the last word in box-office greatness. The Star value alone is insurance. How much **PLUS** you'll be is only up to the way you add to **SURE-FIRE VALUES!**

BETWEEN NOW AND NEW YEAR'S!

The Fall Season has come in like a Lion! "Gorgeous Hussy" has again focussed industry attention on M-G-M. You thought "San Francisco" was impossible to beat. But the impossible has happened! "Gorgeous Hussy" is leaving "Frisco" behind. *(And remember, "San Francisco" beat "Mutiny on the Bounty" "China Seas" and all the Biggest of M-G-M!)*

FALL RELEASES FROM M-G-M!

Aug. 28th—Gorgeous Hussy
Sept. 4th—Great Ziegfeld
Sept. 11th—Sworn Enemy
Sept. 18—Devil is a Sissy
Sept. 25th—Old Hutch
Oct. 2nd—Longest Night
Oct. 9th—Libeled Lady
Oct. 16th—All American Chump
Oct. 23rd—Love on the Run
(Also Oct. 23rd—April Blossoms)
Oct. 30th—Mister Cinderella
Nov. 6th—The White Dragon *(Temp. Title)*
Nov. 13th—Born to Dance
Nov. 20th—Our Relations
Nov. 27th—Camille
Dec. 4th—Thin Man Returns
Dec. 11th—S. S. Van Dine Story
Dec. 18th—Tarzan Escapes
Dec. 25th—Maytime

Clarence Brown's Production

YES, THEY'VE EVEN BEATEN THE EARTHQUAKE!

Joan CRAWFORD
Robert TAYLOR
Lionel BARRYMORE

"GORGEOUS HUSSY"

Also Franchot Tone, Melvyn Douglas, James Stewart in this wonder-show of all show business. Breaking records right and left it is truly a fitting entertainment to open the Fall Season. And directly following comes another Giant M-G-M entertainment, long awaited, and preceded by months of fame during its sensational nationwide road-showing in hundreds of cities across the nation. Lucky M-G-M showmen who follow "Gorgeous Hussy" with "The Great Ziegfeld!"

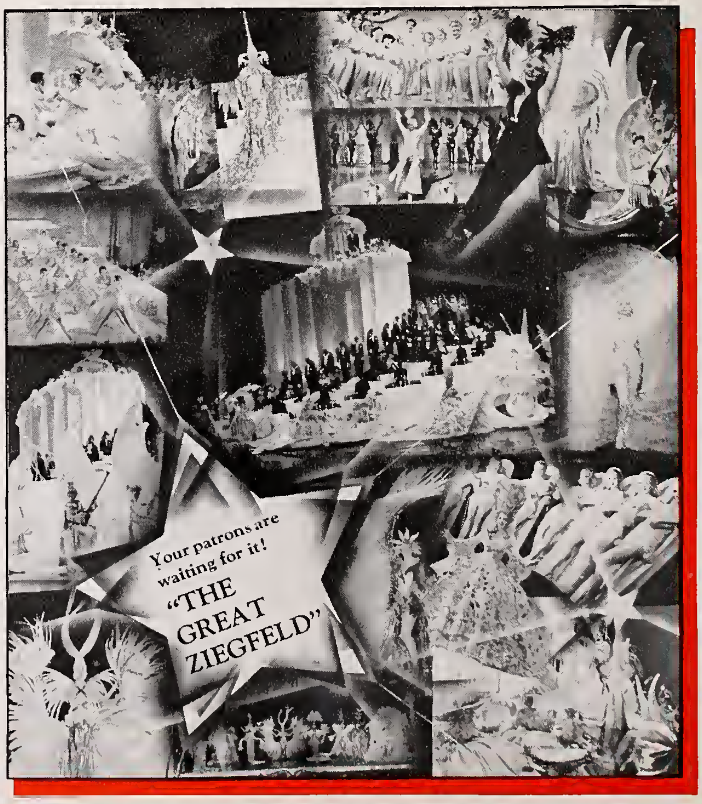
Sock!
Sock!
One Hit
After
Another!

"THE GREAT ZIEGFELD"

The Brilliant $2 Roadshow Now at Popular Prices, Exactly As Shown From Coast to Coast, Three Full Hours of Glamor, Music and Thrill!

WILLIAM POWELL, MYRNA LOY, LUISE RAINER, Frank Morgan, Virginia Bruce and many more celebrated talents.

Directed by Robert Z. Leonard



WEAR IT ALL YEAR LONG!

"THE DEVIL IS A SISSY"

starring **FREDDIE BARTHOLOMEW**

Jackie Cooper, Mickey Rooney, IAN HUNTER, Peggy Conklin, Katherine Alexander

In 1932 the picture "Street Scene" gave to audiences the thrill, heart-beat and romance of tumultuous city streets. In 1936 "The Devil Is A Sissy" will be hailed as another memorable drama of the metropolis, portrayed by vastly appealing personalities and directed by that master of film-making W. S. Van Dyke.

"OLD HUTCH" *with the Stars of "Ah Wilderness"*

WALLACE BEERY
CECILIA PARKER
ERIC LINDEN
Elizabeth Patterson
Robert McWade
Director J. Walter Ruben

Says Showman's Trade Review: "Smash box-office winner. Best of its type since 'Min and Bill'. They will be praising it for months to come."

Says M. P. Daily: "Made to order for Wally Beery."

Says Coast Variety: "Entertainment joy ride will please the customers far and wide and tingle the box-office!"

READ WHAT THE TRADE PRESS SAYS ABOUT:

"SWORN ENEMY"

(*Robert Young, Florence Rice, Joseph Calleia, Lewis Stone, Nat Pendleton. Ed Marin, director.*)

"Exceptional melodrama. Will entertain and delight," *says Coast Variety*

"Smart showmanship. Really entertains. Robert Young dandy performance," *says Hollywood Reporter*

"Show moves at attention holding fast pace. Highlighted by thrill action. Gripping situations," *says M. P. Daily*

"Packed with interest. Will bring hearty audience approval," *says Showman's Trade Review*

"ALL AMERICAN CHUMP"

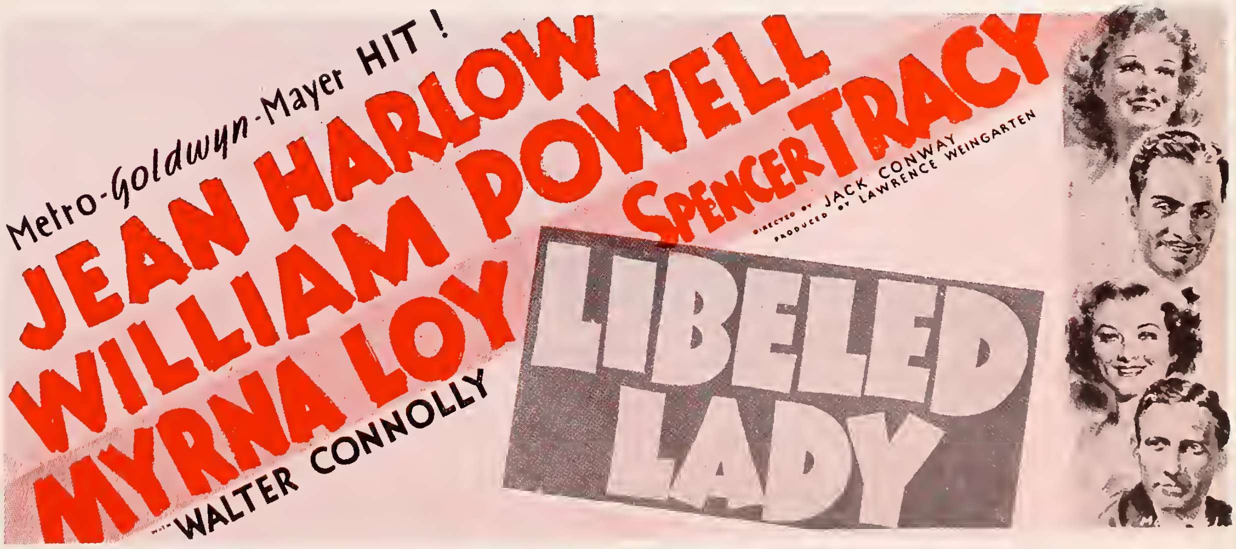
(*Stuart Erwin, Robert Armstrong, Betty Furness, Edmund Gwenn. Ed Marin, director*)

"Swell laugh number appealing to all audiences. Fresh material. Piles up laugh after laugh," *says Film Daily*

"For whiz-bang comedy this takes the prize. Audiences will lap it up," *says Showman's Trade Review*

"Deserves 'A' ranking. A bang-up production with plenty for the audience," *says Hollywood Reporter*

"Unusually bright and different," *says M. P. Daily*



The 24-sheet above is blanketing the nation to proclaim the multi-starred "LIBELED LADY"

Not only is M-G-M the sole outfit that literally pours Star Value into a production ("Libeled Lady" cast even tops "Gorgeous Hussy" for star-power and that's something!) but M-G-M is the one and only company that hires 10,000 billboards month after month to nationally advertise its great attractions. You know how that helped in the case of "San Francisco", "Suzy", "Gorgeous Hussy" to name just a few recent billboard-campaign-pictures! Great Pictures PLUS Great Promotion means PLUS in the bank!

+ + + + + + + + +

(*Follow the PLUS marks to next page*)

The director of "San Francisco" and many other mighty hits!
Plus two of the screen's top-flight favorites—

CLARK GABLE—JOAN CRAWFORD

in W. S. Van Dyke's production

"LOVE ON THE RUN"

with FRANCHOT TONE, Reginald Owen and Big Cast!

When Clark Gable and Joan Crawford co-star, it's box-office dynamite! This is their fifth co-starring picture. The others were (just to give you an idea of what you're getting): "Dancing Lady", "Forsaking All Others", "Chained", "Possessed." And now this spirited, ultra-modern, fast-moving comedy melodrama "Love On The Run." It will be one of the very biggest attractions of the year.

"THE LONGEST NIGHT"

with All-Favorite Cast including:

ROBERT YOUNG, FLORENCE RICE Reginald Owen, Ted Healy, Julie Haydon, Janet Beecher.

Errol Taggart, director

Bob Young and Florence Rice, happily teamed in "Sworn Enemy" are again leads in a breezy, mile-a-minute action romance . . . a "Grand Hotel" of a big department store!

•

"APRIL BLOSSOMS"

revealing the golden voice of the romantic world famed tenor

RICHARD TAUBER

Seldom has the screen yielded such heart-thrilling music to tell one of the world's most beautiful love stories.

Just a few reviews to tell the good news about their newest full-length HAL ROACH feature

LAUREL—HARDY

"OUR RELATIONS"

Directed by Harry Lachman

"One of best comedy ideas yet devised, laughs abound." —*M. P. Daily*

"Comedy riot from start to finish. The laugh champ team of filmdom." —*Box Office*

"Topnotch fare for the comedy team. A maze of gags." —*Coast Variety*

"Laugh show topped by final gag that's a knockout. Laughter ranging from snickers to howls." —*Film Daily*

"Funniest team of comics on screen today." —*Hollywood Reporter*

"BORN TO DANCE"

starring

ELEANOR POWELL

with a Great Cast of Personalities including

JAMES STEWART, VIRGINIA BRUCE, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Buddy Ebsen, Allan Dinehart, Juanita Quigley and many more!

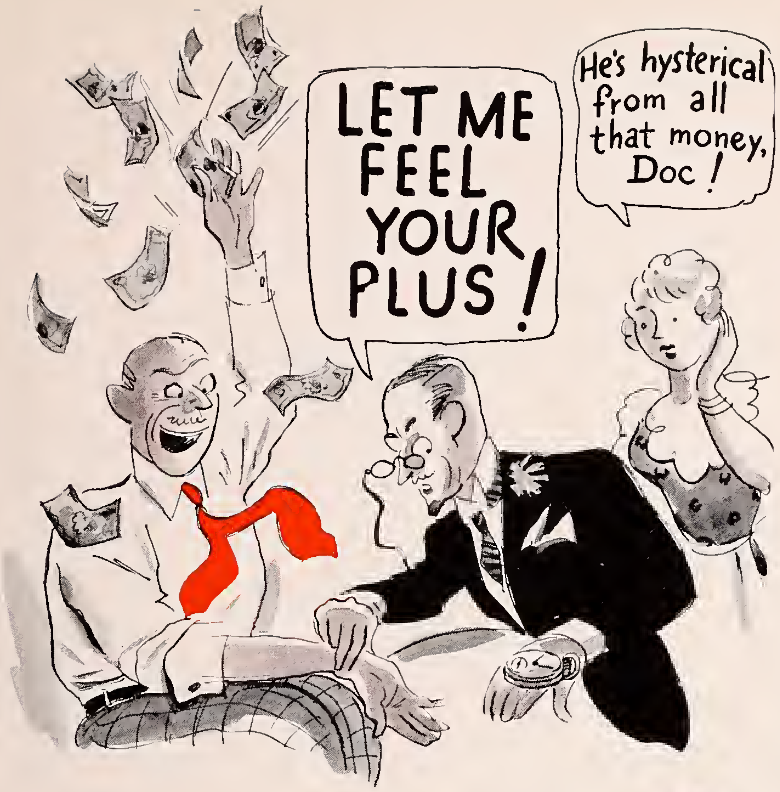
The girl they're waiting for! They want more of that Eleanor Powell pep that they loved in "Broadway Melody of 1936" and what a glamorous Ziegfeldian show M-G-M has prepared to sweep away all box-office records of *all* musical entertainments. Roy Del Ruth again will direct. He's sure-fire! The sets are breath-taking. One of them tops the biggest number in "Ziegfeld". 2000 dancers, showgirls, beauties. And the music by Cole Porter will set America dancing to your show-shop! Watch!

There is a thrill in the screen mating of these two stars that will sweep the nation!

GRETA GARBO ROBERT TAYLOR

in "CAMILLE"

How fitting that one of the world's most electric dramas of love should be portrayed by the great Garbo and the handsome star who is today's idol of romance! A mighty cast has been assembled: LIONEL BARRYMORE, Elizabeth Allan, Lenore Ulric, Laura Hope Crews, Henry Daniell, E. E. Clive and a host of other celebrities. George Cukor, whose acclaim for "Romeo and Juliet" rings around the world, will direct this gigantic production, destined to be among the mightiest of the year!


LET ME FEEL YOUR PLUS!
He's hysterical from all that money, Doc!

The Legion of the Plus marches on—

William POWELL
Myrna LOY

in W. S. VAN DYKE'S production

"THE THIN MAN RETURNS"

by DASHIELL HAMMETT

Aren't they swell together!

It's been a long time coming and there have been many imitations, but here's the real thing they've been waiting for. The same author, directors, stars! The sequel to "Thin Man" is a worthy box-office follow-up to the joys, the thrills, the charm of that incomparably delightful couple, Mr. and Mrs. Thin Man.

At last! Two years to make the Greatest of them all!

"TARZAN ESCAPES"

starring

JOHNNY WEISSMULLER

If you think you've seen a Tarzan picture, just wait! This is the *last word* in ingenuity and thrills with a new romantic twist. Cast in addition to Tarzan Weissmuller: Maureen O'Sullivan, Benita Hume, William Henry, John Buckler, Herbert Mundin, E. E. Clive.

Directed by Richard Thorpe

"MISTER CINDERELLA"

A HAL ROACH FULL-LENGTH FEATURE

Just listen to the reviewers: "Audiences loosened seats with laughter."—*Los Angeles Herald Express*. "Will draw raves. Should be joyfully received."—*Showman's Trade Review*. "One of the funniest of the season."—*M. P. DAILY*. "Laughs to please any audience."—*Variety*. "Class A comedy built for the loud laughs."—*FILM DAILY*.

THE CAST: Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn. *Directed by Edward Sedgwick.*

"THE WHITE DRAGON"

(temporary working title)

M-G-M has a knack of making these expertly produced murder mysteries, alive with action, full of comedy relief and plenty of romance. Here's a corker! And what a cast: Edmund Lowe, Elissa Landi, Ted Healy, ZaSu Pitts, Herbert Rawlinson, Edmund Gwenn. Directed by George (*"Last of the Mohicans"*) Seitz.

AN S. S. VAN DINE STORY

(Watch for further details of Cast and Title)

The sweethearts of "Rose-Marie"

JEANETTE MacDONALD • NELSON EDDY

in the immortal love-operetta **"MAYTIME"**

Among the many brilliant entertainments we have described above, "MAYTIME" stands out as one of the greatest. In story, in melody, in background, its possibilities exceed even "Rose Marie" and "Naughty Marietta." Its stars are the beloved of America. Directed by Edmund (*Grand Hotel*) Goulding from Sigmund Romberg's original operetta and Rida Johnson Young's play. One of the biggest hits of musical show business for years, it is a Giant among the Big Ones of the coming season!

NOTE FROM LEO! *The releases described above (from now 'til New Year's) great as they are, reflect only a small part of the Star, Story and Production resource of M-G-M's Greatest Year.* (over please)

IN HOC SIGNO VINCES · THE LEGION OF THE PLUS ·

METRO-GOLDWYN-MAYER

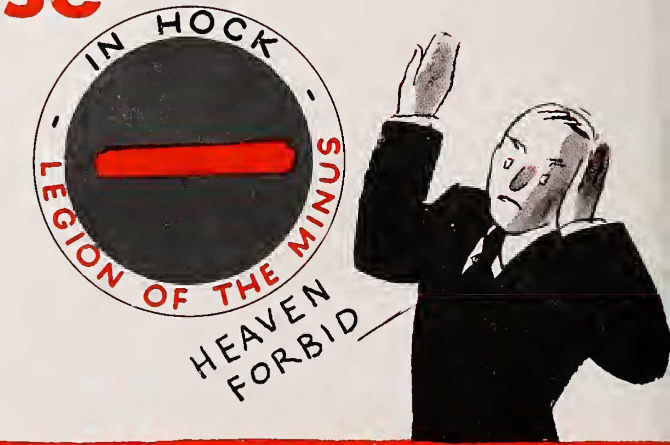
THE SYMBOL OF SUCCESS!

(The Latin inscription above means: "IN THIS SIGN CONQUER!")

Here's what Legion members conquer with that M-G-M contract!

PLEDGE ALLEGIANCE TO THE PLUS SYMBOL or else—

You'll be a member of the Legion of the MINUS and wear this insignia!


IN HOCK
LEGION OF THE MINUS
HEAVEN FORBID

MARCH ON TO VICTORY WITH M-G-M IN 1936-1937!

PLUS 115
PLUS 83
PLUS 165
PLUS 175
PLUS 98
PLUS 90

A TELEGRAM AND A REPLY

The following telegram from Cordell Hull, Secretary of State at Washington, was received this week:

Ernest A. Rovelstad,
Managing Editor,
Motion Picture Herald.

The following telegram has been received from our Consul at Barcelona:

"Would appreciate following message being sent to Ernest A. Rovelstad, Managing Editor, Motion Picture Herald, Rockefeller Center, New York, 'Request you register fact in next edition Motion Picture Herald that correspondent in Barcelona, Mr. Plummer, admits having been deceived in reporting page 87 of August 22, that Columbia accepts orders from an anarchist and that Armando Manez has passed to the anarchist forces. All these statements are false and we appeal to sense of fairness of that publication that they correct immediately these statements in justice to undersigned, Harry Chapin Plummer, Armando Manez, Barcelona, September 5.' "

In forwarding this message the Department of State accepts no responsibility therefor and transmits it merely as a courtesy in view of the interruption of normal means of communication with Barcelona.—

CORDELL HULL,
Secretary of State.

The following reply was wired to Mr. Hull by Martin Quigley, publisher of MOTION PICTURE HERALD:

Honorable Cordell Hull,
Secretary of State,
Washington, D. C.

Motion picture Herald acknowledges and expresses appreciation for courtesy your telegram conveying message from United States Consul at Barcelona. Motion Picture Herald regrets exceedingly the inclusion in published article signed by Harry C. Plummer, Barcelona correspondent, of false and misleading information and will be pleased to disavow and retract the misleading statements in the next issue and to state that Mr. Plummer admits having been deceived in reporting "That Columbia accepts orders from an anarchist and that Armando Manez has passed to the anarchist forces." We would greatly appreciate if the Department of State would convey this information to our Consul at Barcelona.

MARTIN QUIGLEY, Publisher,
Motion Picture Herald.

The article concerned film conditions in Barcelona during the rebellion in Spain.

HOLLYWOOD OPTIMISTIC ON BUSINESS: ZUKOR

Mounting Grosses Stir Film Colony to Enthusiasm; Is Reflected in Productions

The sure and certain cycle by which success begets success has set in with respect to motion pictures and mounting box office grosses are having direct reflection in the mounting quality and magnitude of film product, according to the observations of Adolph Zukor, chairman of the board of directors of Paramount Pictures and in direct charge of production for that company.

Mr. Zukor arrived in New York last week for a ten day stay devoted chiefly to arrangement of personal affairs contemplating a long period of intense application to studio matters in Hollywood.

Hollywood of Single Mind

Hollywood is of a single mind with respect to the economic future, Mr. Zukor indicated, and there is no sign of holding back on the ground of political uncertainty or world conditions. Studios are going forward with the production of bigger and more expensive pictures and into these the technicians, authors, actors and directors are putting effort founded on a kind of confidence not generally shared in years if ever before. As news of broken house records and swelling picture grosses comes into the production center, enthusiasm gains in proportion and work is proceeded with in a spirit of conviction that maintenance of high quality standards will maintain or advance box office revenue.

Paramount pictures about which the veteran executive was especially encouraged are "The Texas Rangers," "Rhythm on the Range" and "The General Died at Dawn." Recently completed pictures on which he expects receipts above normal are "The Big Broadcast of 1937," "Wives Never Know," "Champagne Waltz" and "Wedding Present."

To Expand Appropriations

In emphasizing the degree in which confidence born of the box office has animated production plans, Mr. Zukor divulged that Paramount will spend -10,000,000 on the making of fifteen pictures during the next six months, exclusive of the rest of the program.

Mr. Zukor arrived in New York immediately prior to the Labor Day weekend and spent the three-day holiday at his home in New City. He was to be in his office at the Paramount building the early part of the week and there was a possibility that a meeting of the board of directors would be called during his stay. It was believed that no changes of major significance would be suggested by the chairman of the board. Only routine matters were handled at a board meeting held last week.

Foreshadowing Mr. Zukor's personal utterance on the Hollywood trend was the announcement, made last week, that Paramount would increase its schedule for the coming season to a total of 75 pictures. As a step toward this end, the company has adopted the unit system of production and has turned its attention to the out of doors for suitably diversified product.

Unit producers whose product Paramount will handle are Cecil B. DeMille, Frank Lloyd, King Vidor, Ernst Lubitsch, B. P. Schulberg, Emanuel Cohen, Richard A. Rowland, Leo McCarey, King Vidor and Wesley Ruggles. Additionally, Paramount had under steady contract 78 players, 60 writers and 14 directors. Regular Paramount producers are A. M. Botsford, Benjamin Glazer, Lewis H. Gensler, Arthur E. Hornblow, Jr., Henry Henigson, Harold Hurley, E. Loyd Sheldon and Harlan Thompson.

Among the future productions of which Mr. Zukor expects much are "Maid of Salem," in which Claudette Colbert and Fred MacMurray will appear under Frank Lloyd's direction, and "Go West, Young Man," which stars Mae West with Warren William in the principal male role. Chief among the outdoor pictures coming up on the year's program, perhaps, is "The Plainsman," on which Cecil B. DeMille is engaged and in which Gary Cooper stars opposite Jean Arthur.

Exhibitors Press Anti-Trust Suits

Trials are near in two anti-trust suits filed by independent exhibitors in New Orleans and Trenton, N. J., against major distributors.

The action of the Ledirk Amusement Company against distributors is on the October calendar of the United States district court at Trenton. Conferences on the defense are being held by Merritt Lane and Robert Benjamin of Phillips & Nizer.

The first hearing of the case against several film companies filed by George Fuller of Pensacola, Fla., will be heard before Judge Borah in federal court in that city next week.

Three Companies Declare Dividends

Twentieth Century-Fox, Loew's, Inc., and Columbia pictures have declared dividends on their common stock.

Loew's, Inc., declared an extra dividend of 50 cents and the regular quarterly dividend of the same amount. The Columbia quarterly dividend of 25 cents a share on the common stock is payable October 1st to holders of record September 18th. A cash dividend of 37½ cents a share for the third quarter on the outstanding preferred stock of Twentieth Century-Fox was declared at the monthly meeting of the board. It is payable September 30th to holders of record on September 12th.

U.S. TO SHOW SECOND "NEW DEAL" FILM IN COMPETITION TO THEATRES

This Time It's To Be a Picture of the Effects of Too Much Water Along the Mississippi River; Distribution Uncertain

Despite Industry's Refusal to Distribute "The Plough That Broke the Plains," Government Will Try Again

by FRANCIS L. BURT
in Washington

The United States Government's official motion picture exhibition activities practiced in competition to the taxpaying theatre owner will not cease with "The Plough That Broke the Plains," widely branded as "partisan propaganda." Having screened the results of aridity, in "The Plough," the Administration's Resettlement Administration now is planning to picturize the effects of too much water along the "Father of Rivers."

Undaunted by the rigid refusal of motion picture distributors to handle "The Plough" through regular theatrical channels, the Administration for the second time has the hope of reaching the greatest number of theatre screens in the shortest period, and will attempt to negotiate release of the new Mississippi film again through the distributing companies. If unsuccessful, the government again will resort to distribution through the field offices of the Resettlement Administration, showing the picture wherever independent owners will book it, and privately or to public groups wherever not. That the distributors again will refuse to have anything to do with the project seems certain.

Although "New Deal" agencies recently have come in for much criticism and some ridicule for showing pictures of cattle grazing on the lawn of the North Dakota White House and of skulls of dead cattle taken from different angles and at different spots and then shown as evidence of the drought as in "The Plough," it plans to go right ahead with its pictures showing the worst of everything.

A Matter of Funds

"The Plough That Broke the Plains," the first of the Resettlement's pictures, now is said to show conditions which prevail in only a small section of the country. If the Administration's new picture of the Mississippi River shows, as has been suggested, the effects of improper land use, resulting in soil erosion, deforestation, overgrazing and floods, it will be equally representative of only a small section of a vast country. And floods were known along the Mississippi long before Mark Twain made the river famous.

While the Resettlement's plans are still more or less in a tentative stage, they call for a scenario by Pare Lorentz and music by Virgil Thompson, both having performed similar jobs for "The Plough."

Further plans, however, depend upon whether Resettlement is to have any money to spend in the future. As a result of changes in policy which will center relief efforts on the drought-stricken areas, the RA has been drastically curtailed, but it can be safely said that if there is any money at all, RA officials will see if they can't find enought to provide for at least another picture.

PHILADELPHIA MPTO PLANS PRICE FIGHT

While Rocky Mountain exhibitors were meeting in Denver and members of New Jersey Allied were convening in Atlantic City, 40 theatre men assembled in Philadelphia at the first meeting of the new United Motion Picture Theatre Owners to take action on current charges for new season product. A committee of five was appointed to meet with exhibitors individually to hear their complaints and to try to formulate some plan whereby high prices can be checked. Discussion of a booking boycott failed to result in action. A resolution against film stars appearing on radio programs was passed.

A third shift in dates for the annual convention of the Independent Theatres Protective Association fixes September 16th and 17th as the definite dates. It will be held in the Plankinton hotel, Milwaukee. Speakers scheduled include Edward A. Golden, W.A. (Al) Steffes and H. M. Richey.

Mr. Lorentz, it is disclosed, has been studying reports of conditions along the Mississippi for the last three months. To obtain pictures showing the worst of the conditions which exist along the river, he will have to go to Minnesota and the North Dakota wilds to film the results of excessive timber cutting, which leads to floods and erosion, as well as into Louisiana, to show the effects of the floods.

A Mississippi picture is said at Washington to be an ideal vehicle to advertise the ideas of RA officials as to power, flood control and resettlement. About 40 resettlement projects are located along the river.

A Happier Tone

Administration officials so far have had little to say about the contemplated further invasion of the motion picture field, but it has been indicated that the river film will have a happier tone than did the "Plough" opus of the prairies, since after showing how bad things have been it will depict the happy natives of the resettlement projects, free from all fears of "Ol' Debbil Ribber," working in their own cotton and tilling their own vegetable gardens.

And, while they are not committing themselves, RA heads are hopeful that Hollywood will be remorseful over its refusal to distribute "The Plough" and will take over the new picture.

That the Resettlement Administration has not been unsuccessful entirely in getting its documentary "Plough That Broke the Plains" to the public is evidenced in a telegram from George Gercke, Resettlement Administration representative at New Haven, advising that the picture "is starting its seventh week in Boston at the Fine Arts theatre."

While from Washington came the report that at least one Government agency, the Electric Farm and Home Authority, determined not to depend on the motion picture industry for distribution of Administration films, propaganda or otherwise, is considering the idea of providing 16 mm. projectors and prints on the wholesale to educational groups, to schools, colleges, and other similar institutions of mass attention.

Awaiting Next Congress

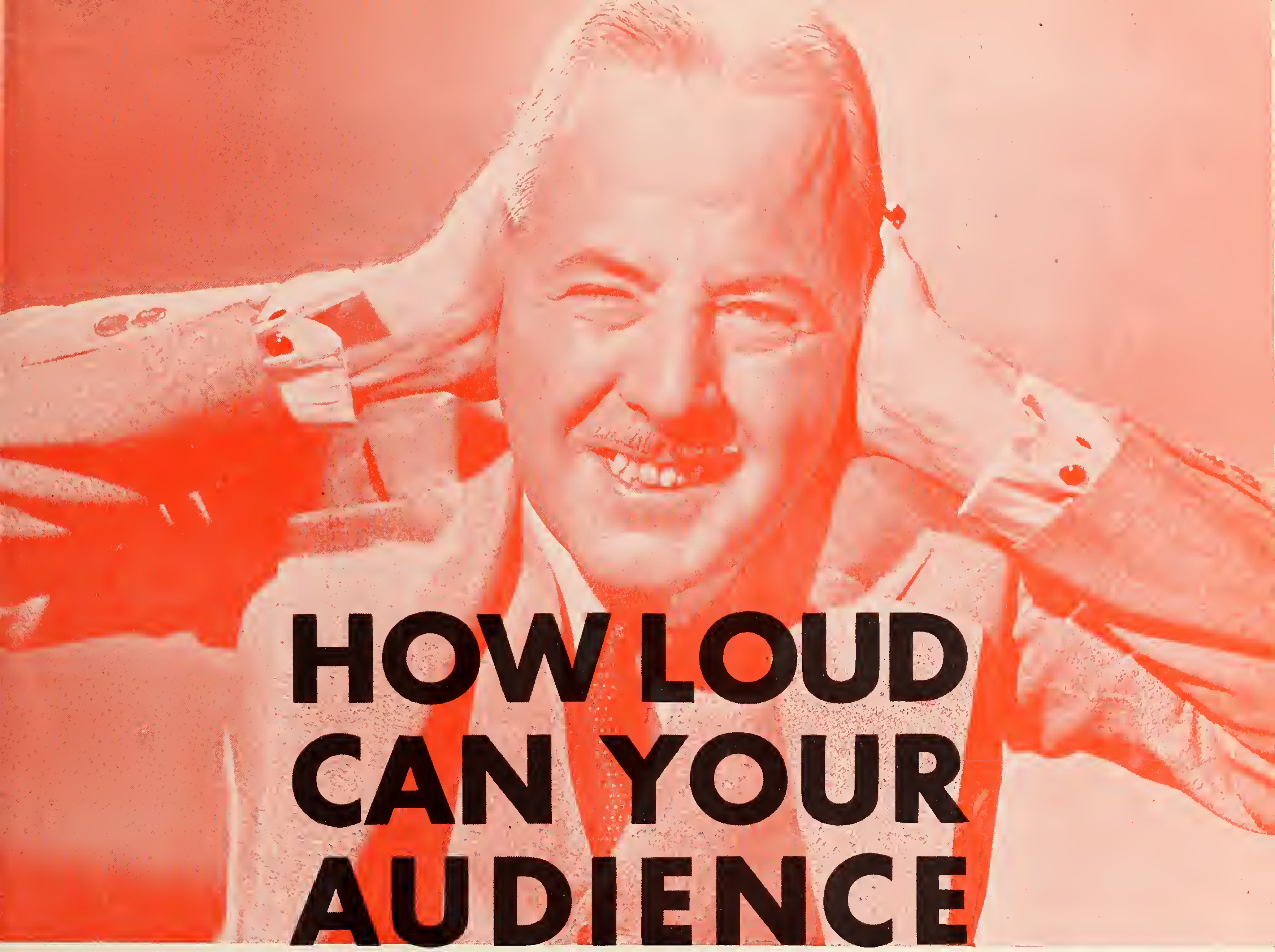
Regardless, Washington still is awaiting for Congress to open to hear the full import of the Administration's "partisan propaganda" in the present Presidential campaign. As early as last June, Pennsylvania's Republican Senator Davis promised he would get action at the next Congressional session on his resolution calling for a Senate investigation of emergency governmental agencies' motion picture activities. Senator Davis first had in mind the many sided motion picture activities of the Works Progress Administration, which recently awarded a contract to Pathe News to make WPA "propaganda" films and show them in theatres as regular Pathe newsreel material.

"The Plough That Broke the Plains," however, last June, attracted considerably more attention and criticism from the Republican anti-New Dealers. The picture then drew unexpected fire from certain parts of the windswept west depicted in its text as devastated by dust storms. To Texas Legislator Eugene Worley was imputed one threat to demand of the Democratic National Convention that the film be suppressed and another to give Resettlement Administrator Rexford Tugwell a "punch in the nose" if it is not. Mr. Tugwell caused "The Plough" to be produced, in his official capacity of Resettlement administrator.

Mexican Government To Help Producer

by JAMES LOCKHART
in Mexico City

President Lazare Cardenas has promised a group of capitalists moral and material support of the Government for a project to produce in a studio to be built at Tia Juana. The new company, Compania Estudios Imperio Aztama. S.A., had asked for a Federal concession. Employment will be given to Mexicans for the most part, it was pointed out, but foreign technicians will be imported.



HOW LOUD CAN YOUR AUDIENCE SCREAM!

It is our belief (check us up if we're wrong) that the Capitol Theatre, N.Y., set a new high in *screaming laughter* this week when M-G-M's timely "OUR GANG" COMEDY, "BORED OF EDUCATION" was on the program.

Give your patrons a timely treat as the new school season opens. HAL ROACH's clever kids (*including Spanky MacFarland, Alfalfa, and all the rest*) present belly laughs for all sizes. Run—don't walk—to your M-G-M Branch Office and arrange for this program highlight right now!

GANGWAY FOR 1936-37: Here's something important to notice. "Our Gang" Comedies are in one reel now. Packed with gags and hilarious situations they move *twice as fast* as in their former 2-reel length. "Bored of Education" is the first of '36-'37 and you'll see the difference!

SIX COMPETITIVE CIRCUITS FIGURE IN POOLING DEALS IN SIX STATES

Large and Small Exhibitors as Well as Distributors Figure in Moves for Product and Patronage Over Broad Area

Pooling of theatres by competitive exhibition forces for mutual benefit in product and profits, thereby eliminating threatening tension between the competitive situations is now being conducted on the wholesale. New York, New Jersey, Pennsylvania, Iowa, Ohio and Virginia are the scenes of pooling moves between major circuits and smaller operators as well as with the major distributing organizations.

In Brooklyn, a deal sponsored by Si Fabian has been closed and he will operate the three key theatres; Loew's and Warners have concluded pooling arrangements in Pittsburgh; negotiations between Paramount and Warners in Philadelphia, in work for some time, have been consummated; Paramount, through a pooling, is retiring from the New Jersey - Pennsylvania territory; Ike Libson and William Skirboll in Cleveland have concluded their pooling arrangement, which has several years to run; Loew's and Wilmer & Vincent have pooled their houses in Richmond and Norfolk, Virginia, while Loew's, RKO and Warners are involved in a deal in New Jersey.

The pooling deal in Brooklyn, involving three houses, the Paramount, Fox and Strand, will all be operated by Si Fabian on a two-year basis. Twentieth Century-Fox and Columbia product will thus become available to the Paramount and Strand as a result of the new arrangement. It also gives the houses Warner and Paramount product.

Philadelphia Pool

Negotiations which had been on and off for some time will be completed within the next few days between Warners and Paramount for the pooling of seven neighborhood houses under Warner operation in Philadelphia. Warners are to take over the four Paramount houses and combine the operation with their three starting this month. In the deal are the Sixty-ninth Street, Circle and State theatres of Warner Brothers, and Paramount's Frankford, Roosevelt, Tower and Nixon.

With conclusion of an operating pool with Warners to embrace the company's Philadelphia houses, Paramount will retire from active operation in the New Jersey and Pennsylvania territory, which was invaded by the Skouras Brothers in behalf of Paramount several years back when Paramount and Warners were at odds over product deals. In New Jersey, Paramount has a 20-year operating agreement with the Adams Brothers, independent operators, covering Newark and Paterson.

When Loew's closes this week for the resumption of operation of the Penn in Pittsburgh, it is expected the theatre will again be pooled with Warners' Stanley and the Warner. Before Loews gave up the Penn recently the three theatres had been pooled, with each circuit operating its own units, but combining the product and splitting the profits of all three houses.

Having completed a pooling deal with Ike Libson, William Skirboll, head of the Skirboll circuit in Cleveland, said this week that he plans no further expansion moves.

Virginia Pool

Loew's and Wilmer and Vincent this week pooled their theatres in Richmond and Norfolk, Va. Involved are Loew's theatres of the same name in both cities and the W. and V. Norva and Grandy in Norfolk and the Colonial and National in Richmond. Joe Vogel of Loew's and Walter Vincent of the southern circuit will act as a committee of two to supervise operations with buying and booking to be handled in New York. Each circuit will continue to operate its own houses. The theatres up until last year when the arrangement was dropped had been pooled for eight years.

Price cutting has been eliminated in Sioux City and giveaways shortly will be discarded as a result of the recently completed 10-year pool of eight first and second run theatres in and around the city, Mort Singer revealed this week in New York. All but two theatres, A. H. Blank's Capitol and Mr. Singer's Orpheum are included in the arrangement. The deal is working out advantageously for all concerned, Mr. Singer said. Mr. Blank does the buying and booking for the eight houses involved. Affiliated Theatres, Inc., is the company formed to operate the pool. Mr. Singer and Mr. Blank both have a stock interest in the firm.

Pooling of the Loew, RKO and Warner houses in Union City and North Bergen, N. J., has been temporarily delayed. Indications are that the parties may get together by the end of the month.

Average Weekly Attendance Seen at 80,000,000 This Year

Average weekly attendance at theatres in this country will pass the 80,000,000 mark in the new season, according to an estimate made by the *Motion Picture Daily*. The figure represents a gain from a low of 60,000,000 in 1932 and 65,000,000 for the two years following.

Estimates for 1935 placed the weekly average at about 75,000,000 and in the first half of the current year the figure was increased to 77,000,000. The all-time high was reached in 1930 when an estimated 110,000,000 attended theatres every week.

No marked increase in theatre openings or the building of new theatres is taken into account in the estimate for attendance during the 1936-37 season. Approximately 16,000 theatres are said to be in operation now as compared with 12,500 in 1932-33. Any increase in this number during the new season will have only a negligible effect on attendance, it is believed. The increased attendance will result from improved business conditions which will permit additional numbers to attend theatres now in operation and others to attend more often than heretofore.

On the basis of these estimates and the probability of generally increased admissions and film revenue during the new season, grosses may approximate $930,000,000, and film rentals in the neighborhood of $300,000,000.

Mississippi Circuit Purchased by Saenger

The Saenger Theatres Corporation has purchased the interests of Mississippi Theatres, Inc., with holdings in Meridian, Hattiesburg and Laurel. A. H. Yoemans, head of Mississippi announced that the purchase price was paid in cash but would not divulge the amount. He intends to remain in the theatre business to build up, if possible, an even larger circuit than the one just sold.

Tri-States Controls Sioux City Theatres

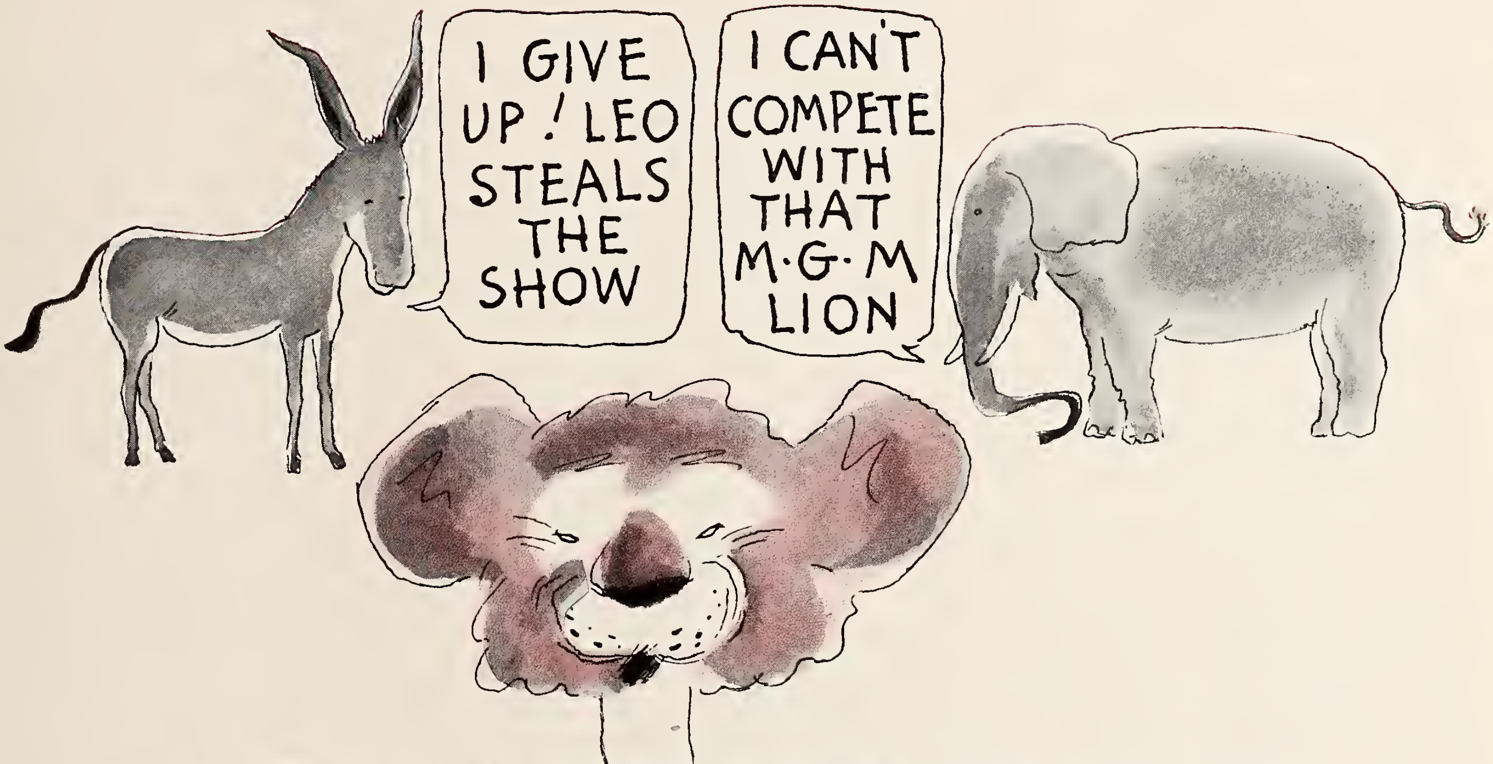
With the exception of the Orpheum, a Mort Singer house, Tri-States now has control of the Sioux City, Iowa, first run situation as well as the second runs, A. H. Blank, head of the circuit, revealed in New York this week. The circuit recently pooled with five subsequent runs to gain control.

A.T.&T. Quiz Attorney Appointed by Commission

The Federal Communications Commission in Washington this week appointed Carl I. Wheat, public utilities counsel for the City of Los Angeles, as associate counsel for the American Telephone & Telegraph investigation. He will be in charge of long lines toll rates and other related rate matters.

Mr. Wheat's appointment presages a complete change in the tactics employed by counsel in the investigation thus far, tactics which have brought unfavorable reaction to the investigation particularly because of the ex parte nature of the public hearings in which officials being questioned were not permitted to offer complete explanations of their answers.

ELECTION FORECAST!


I GIVE UP! LEO STEALS THE SHOW
I CAN'T COMPETE WITH THAT M·G·M LION

LEO ALWAYS WINS!

"Will exact plenty of healthy laughs from patrons."
—FILM DAILY

Steal the Election Show with the laugh film that soon will convulse the nation!

"Benchley enthusiasts will not be satisfied seeing it only once."
—M. P. DAIL

ROBERT BENCHLEY

in **"HOW TO VOTE"**

It's positively the greatest short subject since "Three Little Pigs." Timed for a quick clean-up! Ready for hilarious booking NOW! (*Sure it's one of those grand M-G-M 1936-37 Shorts!*)

AUSTRALIANS SEE HOPE OF SOLVING TRADE PROBLEMS WITH NEW BOARD

New Zealand Expected to Come Under Jurisdiction of Group at Melbourne; Exhibitors Seek Tax Reduction

by CLIFF HOLT
in Melbourne

Formation of the Film Board of Trade, a tribunal designed to settle trade disputes without recourse to political participation, is seen as an encouraging development here. The board has been created as a result of the trade's unsuccessful overtures for arbitrary assistance from the new South Wales Government. It is not the first tribunal of its character in Australia, but a similar board which functioned in Queensland some 15 years ago had only state powers, whereas the decisions of the new tribunal will be effective throughout the commonwealth, and it is possible that New Zealand also will come within its jurisdiction later.

Distributors and exhibitors will have equal representation. Early forecasts suggest that the chairman will be Dan Carroll, well known Australian theatre owner, and that Sir Victor Wilson (President of the Motion Picture Distributors Association), H. C. McIntyre (managing director of Universal), and N. B. Freeman (head of MGM here) will represent distributors; while Charles E. Munro (managing director of Hoyts and General Theatres Corporation), Ken W. Asprey (director of Greater Union Theatres), and William Harrop (for the independents) will represent exhibitors.

▽

An expenditure of $500,000 has been embarked upon by MGM in the construction of its new house in Brisbane. Building is already in progress.

▽

Seek Reduced Taxes

South Australian exhibitors are agitating for a reduction of theatre license fees and amusement taxation, and in view of the fact that the industry more than did its share during the depression years, it is felt that their representations will be sympathetically received now that the state's financial affairs are showing such rapid improvement.

Amusement taxation was a wartime emergency measure in the Commonwealth but it came to remain. However, about five years ago the Federal Government repealed the Amusement Tax Act and in 1934-5 Queensland did the same; and the industry has been hopefully but vainly awaiting for the remaining states to follow suit.

Statistics show that in respect of taxation on admissions, South Australia is worse off than any other state. Elsewhere, the lowest taxable admission is ninepence and in most cases one shilling; in South Australia there is a halfpenny tax on threepence admissions, rising to sevenpence on a 3/6 ticket. License fees in South Australia leave its sister states standing except Queensland, where the absence of the amusement tax accounts for the high rate. In New South Wales, for instance, the theatre licensing law requires a fee of £1 ($5) per annum up to 500 seats, £2 up to 1,000, and £10 in excess of 1,000. But in South Australia licensed theatre proprietors pay £1/10/- on a theatre of 100 seats; £3 from 200 to 400; £7/10/- for 500 to 700; £15 for 800 to 900; and £20 for a capacity of 1,000 or more.

TIBET SUCCUMBS TO LURE OF FILMS

Lhasa, Buddhist sacred city and capital of mysterious Tibet, has succumbed to the lure of motion picture entertainment. H. A. O'Connor, general manager for United Artists in India, has negotiated the first motion picture contract of its kind with an exhibitor in Tibet. Initial subjects to be released will be Douglas Fairbanks in "Around the World in 80 Minutes" and "Samarang." Prints of the pictures and portable projection equipment will be shipped from Bombay to Lhasa on the backs of mules and yaks, the only means of transportation in the otherwise inaccessible territory of central Asia.

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Sound Financing Needed

Overseas liners this week brought with them two interesting personalities—one, a well known visitor, Victor Jory, who will star in Columbia's Australian-produced feature, "Rangle River," the other, Ernest Turnbull, returning from London after clinching a deal by which the newly formed Gaumont-British Dominions Films Distributors Ltd. will release in Australia and New Zealand the products of Gaumont-British, British and Dominions, London Films, Gainsborough, Twickenham and British Lion, and Fox English-produced pictures.

Jory was given a tumultuous reception. He mentioned that since Helen Twelvetrees and Charles Farrell have told Hollywood about their experiences in Australia other American players are eager for a trip. Jean Arthur was one player he mentioned in this connection.

Turnbull pressed the view that American and English units were willing and eager to participate in Australian production, so long as some sound commercial system for production and distribution on an international basis could be evolved. At the same time, he said, Britain was dissatisfied because no provision was made for British films under the New South Wales and Victorian Quota legislation, despite the fact that Australian-made pictures were regarded as British quota subjects under the British Quota Act. A proposal had been submitted to the British Government to debar pictures made in the Dominions as counting as British quota pictures and instead, to place them on a reciprocal basis with tariffs.

SMPE to Hear Late Improvements

The program for the fall convention of the Society of Motion Picture Engineers, planned for Rochester, N. Y., October 12-15, will not concern any outstanding new developments in motion picture engineering, but will be devoted to improvements made on existing equipment. The program is as follows:

October 12—Registration at Sagamore Hotel roof; committee reports; technical papers; informal luncheon; technical papers program; color photography demonstration by Dr. C. E. K. Mees, vice-president in charge of research, Eastman Kodak, at Eastman theatre.

October 13—Technical papers program at Eastman Kodak laboratories' auditorium; invitation luncheon at Kodak Park Works; inspection tour of Kodak Park and Kodak research laboratories.

October 14—Technical papers program at Sagamore Roof; invitation luncheon at Bausch and Lomb Optical Company; inspection tour of Bausch and Lomb plant; semi-annual banquet and dance at the Oak Hill Country Club.

October 15—Technical papers program; society business and adjournment of convention.

In charge of the convention arrangements are the following committees:

Program and Facilities—W. C. Kunzmann, Convention Vice-President; J. I. Crabtree, Editorial Vice-President; G. E. Matthews, Chairman, Papers Committee; H. Griffin, Chairman, Projection Committee; E. R. Geib, Chairman, Membership Committee; W. Whitmore, Chairman, Publicity Committee; G. E. Matthews, Chairman, Papers Committee. Local Arrangements—E. P. Curtis, Chairman; G. A. Blair, A. A. Cook, J. I. Crabtree, K. M. Cunningham, K. C. D. Hickman, L. A. Jones, G. E. Matthews, I. L. Nixon, W. B. Rayton, E. C. Roland, L. M. Townsend. Registration and Information—W. C. Kunzmann, Chairman; E. R. Geib, S. Harris. Transportation—C. M. Tuttle, Chairman; F. E. Altman, E. K. Carver, J. G. Jones, J. C. Kurz, H. B. Tuttle.

Hotel Accommodations—K. M. Cunningham, Chairman; J. G. Capstaff, E. K. Carver, A. A. Cook, O. Sandvik, H. B. Tuttle. Projection—H. Griffin, Chairman; A. A. Cook, W. H. Repp, E. C. Roland, E. F. Tetzlaff, L. M. Townsend. Banquet—I. L. Nixon, Chairman; G. A. Blair, W. Clark, A. A. Cook, R. M. Evans, W. C. Kunzmann, S. E. Sheppard, H. B. Tuttle, J. S. Watson.

Publicity—W. Whitmore, Chairman; F. C. Ellis, E. C. Fritts, J. C. Kurz, G. E. Matthews, E. C. Roland.

Ladies' Reception Committee—Mrs. L. A. Jones, Hostess, assisted by Mrs. A. A. Cook, Mrs. R. M. Evans, Mrs. C. M. Tuttle, Mrs. H. B. Tuttle, Mrs. S. E. Sheppard.

Smith on Magazine Staff

Frederick James Smith, formerly with the Metro-Goldwyn-Mayer publicity department has been named motion picture editor of *Liberty Magazine.*

19 NATIONS ADOPT 16 mm. STANDARDS PROPOSED BY ENGINEERS' SOCIETY

Budapest Convention Action Ends Dispute That Followed Reversing of Sound Track in Germans' Copy of Drawings

Standards proposed by the Society of Motion Picture Engineers of America for 16 mm. film and equipment have been adopted unanimously by the International Standards Association at a meeting in Budapest, according to a cablegram received this week by Dr. Alfred N. Goldsmith, chairman of the sectional committee on motion pictures of the American Standards Association, from S. K. Wolf, executive vice-president of the SMPE, who is representing the American group at the congress.

Countries included in the membership of the International Standards Association are: Austria, Belgium, Czecho-Slovakia, Denmark, Finland, France, Germany, Holland, Hungary, Italy, Japan, Norway, Poland, Rumania, Spain, Sweden, Switzerland and Russia. Representatives of the national standards bodies of these countries, corresponding to the American Standards Association in the United States, attended the congress.

The adoption marks the success of efforts extending over several years by standards associations of all countries of the world to agree on uniform specifications for the narrow width film. Two years ago the SMPE formulated and adopted a number of dimensional standards relating to 16 mm. sound film which were accepted in the United States without dissent and at first seemed scheduled to be adopted by European countries.

When the Deutscher Industrie Normen standards were published they appeared at first to be identical with the American plans, but it was discovered later that in copying the drawings the German engineers apparently had constructed mirror images so that the position of the sound track was reversed.

Submitted to Referendum

Before the error was discovered several European manufacturers had constructed equipment representing large investments along the lines laid down in the German drawings and were reluctant to change.

The International Standards Association was asked to arbitrate and at a meeting in Berlin last year it was decided to submit the question by referendum to the 19 national standardizing bodies comprising the association.

Questionnaires were sent out embodying complete information on both standards and the countries were asked to indicate their preferences.

Adopted by United Kingdom

England and the Dominions of the United Kingdom are not members of the International Standards Association, but the SMPE specifications have been universally adopted in those countries.

The British choice is believed to have influenced the decision of other countries and before the meeting in Budapest this week a majority of the important manufacturing countries had subscribed to the American standards.

Germany and the nations which had been following the Deutscher Industrie Normen plans agreed to withdraw their standards and conform, in future, to the American specifications as the world standard.

The decision reached at the congress, according to Sylvan Harris, secretary of the sectional committee on motion pictures of the American Standards Association, will have an important effect on the future development of the 16 mm. field, not solely because of the adoption of the American standard, but because of the fact that world standards will be uniform.

Warner Brothers Acts To Restrain Bette Davis

Warner Brothers on Wednesday obtained a temporary injunction in London restraining Bette Davis, now in England, from appearing in stage or film productions without their consent, according to Associated Press despatches.

Miss Davis has signed with Toeplitz Productions, Ltd., to appear in "I'll Take the Low Road." Toeplitz will continue with plans to produce.

Clement Chandler Dies

Clement F. Chandler, 56, advertising and publicity man, died last week in Hollywood of coronary thrombosis. In 1913 he left the editorial staff of the Chicago *American* to become assistant to Victor Eubank, publicity director for Essanay in Chicago. Subsequently he was with First National Exhibitors Circuit and more recently with Warner Brothers in Hollywood.

Harry Bryant Dead

Harry E. Bryant, 58, manager for many years of New York stage productions, including "Bertha the Sewing Machine Girl," died last week in New York of pneumonia. During his 35 years on Broadway, he served many producers, including Klaw and Erlanger, A. H. Woods, George C. Tyler and Louis F. Werba. Some of his more recent shows were "Hold Everything," "Tip Toes" and "Girl Crazy."

Casandra Suit Dismissed

Federal Judge Vincent Leibell in the United States district court in New York has granted a motion made by attorneys for RKO-Radio Pictures to dismiss the complaint in a $500,000 suit brought by Claire H. Davis, professionally known as a clairvoyant and mystic. She charged the wrongful use of her name for advertising purposes.

Bright Leaves Pathe

Willis Bright, vice-president of Pathe, has resigned to join Grand National as secretary and treasurer. No successor has been named.

Argentine-Brazil Studios Deal for All-Year Work

by N. BRUSKI
in Buenos Aires

Alfredo P. Muria, director and owner of Productora Argentine, S.I.D.E., has closed an arrangement with the Brazilian Government that will make it possible for him to produce the year 'round, in Brazil and the Argentine, and in both Spanish and Portuguese.

Mr. Muria will work in Genaro Ciavarra's studio at Rio. They are former business associates. Mr. Ciavarra will come to Buenos Aires in September to take charge of Productora Argentine while Muria goes to Germany and the United States to purchase equipment designed to put the plant on a footing with American plants.

Present plans call for eight features for the season, with four to be ready in January.

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The ministers of justice and public relations have named a national cultural committee to function in connection with the Argentine Motion Picture Institute. On the committee are Dr. Matias Sanchez Sorondo, national senator, and the technicolor director of the Argentine Institute, Juan A. Bracamonte.

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Francisco Boo's plans for a new theatre in Buenos Aires are drawn on a magnificent scale. The house, designed to seat 4,400, will have a tearoom and bar, a swimming pool open day and night the year 'round, billiard rooms, bowling alleys, a restaurant on one of the upper terraces with a dance floor, and possibly a garage in the basement.

Cordero, Cavallo and Lautaret will operate the house. This firm already controls the Grand Cine Florida.

The house will have a large stage as well as cooling and heating plants and a room for television. The television will be experimental. A special screen will be used to show audiences acts being put on in the room.

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The Association of Motion Picture Exhibitors has decided to appeal again to the supreme court for abolition of the decree authorizing daylight saving time.

Hart Files Appeal Notice

Counsel for William S. Hart has filed a notice of appeal in the New York supreme court from an order by Justice Philip J. McCook which denied the actor's request for $53,417 as interest on an $85,000 verdict which he obtained against United Artists last April 24th. The suit was for breach of contract.

NO NEED TO

OR MESSAGES..

KNOW THAT

IS THE NEW

CHAMPION ALL

RKO-RADIO PICTURE

QUOTE FIGURES .BY NOW YOU "SWING TIME" BOX-OFFICE OVER THE MAP!

Oh, yes!

"SWING TIME" SETS NEW ALL-TIME HIGH MARK FOR ANY SECOND WEEK AT RADIO CITY MUSIC HALL! ..SECOND WEEK BEATS ITS OWN SENSATIONAL FIRST WEEK! .. THIRD WEEK BEGINS TODAY.

FOREIGN FILMS IN CHINA SHOW BEST SIX MONTHS IN LAST THREE YEARS

Censors Forbid Clearance of Print of Barred Film Unless Shipment Is Made Through Post Office to America

Only One Picture Barred Completely of 168 Submitted by Eight American Distributors to Nanking Board of Review

by J. P. KOEHLER
in Shanghai

Foreign motion pictures in China have experienced one of the best six months in at least three years, even though there has been a slackening of receipts in the past four to six weeks. This decline is due partly to the hot weather, now running well above 90° F. and also the humidity for which Shanghai is famous (or infamous, as you like); and to the fact that Shanghai's summer exodus to Tsingtao, Cheefoo, Wei-hai-wei, Japan and other resort centers has taken out of the city thousands of the best of the cinema patronage.

Several hot weather releases have drawn well. "Mr. Deeds Goes to Town" (Columbia) had a very successful run at the 1,500-seat air-conditioned Nanking theatre in Shanghai. "Klondike Annie" (Paramount), after considerable apprehension as to its passing both the Chinese and foreign censors, did well above average business at the Grand (2,000 seats), and "The Princess Comes Across" (Paramount) was being released at the Grand theatre as this was being written. Warner-First National again was to crash the hot weather with its big gangster picture, "Bullets or Ballots," following at the Grand. Last year Warner broke hot weather records with "G-Men" at the same theatre and re-established confidence in hot weather releases in air-conditioned houses. MGM expects to release "San Francisco" and "Fury" during the summer.

The closing of the Nanking theatre in Shanghai for re-conditioning undoubtedly will have a strong bearing on the box-offices of the other four first run cinemas. A complete overhauling and redecoration is to be done. Always a popular cinema here, it should emerge in its new dress to a very successful season with M-G-M holding the favorite dates as before.

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168 Features Submitted

In the last six months 168 new features by the eight major American distributors have been submitted to the Chinese censors at Nanking. In this lot, only one picture has been completely banned—"East of Java" (Universal)—after several reviews in April finally was ousted and Universal was ordered to ship the picture back to the United States.

Herein lies a new issue. A Censor Committee Regulation requires re-export out of China of all banned films, but does not state where such shipment shall be made to. It was desirable that "East of Java" be shipped to some nearby port—not in China—but the censors forbade clearance of the print unless shipment was made through the Chinese Post Office to the United States.

Confiscation of banned prints has been the subject of several conferences and the matter is now in the hands of the consular agents. It is not believed that, under extraterritorial law, prints can be confiscated, such prints being the sole property of a foreign concern and protected by extraterritoriality.

ROGUES GALLERY OF SOUND PICTURES

Department of Justice agents in Washington are experimenting with a new method of fighting criminals, this time with a rogues' gallery of sound motion pictures. J. Edgar Hoover, head of the so-called G-Men, admitted that his department was studying the practicability of making sound pictures of federal prisoners to facilitate future identification.

The study was first suggested by Colonel H. Norman Schwarzkopf, former head of the New Jersey State police, Mr. Hoover said, and the federal bureau has become "very interested" in the possibility of identifying criminals in the future through a study of their movements and mannerisms.

Prefer Conciliatory Action

Distributors in general are reluctant to use their extraterritorial privileges, experience bearing out that conciliatory action is always the best way to handle affairs involving comparatively minor financial transactions. And it is a well-established fact that the American authorities hesitate to interfere in any situation that even remotely bears on Chinese internal policies.

Some 20 features were deleted in part, with scenes or phrases objectionable to the Chinese censors taken out. About six features had their Chinese titles changed by the censors. These native language titles are given to a film after consultation between the first release exhibitor and the distributor, and are selected so as to give the film the best possible advertising value as a literal or even a fair translation of the foreign title conveys nothing to the Chinese cinema goer. Considerable controversy results at times over the arbitrary changing of such titles by the censors, but, beyond a local irritation and protest at the censors assuming what is termed interference in sales, nothing serious has occurred; provided time permits, the selection of a new Chinese title can be made by the submitter of the film. Usually time does not permit, therefore the rub.

Short subjects dealing with gambling have been closely scrutinized. Shanghai and Tientsin are strong centers of "Hai Alai," on a pari-mutuel system, and a film "Hai Alai" (Fox) on this game was banned by the Chinese censors as conducive to gambling.

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Censor fees paid to the Chinese Censor Committee in Nanking for the first six months of 1936 amounted to approximately C.$28,000. That this would have been augmented by at least C.$3,000 more, had the fees for re-censorship of expired licenses not been reduced, is certain.

This matter of re-censorship of licenses after the three-year term has expired is now the subject of a petition for reduction. The present charge is now double the original charge. (The original charge is C.$20.00 per 500 meters.) Only the strongest films can stand the re-censoring fee—the "life" of most programs being less than 3 years in China.

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That Chinese production will take a leap in the coming season is a foregone conclusion, in the light of activities now centering at several native studios.

The Star Motion Picture Company, with studios at Shanghai, has just contracted for a very large increase in studio and stage area, equipment and buildings. It is rumored that a heavy governmental subsidy aided this studio in its program of expansion, but confirmation is lacking, and actual denial has been made by responsible heads of *Star*. Nevertheless, Chinese productions are pushing forward. There is no question but that Canton's 40 per cent foreign quota was proposed by native production sources, and that the desire to fill the extra play time, now scarcely covered by Chinese films, is the cause of the sudden rush to expand. What the result will be in Central China remains to be seen. The threatened Canton rebellion seems to have petered out by the usual monetary agreement to satisfy the Southwestern government's need of funds. Foreign film business in Canton has suffered heavily in the past year.

Chinese Maritime Customs duties for the first six months of 1936, paid for films imported by the eight major American distributors, are estimated at least C. $125,000.

Revenue accruing to the Chinese Post-Office and railways from film transportation of the same films must certainly reach close to C. $40,000 for the half year.

Certainly, between customs duties, censor fees, transportation charges, the Chinese government derives a neat revenue from these eight distributors alone, but these eight do 95 per cent of the foreign film business in China proper.

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Speaking of censorship and kindred problems, what the Chinese want is what every nation seems to want right now with exception of the common sense British and Yankees, and that is, to portray native life as officialdom would like it to be.

Forget about the beggar villages, the coolies sweating under loads, the dirt, the filth, the utmost low-level of poverty stricken millions, the real banditry, the political grafters common to all nations, the gangsters, prostitution, rickshas (Shanghai alone having 30,000 ricksha pullers under license), and the thousand and one ills that are common knowledge to every tourist; and portray only the ideal in prospect and in formation, the new athletic stadiums, the mass educational efforts, the new architecture, the new road-building and bridge building and communications, the new airways, and so on. Hide the rest behind the official blinkers of censorship. Add to that Kwangtung's latest gesture against foreign films—the 40 per cent foreign ouota!! And the answer is what?

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Maestro Alfred Salmaggi, impressario of opera for the masses, has been pegging away doggedly for nearly 30 years trying to make opera the same in this country that it is in his native Italy. Acquiring 34 diplomas, 14 decorations and nine children—the diplomas and decorations were awarded for his musical propensities—Maestro Salmaggi saw one after another of his mass operatic ventures crash resoundingly on the rocks of financial difficulties. But his buoyant faith in popular opera has never wavered, and so Salmaggi's opera at New York's musty old Hippodrome now is a fixture in the city's life.

Great Broadway motion picture impressarios were startled two years ago, or thereabouts, when the Maestro's first night of popular opera at the Hippodrome saw New York's traffic in that part of Sixth Avenue disrupted for hours. It was a riotous send-off. Platoons of policemen were unable to cope with the crowds—thousands of them. Nearby exhibitors of motion pictures became frightened over the threatening competition. What they did not know was that a little Italian printer in the East Side's Ghetto had been entrusted with the job of printing 10,000 passes and spreading them over several weeks, a few hundreds each week. Not knowing English very well, the printer turned out the whole 10,000 passes all dated for the opening night! Which explained the sudden flowering of a love for opera when 10,000 devotees, all clutching free passes, converged on the Hippodrome for their rights and for 10,000 seats, where the Hippodrome bulges with a mere 3,681.

Mass psychology worked, without any aid from Maestro Salmaggi, and today the Hippodrome stands a success, after two years.

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Flash warning to Joe Breen:

A more feminine type of woman is to be idealized by the Lingerie and Allied Trades Guild, which visualizes a lady with lots of mystery and lace.

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George Barnett, president of Modern Film Sales, in New York, returned the other day from a trip around the world. He brought back from Calcutta, for our amusement, a copy of the following advertisement in the Calcutta trade paper called "Dipali":

NEW TONFILM PRODUCTIONS
Offer
A WINDOW-BREAKING HIT
SHAMS-O-QAMAR
or
BEHRAM-KI-BETI
With a Host of Talented Artists.
A *GREATEST* PICTURE WITH *GREATEST*
Love, Sacrifice, Thrills
Stunts, Romance, Pathos
and what not?
ALL BEYOND BELIEF

▽

Then there's the story of the Scotchman who upon leaving the neighborhood movie house demanded the return of the amusement tax because he had not been amused.

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According to Cecil B. DeMille, "Any producer who can turn out ten GOOD pictures a year is a genius."

As a matter of fact, he's ten geniuses.

Mr. Fernand Louis Baehler, Jr., young aspiring reporter on Motion Picture Herald's staff, is highly flattered on the receipt from the publishers of Wall Street Journal, of an engraved "invitation" to become a subscriber to that daily financial newspaper—at special low summer rates.

"Your name was selected among others after a careful investigation of records relating to security holdings and indications of interest in financial news," the Wall Street publishers wrote him.

Mr. Baehler was startled to hear of the possible existence of some hidden or sudden wealth and immediately took an accounting of his holdings, which verified in his own mind the already well established fact that his total wealth, net, was: (1) $28.06 *in a Christmas Club savings account;* (2) *a three-day equity in a Quigley Publications weekly salary check;* (3) $2.85 *outstanding on loan to a Broadway press agent employed by a* $100,000,000 *distributor, and* (4) *an odd assortment of buttons, safety pins and matchbox covers.*

Mr. Baehler is presently writing the Wall Street Journal of his appreciation for the compliment of their "invitation" to subscribe, "discriminately" made as they said it was. However, he is keeping their four cents postage prepaid return envelope as a souvenir.

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An alarm clock began ringing wildly in the midst of an afternoon matinee of a large downtown first run in Kansas City the other day. A party of fraternity brothers got up with the bell to walk out, but near the exit they were intercepted by the manager who growled for an explanation of their interference with the performance. He was flabbergasted when they told him they had brought the clock along because they had a date at five.

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And the Vista theatre in Kansas City had this dual feature mixture emblazoned in its lights:

NEXT TIME WE LOVE
MUSS 'EM UP

▽

Probably the most ingenuous method employed by American sales managers in Spain to escape the danger zone for safer precincts was the ruse used by J. H. Seidelman of Columbia. Mr. Seidelman was in Spain, in the hinterland, en route to Barcelona at the beginning of the hostilities, when, some 20 miles inland, the military forces commandeered the locomotive of the train in which he was riding. They left the passengers to forge for themselves. After sleeping in the coaches for two days, busses arrived from the Red Government to pick up some athletes who were heading for the Workers' Olympics in Barcelona. Only athletes were permitted to board the busses, all other passengers being forced to remain abandoned with the train. But not Mr. Seidelman. Showing a silver "loving cup" which he had been carrying to present to Columbia's Barcelona office for establishing a film sales record in Spain, the foreign manager passed himself off as a first-class athlete, offering the trophy as proof of his prowess. Arriving in Barcelona, Mr. Seidelman was guarded as carefully as the athletic heroes. Then one dark night he stole away to the piers and to the French steamship Djenne, which sailed for safety the following day.

Whitney Bolton on Broadway is repeating Will Gordon's story of the great ventriloquist who was tops in his profession, a big vaudeville star from coast to coast. When vaudeville fell apart and vaudevillians began to eat themselves to stay alive, the superb ventriloquist was only momentarily stunned. For some years he had been interested in spiritualism and knew all the phoney tricks of the mediums. So he decided to become a spiritualist—but a good one.

He used the high art of his ventriloquism to help him along and in a few months he was making a fortune. Grieving relatives besieged him and his seances were always played to a full house. His great trick was to make voices of the dead come from the floor, from the ceiling, from behind the shoulders of the sorrowing ones at the seances.

One day after a seance a woman approached him in a great dither.

"Maestro " she stormed. "I have been to all the great mediums in Europe and America, but not one has brought me the living voice of my husband as clearly and truly as you. You are the greatest medium in the world and I find it difficult to say how deeply grateful I am. However, I must ask one more favor: On leaving your seance, may I hear my husband's voice follow me down the hall?"

The ham actor in the ex-vaudevillian began to boil up. His chest swelled, his nostrils flared, he took a stance and lapped up her words. It was like rain to a desert flower. Finally the ham came right out in the open:

"Madam," he said pompously, "would you like to hear your husband's voice while I drink a glass of water?"

▽

Dan Halpin left Universal's home office some few years ago to join Sonotone, the hard-of-hearing device. Now he's selling electric shavers to passenger air lines. They're putting them in planes as standard equipment, starting with American airlines. Finishing his trip, the plane passenger need only pull down the electric shaver hanging aside of him on the wall, and, while remaining in his seat, clean his face of the bristly growth of whiskers.

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"There is one group in the film industry that is anxious and waiting for color—the art directors and set designers," chirps Lloyd Corrigan, writer and director in Hollywood. Jock Whitney's heavy financial interest in Technicolor and in Technicolor stock must be purely altruistic.

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When the newsreels film the coronation of King Edward of England, next spring, they will pay much attention with their cameras to the crown which the King will be wearing. England's royal family crown is at this moment being remodeled to fit the new royal head as neatly and handsomely as his derby hats. Jewelers now busy revamping the crown are using the same head-shape model on which his jaunty derbies were built for him when he was the debonair Prince of Wales. Had the royal milliners forgotten the remodeling, King Edward's crown would resemble too closely the pin-point derby hat that almost sits atop the noble dome of our own Oliver (Hal Roach comedian) Hardy.

REOPENED BARCELONA THEATRES SHARE RECEIPTS WITH SURVIVORS

Distributor Committee Meets With Group From Exhibitors to Perfect Plan for Assuring Steady Supply of Product

Value of Maintaining Cinema Standards as Evidence of Governmental Stability Is the Basis of New Representations

BULLETIN

Henri Brut, Pathe News cameraman who has been covering the civil war in Spain, was made a prisoner by the insurgents at Burgos on Wednesday. His film and camera were confiscated. Fernando Palaccio of Fox Movietone News was shot and seriously wounded earlier this week. John Dored of the Paramount News staff is still held captive.

by HARRY CHAPIN PLUMMER
in Barcelona

With the reopening of the cinemas here on August 9th, and with the formation of a distributors' committee to meet with a committee from the Aindicato Unico de Espectaculos Publicos to fix the basis upon which the city's 117 theatres will obtain their supply of product, Barcelona and the Region of Cataluna may be said to have fared relatively well in view of the tragic events which have occurred since July 19th.

When the fate that befell the large assembling plants of General Motors Peninsular and Ford Motor Iberica is compared with the "benevolent syndicalism" with which the picture importers and distributors have had to contend, they may be said to have come out, thus far, at least, with reasonably good fortune. The film houses are intact; their film stocks have been undisturbed; their personnel has not been changed, despite the confusion that has reigned through the last three weeks.

The motor plants were taken over at the outset of the revolt by revolutionary committees of the Confederación Nacional de Trabajo and the Federación Anarquista Iberica, their working forces dislodged and their executives ousted and supplanted by supervising committees, who immediately put their own operatives to work turning out armored motortrucks for military purposes, based upon trim G. M. and Ford current models, while the bank account of each was commandeered in a manner much more drastic than that of the "incautación" of the film distributors' deposits. The results of the "co-operative" management of the motor-plants may only be judged, for the moment, by the visible results of manufacture, or assembly. The armored trucks turned out resemble nothing so much as the type of "trick" automotive vehicle thrown together to provide a few extra laughs for a slapstick comedy film in Hollywood.

American Property Respected

It became clear when the several constituent elements of the film industry got together for the first time after the civil outbreak in an assembly called in the Gran Teatro del Liceo, Barcelona's grand opera theatre, by the newly organized Consejeria de Espectáculos Públicos, that foreign distributor property rights would not be too hastily sacrificed.

In principle, at least, the results of the assembly clearly proved that film stocks held by the Spanish affiliate companies of the American houses, which really formed the basis for the claim to protection as foreign property, would be respected as such. All present at the meeting had to take into consideration the literally cataclysmic nature of the change which the Government and the various Syndicalist groups headed by the C.N.T. and the F.A.I. proposed to put into effect. The first of these was the virtual socialization of the theatres and the taking over of these by the Sindicato Unico de Espectáculos Públicos, consisting of the operators, electricians, mechanics, ushers, doormen and other attendants and the cleaners of the 117 or more cinemas in Barcelona alone, which, of course, are, or were, Spanish corporate or individual entities, like the Spanish distributor houses representative of the American principals.

AMERICAN CONSUL'S WORK APPROVED

Plaudits accorded American Consul Lynn W. Franklin by American motion picture interests for his splendid safeguarding of their interests in the Region of Cataluna during the Spanish crisis have been echoed by the State Department at Washington in a cable of approval received shortly after his arrival, with his family, at Marseilles. By a coincidence complicating no little his personal and official problems during the period of greatest stress, Mrs. Franklyn gave birth to their fourth child immediately following the family's removal from Barcelona.

Signs posted on all buildings housing American film stocks at Consul Franklin's direction were honored by all parties to the conflict. The first of these, placed on the Metro-Goldwyn-Mayer Iberica premises, read: "American interests are represented in this establishment by a stock of films, the property of the Culver Export Corporation, New York City, and must be respected as such." Others in like tenor were posted subsequently.

When the proposition was finally advanced that the city's cinemas re-open at prices not inconsiderably below the scale prevailing before the Fascist revolt, and that one half of the proceeds of the opening session be donated to the survivors and families of the victims of the fatal events of July 19 and the succeeding weeks, it became manifest that a way had been found, technically, at least, to circumvent the question of the ownership of foreign film stocks, by the "invitation" to the distributing and other proprietary factors to "volunteer" their donation. There was not the slightest hesitancy expressed as to the propriety of meeting this appeal to donate.

The questions of change of control, of reduction of admission prices, of the re-enforcement of the programs of the chief first-run theatres, such as the Capitol, Coliseum, Femina, Urquinaona and Astoria with vaudeville and jazz-band offerings, in every legal sense, are purely local, since they concern corporate and individual entities of purely Spanish nationality, whatever may be the ultimate effect of these radical departures upon the financial and commercial position of the American and foreign distributor representation here.

How the changed condition is to alter the contract terms and prices hitherto effective between distributor and exhibitor remains to be seen. The primary impression registered, however, is that the stand taken by the remaining executives of the distributor units here representing American principals and recognized by the Consular representation of the United States in Barcelona, that the film stocks held, but not owned by them, are American property, is being respected and is to be respected in principle.

Executives State Position

Executives of the film companies have not failed to take advantage of their opportunity to make clear to the Syndicalist groups just what the American film operation in Spain represents in both economic and a social significance. The Syndicalists have been told that there are 400 cinema theatres functioning within the confines of the Republic and, with an average capitalization of not less than 100,000 pesetas, the investment totals approximately 40,000,000 pesetas. There are employed within this branch of the industry, not counting the distribution, production, laboratory and dubbing plants, American, Spanish and foreign, about 40,000 individuals, the vast majority Spanish nationals.

In Market for Product

Now that the Syndicates have taken over and are operating the cinemas of the country, they will be in the market for films from the American stocks, the owners of which are 5,000 kilometers from this country and who must be paid or must be provided with substantial guarantees that they will be paid. These guarantees must be absolute. They may take the form of deposit lodged with the Consulate General of the United States or with foreign banks accorded full right by the national or regional government to accept, hold and eventually release to the creditor corporations such deposits. Failing this, the lack of films of quality sufficient to hold the attention and interest of the people will react seriously, gravely, upon the political objectives of the Syndicates and all interested in reestablishing an economic and social order in Spain. It will be nothing short of a confession of weakness, of failure.

Should there come about the confiscation of the existing film stocks, the leaders have been frankly advised—and fortunately no one now seriously regards this as an eventually—the present stores will soon be exhausted and there will be no replenishment. Therefore, it has been impressed upon the Syndicalists, they must be prepared to compensate the owners of the films they seek to lease.

"We not only are ready, we want to co-operate with you," was the word sent to the embryo impresarios. "It is to our mutual advantage that you have our co-operation. But the owners of our films must be paid! Anything less than adequate payment, in effect, will be confiscation. Confiscation simply means 'killing the goose that laid the golden egg.' It will not take long for the film stocks to be drained."

THE HOLLYWOOD SCENE

Production Up

Wheeling into September, Hollywood's new production schedules took a noticeable upswing as eighteen pictures went into work. During the same period nine finished.

Four pictures started at Paramount. "Maid of Salem" is undoubtedly the most important. Under Frank Lloyd's direction, it will feature Claudette Colbert and Fred MacMurray with Edward Ellis, Bonita Granville, Gale Sondergaard, Louise Dresser, Bennie Bartlett, E. E. Clive and Mary Treen. The cast for "Right in Your Lap" includes Marsha Hunt, John Howard, Eugene Pallette, Marylin Knowlden, Robert Greig, Jackie Moran, Jan Duggan and Irene Franklin. Glenn Tryon is directing. In "Rose Bowl" Eleanor Whitney, Tom Brown, Larry Crabbe, William Frawley, Bennie Baker, Terry Ray, Nydia Westman and Priscilla Lawson will be seen. Charles Barton is directing. Shirley Ross and Robert Cummings are featured in "Hideaway Girl," supported by Martha Raye, Monroe Owsley, Louis DaPron and Elizabeth Russell. George Archainbaud is directing.

Warners also started four pictures. "The Black Legion" currently has Humphrey Bogard, Dick Foran, Ann Sheridan and Erin O'Brien-Moore for its principals. Archie Mayo is directing. "Once A Doctor," which William Clemons directs, features Donald Woods, Jean Muir, Gordon Oliver, Henry Kolker and Cy Kendall. The cast for "Melody For Two" is headed by James Melton and Patricia Ellis and includes Marie Wilson, Charles Foy, Craig Reynolds and Winifred Shaw. Louis King is directing. The fourth picture, "No Hard Feelings," will present Glenda Farrell, Barton MacLane, Winifred Shaw and Jane Wyman. Frank McDonald is directing this production.

Three pictures were started by Twentieth Century-Fox, all in the potentially important class. The standout is "Lloyds of London." The cast includes Freddie Bartholomew, Sir Guy Standing, C. Aubrey Smith, Tyrone Power, Jr., Virginia Fields, Wilfred Lawson, Una O'Connor, Montagu Love, J. M. Kerrigan, Gavin Moore, Douglas Scott, Miles Mander and Lumsden Hare. If Loretta Young's health improves she will play the feminine lead. Otherwise another player will be named. Henry King is directing. In "The White Hunter," Warner Baxter is teamed with Simone Simon supported by Gail Patrick, Alison Skipworth, Wilfrid Lawson, George Hassell and Lionel Pape. Irving Cummings is directing this picture. In "Glory" Jane Darwell, Delma Byron, Pert Kelton, Allan Lane, Sarah Haden, Margaret Hamilton, James Burke, Russell Hopton, William Benedict, Eddie Acuff, John Carridine and Lois Wilson will be seen. Frank Strayer is directing.

Republic started two pictures. Henry Wilcoxon, Betty Furness and Sidney Blackmer head the cast of "The President's Mystery," which Phil Rosen is directing. "Ghost Town Gold" will present Robert Livingston, Ray Corrigan, Kay Hughes and Max Terhune in the leading roles. Joseph Kane is directing.

Columbia put "Legion of Terror" in the work. Bruce Cabot and Marguerite Churchill are featured with Crawford Weaver, Ward Bond and Charles Wilson. C. C. Coleman is directing.

"The White Dragon" started at MGM. The cast lists Edmund Lowe, Elissa Landi, Zasu Pitts, E. E. Clive, Ted Healy, Edmund Gwenn, Rafaela Ottiano, Raymond Hatton, Gustave Von Seyffertitz and Herbert Rawlinson. George B. Seitz is directing.

At Universal "The Case of the Constant God" started. Under direction of Lewis R. Foster, cast members include Water Coy, Polly Rowles, Henry Hunter, C. Henry Gordon, Halliwell Hobbes, Samuel Hinds, Nan Grey and Virginia Brissac.

"Navy Spy" was started by Grand National. The cast includes Conrad Nagel, Judith Allen, Jack Doyle, Elinor Hunt and Don Barclary. Crane Wilbur is directing.

Last of the starting group, "General Delivery," credited to Radio, currently lists Lee Tracy, Gloria Stuart and Judith Blake as the leading players. Edward Killy is directing.

Three pictures came off the line at Radio. Included in the trio is "Portrait of a Rebel," starring Katherine Hepburn with Herbert Marshall and listing Elizabeth Allen, Doris Dudley, Donald Crisp, Eily Malyon and Margaret Seddon among the many in support. Mark Sandrich directed. "One Man Came Back" will present Ann Dvorak, Preston Foster, John Beal, Ray Mayer, J. Carroll Naish and Landers Stevens. Christy Cabanne directed. Names in "Without Orders," which Louis Friedlander directed, include Sally Eilers, Robert Armstrong, Vinton Haworth, Frances Sage and Jack Mulhall.

MGM checked in with two pictures. "Libeled Lady" lists Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly, Charles Grapewin, Lauri Beatty, Cora Witherspoon, Charles Trowbridge and E. E. Clive. Jack Conway directed. "General Spanky," Hal Roach production, also finished. It will present Spanky McFarland, Phillips Holmes, Rosina Lawrence, Ralph Morgan, Buckwheat Thomas, Alfalfa Switzer, Louise Beavers, Hobart Bosworth, Irving Pichel, James Burtis, Robert Middlemass, William Bailey, Henry Herbert and Jess Graves. Fred Newmeyer directed.

Paramount completed "Hopalong Cassidy Returns," a Harry Sherman production.

The cast includes William Boyd, Evelyn Brent, George Hayes, William Janney, Jr., Irving Bacon, Gail Sheridan and John Beck. Nate Watt directed.

"Pennies from Heaven," an Emanuel Cohen production for Columbia, moved to the cutting room. Bing Crosby is starred with Madge Evans, Edith Fellows, Donald Meek, John Gallaudet, Tom Dugan, Charles Wilson, Harry Tyler, William Stack and Tom Ricketts. Norman McLeod directed.

At Twentieth Century-Fox "15 Maiden Lane" was completed. Directed by Alan Dwan, it features Claire Trevor, Cesar Romero, Lloyd Nolan, Lester Matthews, Robert McWade, Douglas Fowley and Ralf Harolde.

Warners finished "Three Men on a Horse." The cast lists Frank McHugh, Joan Blondell, Carol Hughes, Sam Levine, Allen Jenkins, Guy Kibbee and Edgar Kennedy. Mervyn LeRoy directed.

Lasky on England

To seasoned, successful Jesse L. Lasky, back from London, Hollywood has given an ear lately dulled by repetitious utterances of other homecomers from the other side, and into that ear the veteran producer has poured observations neither dull, repetitious nor quickly forgotten. Waving no flags nor crying wolf, Mr. Lasky has said:

"British producers, inspired by Alexander Korda's success in the international field, have sensed the value of world wide distribution. Particularly, they have an eye on the American market.

"Theatre business in England is booming. Houses are packed and new theatres are starting and opening regularly. The enthusiasm of the public is spirited. When a preview or trade showing is held the autograph and celebrity seekers are out in droves, just as we have them here. This has had a tremendous effect on production and the picture makers have sensed it.

"I've an idea of what they are going to do. They're aware that all the top international personalities who should give them entre into the world market are in America and they're out to beg, borrow or steal them. England's top actors, Arliss, Laughton and Donat, have been developed by Hollywood and, with British studios teeming with American talent, their producers see no reason why they cannot develop them in their own domains, exclusive of Canada, in such a way that it will open the doors to their pictures on this continent.

"While Hollywood excels in directorial tempo, story construction and film editing, and the British producers admit it, they are out to correct their shortcomings. To assure this, they hope for an agreeable exchange of talent. They are willing to make any sort of concessions that are fair and equitable to secure it. I would like to see such an arrangement effected. It would be highly desirable. But if the British can't make it, they're going to raid. In fact the raiding is on right now."

GODFREY STUNS SALT LAKE CITY!

First 3 days' business beats "Magnificent Obsession" by $1,276!

GODFREY AMAZES HOLLYWOOD!

Preview and first 3 days' business at Pantages Theatre equals full week's gross of "Magnificent Obsession"!

GODFREY STORMS SAN DIEGO!

First 4 days' business tops "Show Boat" by $1,246!

GODFREY SOCKS SEATTLE!

Beats "Magnificent Obsession" by $871 on first 2 days' business!

GODFREY TAKES TOLEDO!

Tops "Show Boat" by $136 first day!

GODFREY BOMBARDS OKLAHOMA CITY!

Outgrosses "Magnificent Obsession" by $1,030 more the first 3 days!

The NEW
Universal's

MY MAN

GODFREY SMASHES LOS ANGELES!

First 4 days' business at RKO Hillstreet tops "Show Boat" gross for week!

GODFREY ASSAULTS AKRON!

Opening business beats "Magnificent Obsession" and grosses 60% more than "Show Boat"!

GODFREY WALLOPS INDIANAPOLIS!

Beats the terrific business done by both "Magnificent Obsession" and "Show Boat"!

GODFREY SMACKS ST. LOUIS!

Beats "Show Boat" business and in a much smaller theatre!

GODFREY PETRIFIES PITTSBURGH!

Outstrips "Show Boat" in first 6 days, and at a smaller house!

GODFREYS STARTLES MIAMI!

"Sensational out of season business," wires Sidney Meyer, Lincoln Theatre!

GODFREY

Reorganization Plan for RKO Off to October

Efforts to agree on the treatment which the $9,100,000 Rockefeller Center claim against RKO will receive under a plan of reorganization for the latter company cannot be resumed until after October 1, according to present indications. The delay in the work on this largest of the unsecured claims against RKO is not expected to halt current progress on the formulation of a reorganization plan, however.

At present, reorganization factors are at work on a determination of the status of RKO's contingent liabilities in connection with the obligations of subsidiaries which have been guaranteed by the parent company. This phase of the development of a reorganization plan may occupy the better part of September after which, it is believed, it will be possible to resume work on the Rockefeller claim.

No attempt to settle the claim by compromise is in view at this time. The Irving Trust Company, as RKO trustee, has filed its objections to the claim with Federal Judge William Bondy and a decision on the amount in which the claim should be allowed is expected soon after his return from a European vacation about October 1. Regardless of what that decision may be, it is believed certain that an appeal will be taken by either Rockefeller Center or RKO to the United States Circuit court of Appeals and then, perhaps, to the Supreme court.

The current discussions involve only an effort to agree on the number of new RKO securities which would be paid to Rockefeller Center under a plan of reorganization for each $1,000 of the amount in which the claim might be allowed ultimately. If an agreement is reached, a reorganization plan could be completed and presented to other creditors and the court without awaiting the outcome of the lengthy court contests over the allowance of the claim.

A hearing scheduled for last week on a petition for leave to retire the $850,000 of RKO secured gold notes outstanding was postponed and tentatively set for October 7th. The hearing is contingent upon Judge Bondy's return from Europe.

Museum Head Returns With Rare Films

John E. Abbott, director of the Museum of Modern Art Film Library, and Iris Barry, Curator, have just returned from three months of intensive search and negotiations in Europe for memorable films. They centered their efforts in London, Paris, Berlin, Moscow, Leningrad and Stockholm and have acquired 100 miles of rare films, about 500 reels, which will be added to the archives of the Film Library and made available to students throughout the United States.

"Wherever we went in Europe," said Mr. Abbott, "we met with enthusiastic cooperation from both the government and the film industries in the several countries we visited. We were delighted to discover the growing interest abroad in the preservation of outstanding films of the past."

Television Pictures Plans 20 Releases

Television Pictures, formed recently by Edward Halperin and Maurice Conn, will produce 20 features next season, according to Mr. Halperin. The list will include eight specials, four starring Pinky Tomlin, four with Frankie Darro and four with Kermit Maynard. The first picture, "Merrily We Go to Jail," which will have in its cast 15 old-time comedians, will go into production on Sept. 26th.

Unions Continuing Protests on Use of New Large Reel

Trouble continues in Chicago and Boston because of antagonism on the part of operators' unions toward the new 2,000 foot reels, adopted on recommendation of the Academy of Motion Picture Arts and Sciences on September 1st as general practice for the industry.

Distributors in Chicago are wiring to New York for leaders on new product because projectionists are cutting the big reels to conform with the union rule prohibiting the running of reels over 1,000 feet in length. It is understood that the union rule is effective nationally and is causing much trouble which will increase in volume as the new product is released.

Labeling the new standard reel as a definite fire hazard Local 182, IATSE operators' affiliate in Boston, has passed a resolution asking for a ruling on the safety of the reel by the Massachusetts Department of Public Safety, headed by Paul G. Kirk. Copies of the resolution, which was passed unanimously, were forwarded to the International office of the Projectionists Union and to the office of the Commissioner o Public Safety.

James F. Burke, secretary and business representative of the local stated that reports that the International union had accepted the new reel were not true and not in keeping with a statement which appeared in a general bulletin issued by the organization on Dec. 18, 1935. According to Mr. Burke the bulletin said, in part:

"Falsified reports are being circulated throughout this country and Canada to the effect that the International Alliance interposes no objection to the common use of 'Double Reels.' Nothing is further from the truth, as the stand taken by the General Office in this matter is one of absolute and emphatic disapproval."

Initial Program Titles Announced by New Company

Titles of eight pictures planned as the initial program of Producers National Distributors were announced this week, with the first release set for November 15 with "Track of the Wolf," based on a Louis Joseph Vance story.

Following are the titles: "For the Love of Mike," "Spider and the Fly," "Not Tonight, Josephine," "A Few Wild Oats," "Track of the Wolf," "The 13th Door," "Sins We Do" and "Rendezvous with Death."

National Theatres' 4-Day Convention Concluded on Coast

The four day Los Angeles convention of divisional and district heads and bookers of National Theatres units from San Francisco, Portland, Seattle, Salt Lake City and Los Angeles, was concluded last week with an attendance that surpassed all previous meetings of the circuit executives.

Discussions pivoted about plans for playing important pictures on extended time in addition to campaigns to be given individual productions. Increases in admissions where unusual pictures warrant them also was a topic on the program.

Home office executives who attended the session from New York included Spyros Skouras, William T. Powers, Edward Zabel, George Balsdon, Milton Hossfeld, Howard Malcolm and Aubrey Schenck.

Distributing executives attending included Ned E. Depinet and Jules Levy, RKO; Al Lichtman, MGM; Gradwell Sears and S. Charles Einfeld, Warner-First National; Abe Montague, Columbia; Charles Reagan, Paramount; Herman Wobber, Twentieth Century-Fox; James R. Grainger, Universal; Floyd St. John, Republic.

Among the circuits' theatre heads at the session were Will Steege of Salt Lake City; Frank L. Newman, Sr., Seattle; John Hamrick, Portland; Arch Bowles, San Francisco; Charles Skouras and Al Hanson of Fox West Coast.

Product Released By New Universal

The new Universal Pictures Company, having completed rejuvenation of its studio personnel, released its first production "My Man Godfrey," for showing throughout the country this week. The company has been reorganized from the top down under the leadership of R. H. Cochrane, president; J. Cheever Cowdin, chairman of the board and Charles R. Rogers, executive vice-president in charge of production at Universal City.

The company will offer 42 features during the season. Besides "My Man Godfrey," these will include "Madame Curie," the life story of the discoverer of radium; several elaborate musicals including a Jerome Kern—Earl Derr Biggers vehicle entitled "Melody Lady"; "Hippodrome," the story of the New York show palace; and "Top of the Town," with several well known musical comedy, radio and picture personalities.

Among new officials in the studios are John Harkrider as art director and Charles Previn as musical director. The story department, east and west, has been reorganized under the supervision of Charles Beahan and talent scouts include Rufus LeMaire, Harry Evans and Dean Markham.

Mr. Cochrane left New York this week for Universal City on the first of a series of trips which he intends to make in order to spend a certain amount of time in the studio with Mr. Rogers and William Koenig, general studio manager.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Daniel Boone

(Radio - Hirliman)

Historical Romance Drama

Blending historical fact with dramatic and romantic fiction, this production takes its substance from one of the many exciting adventures that marked the career of the famous pioneer scout, Daniel Boone. It's a story of love and danger in a new country, with Boone leading a company of settlers to a new homestead, Boone at war with the Indians, his chief foe a renegade white. It tells of Boone's triumphs over peril, his protection of and love for an English girl, his victory dissipated by conniving whites. It is also the story of a man who, with the love of a woman to support him, pushes forward to blaze the trail for modern civilization. It is at once a drama, a love story and a colorful spectacle.

The story is by Edgcumb Pinchon, author of "Viva Villa" and several other novels treating popular historical subjects, with screen play by Dan Jarrett.

Looked at through a showman's eyes, the picture promises to have considerable exploitation quality, not only in story but also in personalities. In the title role, George O'Brien swings from his recent straight westerns and adventure pictures to the stirring action of a historical. For principal support he has been provided with Heather Angel, currently in "Last of the Mohicans"; John Carridine, featured in "Mary of Scotland," and Ralph Forbes, a member of the "Romeo and Juliet" cast. This group, with Huntley Gordon and Dickie Jones, carries the gist of the drama and romance. Other players are George Regas, Clarence Muse, Harry Cording, Aggie Herring and Crauford Kent.

First of the series which George Hirliman is producing for Radio, starring O'Brien, the picture is being directed by David Howard, who during the past few years has directed O'Brien in ten pictures.

Pennies From Heaven

(Columbia)

Musical Comedy - Romance

This story is written around its theme song, which is also the title, "Pennies From Heaven." It has for its motivation Bing Crosby, accompanied by Edith Fellowes, singing his way around, never hurting anybody, pleasing many and going his own way. A whimsical yarn, one that seems ideally suited to Crosby's talents as demonstrated by his earlier pictures and the recent "Rhythm on the Range," it has a light dramatic counterpart supplied mainly by Madge Evans, now in "Piccadilly Jim," in the role of a county health officer, who continually trails the couple, fearful that the ne'er-do-well troubador is incapable of caring for his little companion.

Being produced on an elaborate scope, mechanics of the story make it possible to include five possible hit songs in addition to the title song for which Arthur Johnston prepared the music and John Burke the lyrics. Most attractive of the production numbers is the sequence in which the theme song is first heard. It is sung by Crosby to Miss Fellowes during a hail storm. Crosby philosophically imagines the sleety pellets are pennies from heaven and that some of them must fall, like troubles into everybody's life.

Under Emanuel Cohen's production guidance, the screen play suggested by Johnston's lyrics was prepared by Jo Swerling. Direction is in the hands of Norman McLeod, who during his association with Paramount turned out many exceptional comedy features. The cast supporting the above named trio consists of Donald Meek, John Gallaudet, Tom Dugan, Charles Wilson, Harry Tyler, William Stack and Tom Ricketts.

Pigskin Parade

(20th Century - Fox)

Comedy Satire with Music

Where the usual football film is full of the heroic "do or die for Alma Mater" stuff, this one approaches its subject from a different angle. It makes fun of the fall sport and all the fetishes connected with it.

A little jerkwater Texas college is invited to play Yale at New Haven. In the fashion of Center College of yesteryear, Alabama and Texas Christian of more recent memory, it hands the amazed sons of old Eli a terrific walloping.

The motivation is by no means the only thing. Not a serious moment in any page of it, one need only to take a quick look at the comedy players listed in the cast, and an added peek at the music and lyric credits, to get an idea of all the tuneful, rollicking fun and foolishness that goes on. With ample opportunity for such accomplished funsters as Patsy Kelly to be the wisecracking wife of dumb coach Jack Haley, and for barefoot boy Stuart Erwin to do slick tricks with the pigskin during a raging blizzard in Yale Bowl, there's no hint of what to expect. With further opportunity for Arline Judge to be attractively comic as she pursues her romance with Johnny Owens and plenty of chance given to the Yacht Club Boys to sing and cavort, and more to Tony Martin, Dixie Dunbar and Judy Garland to sing and dance to the tunes prepared by Lew Pollack and Sidney Mitchell, the production promises to be so decidedly different from the usual football offering that showmen will be given wide latitude to create patron interest.

"Pigskin Parade" promises to be a lively youthful amalgamation of fun and foolishness that in permitting exhibitors to go directly in the opposite direction, its presentation should be just as pleasing to the public as the time that little Center beat Harvard.

The Longest Night

(MGM)

Comedy Mystery Romance Drama

Something more than ordinary entertainment, commonly attributable to a crime mystery tinged with comedy and romance, is assured, if all that is planned is developed in this production. Practically all action takes place in a metropolitan department store during a long night after closing hours. Trusted employees have been looting the store. In league with crooks they plan one grand coup before the store passes to new ownership. Innocent employees are forced to be accomplices. Into the situation steps the blue blooded scion of the deceased owner to become the one who unravels a series of murders and unearths the culprit. A scary story, full of shots in the dark, sliding doors and secret passages, the backbone of mystery melodramas, it also carries a hilarious comedy counterpart and an intriguing shop girl romance with the boss' son.

The picture being produced by Lucien Hubbard and Samuel Marx and directed by Errol Taggart.

Heading the cast, the picture again teams Robert Young and Florence Rice, recently seen in "Sworn Enemy." Adding to the pull of their name value, it further will present the comedian Ted Healy, Julie Haydon, starred in "The Scoundrel," and such competent character actors as Catherine Doucet, Janet Beecher, Leslie Fenton, Sidney Toler, Paul Stanton and Etienne Giradot. In lesser roles will be seen Tommy Bupp, Samuel Hinds, Minor Watson, Kitty McHugh, Oline Howland, Gertrude Stutton and John Hyams.

Undercover Man

(Republic)

Action Drama - Romance

Though this is a western, formulated of the stock ingredients, its story takes several unlooked for twists and turns that set it apart. Its theme, partially cued by the title, gets under way quickly and in a manner that establishes provocative expectancy. From the start there's drama, bandit skullduggery and romance between the unknown hero and the girl. The dramatic element, however, takes a different twist as the townsfolk look upon the newcomer as a mysterious menace and decide to get rid of him. The act doesn't go through as anticipated, and when the double crossing sheriff attempts a robbery, the hero, now revealed as a Wells Fargo undercover man, emerges victorious in a thrilling gang fight.

The story is an original screen play by Andrew Bennison and direction is by Albert Ray, who, since his engagements with Allied and Liberty Pictures under the sponsorship of M. H. Hoffman, has been comparatively inactive.

Johnny Mack Brown will be seen as the undercover man and Suzanne Kaaren as the girl. While the cast is exceptionally large, the more prominent personalities presented include Ted Adams, Frank Darien, Lloyd Ingraham, Horace Murphy, Dick Morehead, Edward Cassidy, Margaret Mann and Frank Ball.

British March of Time Production Unit Set

An English production unit for the March of Time with Richard de Rochemont in charge has been set up in England. Ralph Rolan said this week on his arrival in New York. Space formerly occupied by RKO International at Deane House has been taken over for the purpose, he said. Under present plans, one English subject will be used in all March of Time releases in England and eight of the 12 will be inserted in American issues. There are 915 theatres in the United Kingdom under contract for March of Time.

COMPANY ATTORNEYS HOME WITH DRAFT OF SCHENCK-OSTRER DEAL

Say Transaction as Reduced to Paper Follows Line of Agreement as Outlined by Principals in Statement

Terms of the international transaction linking Twentieth Century-Fox, Metro-Goldwyn-Mayer and Gaumont British have been reduced to writing without material departure from the outline set forth verbally by the principals concerned and a tentative draft of the negotiations has been brought to the United States by J. Robert Rubin, chief counsel for MGM, and Richard Dwight of Hughes, Schurman and Dwight, attorneys for Twentieth Century-Fox, who arrived in New York from London last week on the *Paris* and *Berengaria* respectively.

Attorney Rubin told the press that reduction of the terms of the deal to writing was to be considered a substantial measure of progress. Nevertheless, he indicated that several weeks would be required to complete the transaction.

Details Hang Fire

"Certain things are necessary to be done by Gaumont-British in regard to the corporate structure," Mr. Rubin said, "before the deal can be completed." He expressed the belief that these things would be done in about a month. Neither these nor other factors, he indicated, will tend to alter importantly the outline of the tri-party transaction as outlined by Messrs. Joseph M. Schenck and Isidore Ostrer.

That the identity of Gaumont-British will be retained permanently was made clear by Mr. Rubin in the course of his remarks. "Gaumont-British will retain its name in England, as heretofore," he said, "and will also continue to produce as it has in the past. Distribution of Metro-Goldwyn-Mayer, Twentieth Century-Fox and Gaumont-British product in England will be handled through one agency, but the individual sales staffs will be kept on, as usual."

Attorney Dwight declined to discuss single phases of the pact, pointing out that it had not been submitted to the boards of directors of any of the companies involved.

With the arrival of the three men it became known that Twentieth Century-Fox has not yet parted with any of its 49 per cent interest in the voting stock of Metropolis and Bradford, the holding company for Gaumont-British, half of which was and presumably is to be acquired by Metro-Goldwyn-Mayer in fulfillment of terms of the deal as originally set up. It is the belief in informed quarters that acquisition of this stock will follow automatically upon ratification of the deal by the boards of directors of the companies represented.

Along with verification that Gaumont-British will continue to produce as in the past came word that a minimum of five Gaumont-British productions will be distributed in the United States annually by each of the American parties to the alliance, Twentieth Century-Fox and Metro-Goldwyn-Mayer. The returning attorneys were in agreement on this point.

Brooklyn Vitaphone Studio Opens New Sound Stage

Present at the dedication of the new sound stage in the Vitaphone studio at Brooklyn, N. Y., were, left to right, Gradwell Sears, Warner sales head, Major Albert Warner, Bernice Claire, Jeane Madden, new Warner star, Sam Sax, Vitaphone production manager, Norman Moray, in charge of sales of Vitaphone shorts, and Charles S. Einfeld, general advertising and publicity director.

On September 8th Warner and Vitaphone executives officially dedicated a new sound stage in the company's Brooklyn, N. Y., studio declared to be the most modern and efficient in the east. The building covers an area of 26,000 square feet, and is 100 per cent fireproof throughout. The interior walls and ceiling are sound proof with rock wool material, of which it took 40 tons. The stage portion covers an area of 16,000 feet, and the height from stage floor to ceiling is over 50 feet. There are three tiers of dressing rooms at one end of the building and space is provided for camera and lamp storage, with monitor and preview rooms.

Over the entire stage, under the roof, are catwalks forming a working gridiron from which a camera can be set at any part of the stage desired for overhead shots. A large pool of re-enforced concrete has been constructed under the stage floor which will hold over 100,000 gallons of water. When the pool is not being used, it becomes part of the stage floor. A pit has also been built under the stage floor. This pit, which is 20 feet deep, will have traps, lifts and other equipment installed.

Over 100,000 feet of copper conductors were used in this building. There are forty-eight 200 ampere A.C., studio pockets, each automatically controlled by a contactor with remote control. There are eight 200 ampere D.C. pockets, supplied by direct current from a private plant.

Microphones, cameras and motors are all inter-connected by a system of wiring to the monitor room overlooking the new stage and, from there, connected through a new tunnel running under 14th Street to the recording building. The stage is arranged with a new idea for studio lamp balconies, thereby eliminating the expense of erecting temporary scaffolds usually required for supporting lamps.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Devil is a Sissy

(MGM)

Drama

Here is realistic human drama so vigorously and intelligently told that its presentation is almost certain to impress its auditors deeply. A deft combination of straight drama, sympathy stimulating pathos and laugh provoking human interest, its high grade entertainment caliber endows it with exploitation worth in name and story values as well as substantiating production detail of far better than ordinary showmanship availability. Concerning itself with regular human beings doing interesting things in interesting places, the story is the living character drama of three boys. Yet, by no stretch of the imagination, is the film exclusively a juvenile attraction. While having all the elements attractive to the child mind, the moral it points is of direct import to every adult, particularly fathers and mothers. Still, rather than being a preachment, the picture is penetrating and illuminating drama of the most desirable quality.

Cultured child of divorce, Freddie Bartholomew comes to live in New York's tenement district where he is initiated into the rough and rugged life of the streets by embryo gangsters Jackie Cooper and Mickey Rooney. Actually and by illusion the full dramatic atmosphere of the situation is created. Inspired by Mickey's ambition to buy a tombstone for his executed father, the trio embark on a life of petty crime which lands them in juvenile court. Freddie's explanation of the motivation and circumstances of the crime win the group probation, but all Freddie gets is a kick in the pants from his partners. Following a runaway episode in which the three adventurers become involved with gangsters, a situation from which they are freed by Freddie's knowledge of French, the youngster contracts pneumonia and is near death. Words of Jackie and Mickey, who have come to love their little pal, fan the spark of life in him and as he recovers the two, hearkening to the significance of Judge Jonothan Hale's words that the devil is a sissy because he isn't tough enough to be good, the boys vision a new and happier life in just being regular kids.

For entertainment purposes the film offers a dramatic story powerfully appealing to youthful and adult audiences. For exploitation purposes it provides a unique and provocative title, and in Bartholomew, Cooper and Rooney are three of the top juvenile screen names. It supports them with an exceptional cast in which Ian Hunter, Peggy Conklin and particularly Gene Lockhart, Jonathan Hale, Katherine Alexander, Kathleen Lockhart and Etienne Girardot contributed convincing performances.

Actually the picture is a cross section of real life. Everything that is presented is an intelligent picturization of something that might happen in almost every community. It places in the hands of exhibitors many things other than those which are formula to exploit in a manner to provoke wide public interest. A big and important picture, because of its theme, acting and production technique, it is entitled to a showmanship campaign commonly accorded more intensively ballyhooed attractions. One thing that audiences are sure to note is that with the exception of one comedy number, the film is devoid of musical accompaniment. The film depends entirely upon the quality of its story and acting to stimulate human emotions.

Previewed in the Fox Wilshire theatre, Los Angeles. The audience, quickly grasping the theme, with sequences depicting Rooney's tragedy brought about by the electrocution of his father tensely establishing the atmosphere, were carried into the proper mood to appreciate the entertainment.

McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by W. S. Van Dyke. Produced by Frank Davis. Screen play by John Lee Mahin and Richard Schayer. Story by Rowland Brown. Musical score by Herbert Stothart. "Say Ah!", lyrics and music by Arthur Freed and Nacio Herb Brown. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Paul Palmentola, Edwin B. Willis. Photographed by Harold Rosson and George Schneidermann. Film editor, Tom Held. Assistant director, Al Raboch. P. C. A. Certificate No. 2529. Running time, when seen in Hollywood, 85 minutes. Release date, September 18, 1936. General audience classification.

CAST

Claude	Freddie Bartholomew
"Buck" Murphy	Jackie Cooper
"Gig" Stevens	Mickey Rooney
Jay Pierce	Ian Hunter
Rose	Peggy Conklin
Hilda Pierce	Katharine Alexander
Mr. Murphy	Gene Lockhart
Mrs. Murphy	Kathleen Lockhart
Judge Holmes	Jonathan Hale
Principal	Etienne Girardot
"Bugs"	Sherwood Baily
"Six-Toes"	Buster Slavin
Paul Krumpp	Grant Mitchell
Willie	Harold Huber
Joe	Stanley Fields
"Grandma"	Frank Puglia
Molly	Etta McDaniels

The General Died at Dawn

(Paramount)

Melodrama

Every so often a film appears in which dramatic power, scenic scope, story strength and exceptional acting performances are so excellently blended as to afford exhibitors opportunity to broadcast it as unusual with firm conviction that its presentation will bear them out. "The General Died at Dawn" is that kind of a production.

Localed in China, production technique and directorial treatment effectively capturing the mood and spirit of that war wracked land, it is timely, topical and, while its motivating plot is not entirely new, the manner in which it is presented, with many unique interest-stimulating twists worked into the story, provides a fresh appeal. Generally, with a certain amount of fact serving as a basis for the fictionized amplification, the show is stirring, vigorous melodrama. While there is comparatively little comedy to contrast the basic drama, the way in which romantic love interest has been included as a leavening medium gives the film a balance that should assure its popularity with diversified audiences. Thrill seekers will find plenty of that quality to excite their emotions. Likewise, those audience segments which respond to the lure of a danger-menaced love story will not be disappointed in the manner with which that entertainment element is here presented.

The story is built around the exciting experiences and adventures of a different kind of American soldier of fortune in China. As Gary Cooper delivers another of his grade A performances in the leading role, dramatic content is continually stressed. It is vivid as he, a trusted agent of loyal patriots seeking to rid their province of the depredations of war lords, accepts a commission to buy arms for them. Drama takes a graphically intimate twist as he is betrayed by the blonde siren, Judy Perrie, an unwilling accomplice of her unscrupulous father, Peter, into the hands of General Yang. Though strictly drama, there is a comedy atmosphere to the situation in which the two men meet and Cooper derides, ridicules and abuses the bandit chieftain. Cooper held prisoner, Peter and Judy, the former carrying the money, go on to meet gun-runner Brighton, a character upon whom the comedy contrast is centered. But as Cooper escapes, the show plunges into real, suspense-packed melodrama.

Exploitation that concentrates on powerful drama seems to be the kind of showmanship to apply in creating patron interest for the attraction. With Gary Cooper as the top name, but with Miss Carroll, Porter Hall, Dudley Digges, William Frawley, J. M. Kerrigan and especially Akim Tamiroff presenting credible performances, cast value is more than adequate. A show that warrants a publicity spread beyond the ordinary, selling it as stirring drama, gripping, forceful and quite apart from day-in-day-out screen merchandise and something that, when seen, will not be quickly forgotten, it should account for well above average grosses. Directly, because of its dramatic, adventurous nature, the picture is almost certain to be strongly attractive to men folks. Intelligent handling of its romantic love interest content should make it equally appealing to women.

Reviewed in the Los Angeles Paramount theatre. Audience reaction indicated satisfaction with quality of entertainment and work of star and supporting players.

McCARTHY, Hollywood.

Produced by William LeBaron. Distributed by Paramount. Directed by Lewis Milestone. Assistant director, Hal Walker. Screen play, Clifford Odets. Novel by Charles G. Booth. Art director, Hans Dreier and Ernst Fegte. Photographed by Victor Milner. Film editor, Eda Warren. Technical advisor, Count Andrey Tolstoy. P.C.A. certificate No. 2438. Release date, September 4. Running time, 95 minutes. General audience classification.

CAST

O'Hara	Gary Cooper
Judy Perrie	Madeleine Carroll
General Yang	Akim Tamiroff
Mr. Wu	Dudley Digges
Peter Perrie	Porter Hall
Brighton	William Frawley
Leach	J. M. Kerrigan
Oxford	Philip Ahn
Mr. Chan	Lee Tung-Foo
Stewart	Leonid Kinksey
Wong	Val Duran
Bartender	Willie Fung
Yang's Military Advisor	Hans Furberg

The Three Mesquiteers

(Republic - Levine)

Outdoor Action

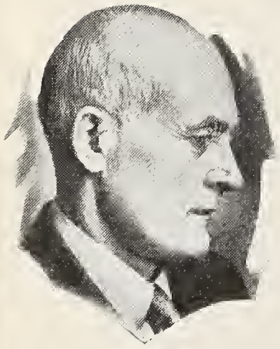
A novelly compounded outdoor action picture, this picture stacks up as satisfactory entertainment for houses specializing in this type of film. Fast moving, dialogue and action well balance to provide engaging situations. There is plenty of excitement stimulating material, sufficient uniquely contrived romantic love interest and more than the usual amount of comedy. First of a new western series, it has been

(Continued on page 48)

MEN WHO BUY OR WRITE
TELL YOU HOW GREAT "CRAIG'S

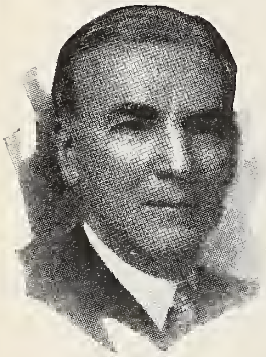
Do you know Gelett Burgess, one of America's favorite novelists? He writes an incredible number of best sellers. He comments:

"A swell histrionic tour de force by Rosalind Russell in the most difficult role any actress ever played. The picture had terrific suspense, and the uncompromising finale was courageously honest!"



This is Homer Croy, one of the nation's finest authors. His successes include "West of the Water Tower." Remembering with admiration the stage production of George Kelly's Pulitzer Prize winning play, he writes:

"The motion picture is even more effective than the play!"

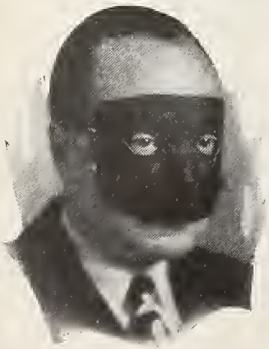


Introducing Daniel Henderson. He's editor of Cosmopolitan Magazine. His unerring judgment in the selection of fiction has made Cosmopolitan a marvel of consistent circulation. He says:

"Every husband rebuked for cigarette ashes . . . every young wife called upon to choose between pride of house and love of husband . . . should see "Craig's Wife"—a portrait of a warped woman as fascinating as it is relentless!"

This is Benjamin De Casseres, one of America's most discerning men as a biographer, philosopher and columnist. He writes:

"A perfect picture! One of the finest I have ever seen!"



Meet Ellery Queen. He's written a dozen best sellers. His books are tremendously popular with both men and women. He enthuses:

"A delicate and intelligent production, with Rosalind Russell superb in the name part. Her selection for the role was an inspiration. Dorothy Arzner's direction is flawless."

STORIES FOR WOMEN
WIFE" REALLY IS!

WORLD PREMIERE
RADIO CITY
MUSIC HALL

ROSALIND RUSSELL ★ JOHN BOLES

THE PULITZER
PRIZE PLAY...

CRAIG'S WIFE

BILLIE BURKE · JANE DARWELL · DOROTHY WILSON · ALMA KRUGER
THOMAS MITCHELL · RAYMOND WALBURN · ROBERT ALLEN
From the play by George Kelly · Directed by Dorothy Arzner

A COLUMBIA PICTURE

given better than average production support and acted with enthusiasm and spirit that promises popularity for this and forthcoming followups.

In the yarn, Lullaby, a motorcycle riding tenderfoot, leads a band of home seeking war veterans into western cattle lands. The old-time cattle men, headed by Brack and Olin, resent the invasion, and resort to terrorism. A pair of adventure seeking cowboys, Stony and Tucson, sensing the plight of Lullaby's followers, join up with them to give Brack's cohorts a dose of their own medicine. As romance builds between Stoney and Marian, sister of settler Bob, who is killed in a raid, and with Lullaby accounting for considerable amusing comedy, there ensues a series of thrill action, wild riding, gun popping situations in which the oldtimers are defeated. But when victory seems to promise culmination of the romance, Stoney and Tucson, who have accepted Lullaby as a third mesquiteer in their wrong righting crusades, hearken to the call of further adventure and ride off to set the stage for the sequel that is naturally in order.

Most of the standby elements common to action western entertainment are presented in convincing fashion, while much that is fresh, particularly comedy, has been incorporated.

Previewed in the Manchester theatre, Los Angeles. The typical neighborhood audience indicated that the entertainment provided was quite satisfactory.

McCarthy, Hollywood.

Distributed by Republic. Produced by Nat Levine. Associate producer, Sol C. Siegel. Directed by Ray Taylor. Supervised by Mack V. Wright. Screen play by Jack Natteford. Original story by Charles Condon. Based on idea by William Colt MacDonald. Supervising editor, Murray Seldeen. Photographed by William P. Nobles. Film editor, William Thompson. Musical supervision, Harry Grey. Sound engineer, Terry Kellum. P. C. A. Certificate No. 2476. Running time, when seen in Hollywood, 60 minutes. Release date, September 10, 1936. General audience classification.

CAST

Stony	Robert Livingston
Tucson	Ray Corrigan
Lullaby	Syd Saylor
Marian	Kay Hughes
Brack	J. P. McGowan
Olin	Al Bridges
Pete	Frank Yaconelli
Bull	John Merton
Bob	Gene Marvey
John	Milburn Stone
Chuck	Duke York
Rosita	Nena Quartaro
Milt	Allen Connor

Shakedown

(Columbia)

Melodrama

All of the ingredients that usually make for melodrama have been injected here but new twists have been given to some of the standard situations to create interest. The story is that of a boy, graduate engineer, in love with the daughter of a successful business man. They want to get married, the daughter through a soft job provided by her parent, and the boy on something he earns for himself. Murder, involving the girl, knocks their plans sky-high, and the hero finally straightens things out to clear the way for matrimony, but in the way he wanted it originally.

Lew Ayres and Joan Perry, both of whom have been making regular cinematic appearances so that their names are familiar and apt to be helpful to exhibitors in exploitation, have the leads. Others in the cast are Thurston Hall, Victor Kilian, Henry Mollison and John Galludet. Blackmail, which has been appearing quite frequently on the newspaper front pages lately, also enters the picture to assist exhibitors as an exploitation angle.

As the film opens, Ayres and Miss Perry are discussing marriage, she wanting him to ask her father for a job in his telegraph company and he insisting that he should get it on his merit. Her father gives him the job, but as a messenger boy instead of in the engineering department. Miss Perry then decides to stage a fake kidnapping and fixes things so that her sweetheart can rescue her, all this unknown to him, and thereby win her father's consent and assistance financially.

Her plan backfires, however, and she is deeply involved when one of her co-conspirators is murdered. Ayres discovers the body, calls the police and, after a bit of investigating, things look bad for Miss Perry. But, when it really looks as though she will be indicted for the murder, Ayres, with the aid of his fists and quick thinking, shows the murderer to be Mollison, secretary of Miss Perry's father, who had lost heavily gambling and was resorting to blackmail to pay his debts. All is thus cleared up and the lovers marry.

Reviewed at the Globe, Broadway second-class house, where a mid-afternoon audience sat silently through the entire film.

Baehler, New York.

Produced and distributed by Columbia. Directed by David Selman. Screen play by Grace Neville. Story by Henry Shipman. Photographed by Henry Freulich. Film editor, Gene Milford. Running time, 60 minutes. P. C. A. Certificate No. 2264. Release date, July 17, 1936. General audience classification.

CAST

Bob Sanderson	Lew Ayres
Edith Stuart	Joan Perry
T. Gregory Stuart	Thurston Hall
Caretaker	Victor Kilian
Ralph Gurney	Henry Mollison
Hawsley	John Gallaudet
Spud	George McKay
Presto Mullins	Gene Morgan

Everything Is Thunder

(Gaumont-British)

Wartime Melodrama

There is much the same atmosphere in this as in "Secret Agent." With the difference that, instead of a spy, an escaped Canadian officer from a German war camp is the hero, there is a similar suspense value created by an individual trying to survive in the midst of a hostile community. Story values are definitely stronger and, with action speaking louder than words, the playing is definitely rather better than in the earlier picture, despite slighter star values. The appeal is to all classes, with the War camp episodes and a final frontier dash for the young folk and a problem love interest for the women.

A Canadian officer, in escaping from a prison camp in Germany during the War, is compelled to kill a sentry who is trying to shoot him after conniving at his getaway. While the hue and cry is out for him he is being sheltered by a girl of the streets in Berlin. Learning his identity she remains faithful, and uses her wits to keep him concealed during visits to her flat by a German detective who is in love with her.

Finally she arranges with a smuggler to have the refugee conveyed, in German uniform, through the wire-guarded frontier into Holland; she herself goes along in a nurse's costume. The detective gets on the trail. The officer gets over the line, but the girl is shot. The officer returns and the detective sacrifices himself in order to let his rival carry the girl across the frontier in his arms.

Great realism of atmosphere can be safely promised and excellent leading acting by Constance Bennett and by Oscar Homolka as the detective. The British title is seemingly meaningless, but probably will be changed.

Night trade show at the Piccadilly theatre. It gripped the audience all through and Homolka's acting was highly praised.

Allan, London.

Produced and distributed by Gaumont-British. Directed by Milton Rosmer. Story by J. L. Hardy. Screen play, Marion Dix, John Orton. Photography, G. Krampf. Art director, A. Junge. Recordist, A. C. O'Donoghue. Running time, 76 minutes. Adult audience classification.

CAST

Anna	Constance Bennett
Hugh McGrath	Douglas Montgomery
Detective Goertz	Oscar Homolka
Kostner	Roy Emerton
Muller	Frederick Lloyd
Webber	George Merrit

Yellowstone

(Universal)

Scenic Melodrama

Not very often does the attractiveness of natural scenic settings displace name values or story content as the dominating showmanship asset in a film. That, however, is the case in "Yellowstone." Actually the picture provides a pretty complete Cook's tour of the wonders and beauties of Yellowstone National Park. All the scenes, made familiar through travelogues, stills, descriptions or personal visits, are expertly photographed, and are brought into the story so that several of them have dramatic value. They constitute the background for a formula melodramatic crime story in which little that is novel is introduced.

The story, making possible the presentation of the natural marvels, is complicated and theatrical crime mystery melodrama. Lacking in those qualities which generate quick general interest and appealing solely from a dramatic viewpoint to the mystery crime devotees, the story told is at times difficult to follow. Ex-convict Foster, believed by his daughter Ruth to have been living in a foreign country during his prison term, is reunited with her at Yellowstone. Foster intends to recover some buried loot. His onetime partners in crime, Hardigan, Ryan and Pete, are after their cut in the hidden treasure. They follow Foster to an ice cave and bring about his death. Ensues the formula multiple suspect situation, contrasted by some laughable comedy provided by Pete and Pay Day, out of which grows romance between warden Sheridan and Ruth. The investigation running up against the customary stone wall, it's solved when a geyser brings up Foster's body, and Hardigan and Ryan pay the penalty by dying in the same cave in which their victim had been trapped.

Seen at a regular showing in the Pantages Hollywood theatre. Audience, which came to see "My Man Godfrey," evidenced but little interest in the tagged on film.

McCarthy, Hollywood.

Produced and distributed by Universal. Produced by Val Paul. Directed by Arthur Lubin. Original story by Arthur Phillips. Adaptation by Renaud Hoffman. Screen play by Jefferson Parker. Sound recorder, Charles Carroll. Sound supervision, Homer G. Tasker. Special photography by John P. Fulton. Photographed by Milton Krasner. Art director, John Ewing. Supervising art director, Jack Otterson. Film editor, Maurice Wright. Assistant directors, Joe McDonough, William Reiter. Wardrobe by Vera West. Editorial supervision, Maurice Pivar. P. C. A. Certificate No. 2465. Running time, when seen in Hollywood, 70 minutes. Release date, August 30, 1936. General audience classification.

CAST

Dick Sheridan	Henry Hunter
Ruth Foster	Judith Barrett
James Foster	Ralph Morgan
Hardigan	Alan Hale
Pay Day	Andy Devine
Marty Ryan	Monroe Owsley
Dynamite	Paul Fix
Franklin Ross	Rollo Lloyd
Raddle	Paul Harvey
Pete	Raymond Hatton
Bellboy	Russell Wade

Wives Never Know

(Paramount)

Comedy

A bright and gay farce, this is amusing entertainment for any kind of audience made up of persons who enjoy a good hearty laugh. Matching its above average grade entertainment caliber, it likewise is endowed with personnel and story content that should provide exhibitors with many intriguing ideas for snappy exploitation campaigns.

Stripped of the wealth of detail that zestfully embellishes the motivation, the plot concerns itself with what happens to a happily married pair when iconoclastically minded Adolphe Menjou, writer of marriage decrying novels, convinces Mary Boland that she should encourage the sedate willy nilly husband Charlie Ruggles

(*Continued on page* 50)

SUPREME

SUPER X Panchromatic Negative delivers surpassing photographic quality to the screen. Nothing else could have won the unparalleled acceptance which Super X enjoys in the industry. It stands as the supreme film medium for interpreting the art of the motion picture to a world public. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

to sow a few wild oats in order that she might know the supreme joy of forgiving him. Charlie's early on-the-make adventures, in which a bottle of milk of magnesia is always companion to a bottle of scotch, are high comedy. They lead to a revelrous night's round of escapades with French actress Vivienne Osborne, knowledge of which reduces Mary to a nervous wreck. The comedy content of the entire piece is intensified in the climax, when with the arrival of Claude Gillingwater and his wife Fay Holden, who consider the Ruggles pair paragons of marital perfection, are tossed into the menage that has Menjou finding out that Ruggles' companion in philandering is none other than his own personal private love dream. As the foolishness of the situation is hectically stressed with high and low comedy, Miss Boland provides the out that convinces the Gillingwater pair that the whole thing was staged to bring Menjou and Miss Osborne together.

The chief showmanship angle undoubtedly is the teaming of Ruggles and Miss Boland together for another wild and wooly round of nonsense. As the purpose of the picture is to generate laughter, published assurances that the maximum amount of that is provided should be made through any and all mediums.

Previewed in the Westwood Village Theatre. Because the film has been set in late and regular advertising was not possible, the customary preview crowd was not on hand. But regular patrons, drawn by the showing of "To Mary, with Love," reacted enthusiastically to the added attraction.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harlan Thompson. Directed by Elliott Nugent. Assistant director, James Dugan. Screen play, Frederick Hazlett Brennan. Based on a story by Kcene Thompson. Art director, Hans Dreier and John Goodman. Film editor, Richard Currier. Sound, Charles Hisserich. Photographed by George Clemens. Costumes by Travis Banton. Musical direction, Boris Morros. Interior decorations, A. E. Freudeman. P. C. A. Certificate No. 2469. Running time, when seen in Hollywood, 70 minutes. Release date, September 25. General audience classification.

CAST

Homer Bigelow	Charlie Ruggles
Marcia Bigelow	Mary Boland
J. Hugh Ramsay	Adolphe Menjou
Renee La Tour	Vivienne Osborne
Mr. Gossamer	Claude Gillingwater
Mrs. Gossamer	Fay Holden
Florabelle	Louise Beavers
Miss Turner	Norma Lee
Miss Giddings	Constance Bergen
Foreman	Don Rowan
Snorter	Arthur Housman
Dr. Mumford	Irving Bacon
Higgins	Purnell Pratt
Sylvia	Alice Ardell
Officer	Edward Gargan

East Meets West

(Gaumont-British)

Eastern Melodrama

This production offers a very well established selling value: George Arliss in the type of role in which he is generally thought to excel, that of an Eastern potentate in conflict with, and getting the better of the representatives of Western power. Costumes and general atmosphere are reminiscent of "The Green Goddess," and there is also the story angle of an English-educated Eastern prince in love with a British officer's wife.

The Sultan of Tunatra, a small oriental country, is of international importance because he controls a harbor of strategic importance to England on the West and to a rival power on the East. Wanting at least a million pounds to develop his country, the Oriental plays one of these powers against the other until he can learn which will give him the bigger subsidy.

A British customs officer is engaged in smuggling rum into the Sultan's territory and the Sultan's son, in love with the officer's wife, takes advantage of the fact that he is captured and condemned to be hanged, to raise a mob for an attempt to lynch the officer before the Sultan can reprieve him.

The Sultan meanwhile has deferred his decision until the English governor agrees to pay him his million and to sign a treaty of friendly neutrality, as a price for the release of the officer. The Eastern power, in panic, agrees to pay a similar amount for a similar treaty and the crafty Sultan gets his two million without losing his independence.

Trade shown at the Tivoli, the picture appealed by reason of the finish of Arliss' performance, the effectiveness of the dialogue and the suspense value of the interrupted execution scene.

Allan, London.

Produced and distributed by Gaumont-British. Screen play by Edward Greenwood Directed by Herbert Mason. Camera, Bernard Knowles. Sound, F. McNally. Running time, 72 mins. To be released in America by GB Pictures, date to be determined. General audience classification.

CAST

Sultan	George Arliss
Marguerite	Lucie Mannheim
Sir Henry Mallory	Godfrey Tearle
Dr. Shagu	Romney Brent
Nezim	Ballard Berkeley
Carter	Ronald Ward
Lady Mallory	Norma Varden
Dr. Fergusson	John Laurie
Osmin	O. B. Clarence
Takasato	Campbell Gullan
Goodsen	Eliot Makeham
Stanton	Peter Gawthorne
Abdul	Ralph Truman
O'Flaherty	Pat Barr
Crowell	Peter Croft
Suleeka	Stella Moya

FROM READERS

HIGH SCHOOL PUPILS PAY FULL ADMISSION

To the Editor of the Herald:

I've been noticing quite a few comments in the trade papers in regard to that age-old problem of the show business—children's prices, the 12-year-old age limit, etc. Not with any idea of having an answer to that problem, towns and theatres are all so different, and have such a varied collection of problems to meet, but with three years' experience in a really small town (2,000) with a scheme that I have never heard of elsewhere, I venture to throw this suggestion out to the small town theatre operator.

I mentioned three years' experience a moment ago. I've been in Menard, in the show business for 14 years, but we hit on this stunt just three years ago. We disregard age and years entirely for all the youngsters who go to school. All the kids up to the freshman class in high school go in the show for the kid price. They know that when they enter high school they pay the adult price. I found it killed a lot of grief and argument when we started this deal. The family has to pay the price anyway, and when Joe Smith had a kid of 14 running around with the other kids in his class at school that happened to come in on a dime. there was natural kicking.

Kids are kids, the foundation of the show game. They bring their parents more times than we exhibitors often think of. The way we run it, there never is an argument from the youngsters or from the parents, and we had plenty before. All the grade school boys and girls come in on the children's price; high school pays the full price. It might not be a workable idea everywhere. as I said before, but I do know that it stopped all and every argument and discussion for us. I think it's a logical answer to a difficult problem. If it does anyone else any good I'll be tickled to death to hear from it, for as far as I know I've never heard of it being done just this way. For us, at least, it works.—Henry Reeve, Mission Theatre, Menard, Texas.

Kelly Sees Need For Foreign Film Distribution Here

Assurance of American distribution for meritorious foreign product will be carried to a number of countries by Arthur W. Kelly, United Artists vice-president in charge of foreign distribution, who arrived in London this week on the first stage of a trip around the world.

"We must face the fact," Mr. Kelly said, "that although Hollywood still continues to dominate in the world market, it no longer has a monopoly on good product. Good product today means international product. And with improved production facilities they now have abroad, particularly in England, it is just as easy for Alexander Korda, for example, to make international pictures at the Denham studios in London as it is for Samuel Goldwyn or David Selznick to make them in Hollywood."

Mr. Kelly announced that more than half of the 57 features which United Artists will distribute abroad this season will be British films. He also said film tie-ups are in prospect in England, France, Spain, Italy, Australia, Mexico and Argentina.

After indicating that the more important pictures made in England are out-grossing American product in that market, the United Artists executive said:

"The same is true of the Spanish-speaking countries where native product is out-grossing the Hollywood variety four to one. Even in the Far East—in India, China and Japan—as well as in continental Europe, South America and Australia, only the outstanding U. S. films are doing big business.

"We realize that the time has come when we can no longer dump 40, 50 or 60 Hollywood pictures into a foreign country, grab our money and run. It's a put and take proposition today. We must give some of that money back—in fact, we have no choice, since money embargoes are pretty general in most foreign territories."

National Decency Legion Classifies 34 Pictures

Of 34 pictures reviewed and classified by the National Legion of Decency during the past three weeks, 25 were approved for general patronage, and nine were classed as unobjectionable for adults. The productions and their classification follow:

Class A-1, Unobjectionable for General Patronage: "A Son Comes Home," "Back to Nature," "Cain and Mabel," "Follow Your Heart," "Fruhlings Marchen," "Gentleman from Louisiana," "Guns of the Pecos," "King of Kings," "Mr. Cinderella," "Mummy's Boys," "Oh, Susannah," "Our Relations," "Passaporto Rosso," "Racing Blood," "Stage Struck," "Star for a Night," "Straight from the Shoulder," "Swing Time," "Texas Ranger," "The Crooked Trail," "The Gorgeous Hussy," "The Traitor," "Two-Fisted Gentleman," "Walking on Air," "Yellowstone." Class A-2, Unobjectionable for Adults: "Crouching Beast," "Don't Turn 'em Loose," "It Couldn't Have Happened," "Lady, Be Careful," "Liselotte von der Pfalz," "Murder in the Old Red Barn," "Seven Sinners," "The General Died at Dawn," "Three Married Men."

TICKET REGISTERS

THERE IS NOTHING TO EQUAL THOSE OF

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BELGIUM

BOX OFFICE CONTROL AT ITS BEST

100 WESTERN OWNERS SCORE DOUBLES; ALLIED LEADERS AT JERSEY MEETING

AT FIRST ANNUAL CONVENTION OF THEATRE OWNERS AND MANAGERS OF THE ROCKY MOUNTAIN REGION

Exhibitors Meeting at Denver Protest Against Radio Broadcasts by Stars as Inimical to Box Offices

Although individual speakers attacked the practice of double billing and radio broadcasting by motion picture stars, no resolutions relating to these two vital problems were offered or passed at the first annual convention of the Theatre Owners and Managers of the Rocky Mountain Region, at Denver. More than 100 attended the meeting at which a wide variety of trade topics were discussed.

Promiscuous and continuous broadcasting by film stars was condemned by B. P. McCormick, owner of theatres in the territory, who warned that the practice will hurt box-office receipts. Double bills were scored by Charles Gilmour, president and manager of Gibraltar Enterprises, and they were blamed for keeping admission prices down. Mr. Gilmour predicted a period of prosperity for the next few years which will be greater than any experienced in the history of the country and urged exhibitors to drop double bills and sell programs on the basis of quality, not quantity.

A. De Bernardi, dramatic critic of the Denver *Post,* decried every form of advertising except newspaper space and publicity and declared that if theatres would spend as much in newspapers as they did a few years ago, all would regain the steady patronage they enjoyed then. To emphasize his point that newspaper advertising is read consistently because it is really news, Mr. De Bernardi said:

"When you want the world to know that there's a new baby at your home, or that your daughter is back from school for a vacation, or you're going away on a hunting or fishing trip, where do you take the item? Do you take it to a billboard or a neon sign? Do you take it to a radio station or flash it on the screen of your theatre? Do you print it on cards and hang them on automobile doors? Do you call up the editor of a throw-away paper and ask him to print it? You take it to that old standby, the legitimate newspaper. And why? Because you know people will read it.

Notes Psychological Factor

After stressing the fact that the public values the advertising message which comes to it through their newspaper because in many cases it buys and pays for that paper chiefly for the advertising news it contains, the speaker continued:

"And remember that there's something psychological about advertising. If you think enough of a program to give it a big advertising campaign, the public is going to think it is big. If you use pee-wee ads to tell the public about your program, the public is going to believe you have a pee-wee program."

Mr. De Bernardi prefaced his remarks with the statement that his sole consideration in urging a return to bigger newspaper advertising for theatres was concern for their welfare.

"Please do not misunderstand my motives," he said. "I am not crying because newspaper revenues have diminished in the amusement section. I am trying to help you solve a problem that I know is close to your hearts. If you saw one of your customers preparing to swallow a dose of poison you would do what you could to keep him from taking it, and you wouldn't do it just because you hated to lose the customer, either. That is the position I am in today."

Sales Policy Changes

T. B. Noble, manager of the Westland circuit, made the shortest speech of the session, on national sales policy. He said policies are continually being made over to fit local situations and that he knows exactly as much now about national sales policy as on the day he entered the business.

Harold Rice declared exploitation should not be high pressure selling but high-powered selling, and warned exhibitors to prepare constructive exploitation to combat competition especially during the present political campaign when many inducements

(*Continued on page 54, column 1*)

Vigilance to Retain Advantages Gained for Independents Through State Organization Is Urged at Atlantic City

Continued vigilance to maintain the advantages gained for independent exhibitors through the state organization, and support of the policies of the national organization, particularly in the campaign now being waged to eliminate the producer-distributor from the exhibition field, were urged as the New Jersey branch of the Allied States Association of Motion Picture Exhibitors opened its 17th annual convention in Atlantic City on Wednesday.

Among the more pressing problems on the agenda for the three-day meeting was discussion of and possible action on the raising of admission prices in independent theatres; further action to prevent unfair taxation; discussion of national legislation now contemplated, especially on block booking; and a thorough review and discussion of the double feature policy.

National leaders of the group who addressed the convention urged encouragement and financial support for the drive against producers in the theatre field which will center this year in an effort to force passage of the Neely-Pettengill bill in Congress. In an advance message to the assembled exhibitors Abram F. Myers, chairman of the national board of Allied, summed up this phase of the convention program in the words, "Let us have peace—with victory!"

Victory First, Says Myers

Having reviewed the aims and purposes of the national organization in advocating legislation to eliminate trade practice abuses Mr. Myers said:

"Experience has demonstrated beyond question that the rights of exhibitors can not be regained by appealing to the monopolists who wrested away those rights. To sit down with representatives of the producers until those rights have been judicially determined

(*Continued on page 54, column 3*)

Mrs. Fox Faces Contempt Penalty

A recommendation that Mrs. Eva Fox, wife of William Fox, be adjudged in contempt of court, was forwarded on Tuesday by federal Referee Robert E. Steedle, conducting the Fox bankruptcy proceedings in Atlantic City, N. J., to U. S. district Judge John Boyd Avis at Camden. The recommendation was accompanied by a report detailing the events of the past few weeks and declaring that Mrs. Fox refused to appear for questioning.

Judge Avis is to study the report and base his decision upon its contents. If he finds Mrs. Fox to be in contempt, he is expected to summon her for sentence. The penalty in such cases is left to the discretion of the court.

The situation results from futile attempts to question Mrs. Fox in the $9,500,000 bankruptcy of her husband. She is president of the All-Continent corporation, chief bone of contention in the case. Mr. Fox assertedly gave the corporation outright as a trust for his wife and daughters, but creditors' counsel has alleged that the transfer was a sham.

On Tuesday the All-Continent Corporation filed an equity action in Federal district court in Philadelphia to establish itself as the owner of approximately $500,000 of securities sequestered pending the bankruptcy proceedings. The Capital Company of San Francisco claims the securities to satisfy a judgment for $297,412.

Referee Steedle's action certifying Mrs. Fox for contempt is in fulfillment of an announcement he made on September 2nd when, disregarding his direction that counsel produce Mrs. Fox in court, two physicians appeared and submitted testimony to show that she was unable to testify because of physical illness. Explaining her failure to reply to questions on a previous occasion, the physicians said, "She felt a constriction in the throat. She heard the questions but could not answer. It was not that she did not want to, but she was unable to."

Addressing Fox counsel, Referee Steedle replied, "Earlier in the session I made a direction that Mrs. Fox be examined by two additional physicians. You said that would not be permitted. Your refusal closes the door to testing the accuracy of the physicians' opinions you set forth. That leaves me no alternative. I feel it is my duty to report all the circumstances to the U. S. District Court and to certify Mrs. Fox for contempt."

Referee Steedle then adjourned the proceedings until September 22nd and ordered all members of the Fox family, with their bookkeepers, to appear on that date.

Attorneys Agree In ASCAP Action

Sufficient agreement on stipulations of fact in connection with the Government's monopoly suit against the American Society of Composers, Authors and Publishers has been indicated in the discussions between attorneys for the two to make it unnecessary to resume trial of the action in Federal court in New York, it was announced this week.

When Arthur Schwartz, attorney for ASCAP and representatives of the Attorney General's office complete their work it will have to be rechecked by the Attorney General's office, ASCAP, the Music Publishers' Protective Association and various attorneys for other individual defendants involved in the suit. This work is expected to consume a minimum of three months and the evidence involved is not expected to be in readiness for presentation to Federal Judge Henry W. Goddard until the end of the year.

Mrs. Marston Made Secretary

Mrs. F. B. Marston, head of the Hollywood Authors' League bureau since the dissolution of the Screen Writers' Guild, will move to New York Sept. 19 as secretary.

This advertisement is not, and is under no circumstances to be construed as, an offering of these shares for sale or as a solicitation of an offer to buy any of such shares. The offering is made only by the Prospectus.

280,869 Shares

Universal Corporation

Common Stock
(Voting Trust Certificates)
(Par Value $1 per Share)

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INCORPORATED
120 Broadway, New York

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629 South Spring Street, Los Angeles

September 11, 1936.

EXHIBITOR UNITS TACKLE PROBLEMS

Western Owners Score Doubles

(*Continued from page 52, column 2*)

are being offered to the public to attend political meetings.

L. J. Finske, division manager for Cooper Enterprises, declared passage of the Patman Bill barring block booking would give exhibitors no relief but would increase the cost of selling product and that exhibitors consequently would suffer. He said that block booking really means block buying and that the subject is not understood by those who advocate the bill. He declared only four films were condemned by the Legion of Decency last year and none of these were forced on exhibitors because of block booking.

Ricketson on Competition

Rick Ricketson, manager of the Intermountain division of Fox West Coast, urged that non-theatrical competition be met through educational methods instead of opposition.

The delegates passed resolutions thanking Paramount Pictures for the world premiere of "The General Died at Dawn," proceeds of which went to the organization's treasury, and thanking Dave Cockrill for allowing the use of his Denham theatre. Social events of the convention program included dancing and a theatre party at the Elitch theatre and amusement park, two luncheons and a floor show, and a picnic sponsored by the distributors held at the Cherry Hills Country Club.

Officers for the year are those elected when the organization was formed a few months ago. They are:

President, A. P. Archer, Denver; vice-presidents, Harry Golub, Harold Rice and L. J. Finske; treasurer, E. P. Briggs; secretary-counsel, Emmett Thurmon; directors: Charles Gilmour, Denver; Rick Ricketson, Denver; Dave Davis, Denver; Dave Cockrill, Denver; B. P. McCormick, Canon City, Colo.; Charlie Klein, Rapid City, S. D.; Burns Ellison, Denver; T. B. Noble, Denver; Ed Schulte, Casper, Wyo.; and Russell Hardwick, Clovis, N. M.

The registration list of the convention included:

B. P. McCormick, Canon City, Col.; May Purcell, Cortez, Col.; John Anderson, Ft. Morgan, Col.; A. L. Davis, Arvada, Col.; S. E. Newcomb, La Jara, Col.; C. W. Stone, Limon, Col.; Charles Klein and Leo Peterson, Rapid City, S. D.; E. C. Dettman, Imperial, Neb.; E. W. G. Weiselmann, Palisades, Col.; Marie Goodhand, Kimball, Neb.; J. E. Hughes, Alliance, Neb.; A. M. Samuels, Billings, Mont.; H. B. Ashton, Boulder, Col.; Walter Smith, Cheyenne, Wyo.

Clarence Golder, Delta, Col.; M. F. Zalesny, Durango, Col.; C. E. Marquand, Ft. Collins, Col.; Ted Kirkmeyer, Helena, Col.; Frank Larson, Idaho Falls, Idaho; Wilford Williams, Kemmerer, Wyo.; Ed King, La Junta, Col.; Henry Westerfield, Las Cruces, N. M.; F. L. Benda, Las Vegas, N. M.; Harold Rice, Laramie, Wyo.; Mark Berkheimer, Longmont, Col.; John Taylor, McCook, Neb.; E. K. Taylor, Missoula, Mont.; Irving Simpson, Montrose, Col.; Harold Jones, Nampa, Idaho; Ray Davis, North Platte, Neb.

Stanley Robins, Ogden, Utah; A. D. Eichenlaub, Pocatello, Idaho; Elwood Voorhees, Rawlins, Wyo.; Thomas Berta, Rock Springs, Wyo.; William Fowers, Sheridan, Wyo.; Ned Collins, Sidney, Neb.; Vern Austin, Sterling, Col.; Don Sheedy, Trinidad, Col.; Lew Williams, Walsenburg, Col.; Will Steege, Billings, Mont.; Max Goldstein, Salt Lake City, Utah, and the following from Denver: Rick Ricketson, Gerald Whitney, Wm. A. Dollison, Jr, I. Weiner, C. E. Miller, Fred Glass, Wm. Agren, George Frantz, E. J. Conahan, Frank Culp, Lee Crawford, H. A. Goodridge, Roy Notheis, Emmett Thurmon, J. W. Howell, Jr., Charles Gilmour, E. P. Briggs, Fred Knill, Joe Dekker, Jack Davis, F. R. Eisle, E. J. Ward, George Sandstrom, Art Moore, Harry Golub, Dick Dekker, C. W. Anderson, J. C. Kramer, Walt Ibold, Dave Cockrill, Harvey Long, Sam Reed, Dean A. Lewis, C. J. Doty, Dave Davis, Dale Kline, Tom Ward, T. B. Noble, E. F. Roberts, W. F. McKinney, P. W. Hoppen, L. J. Finske, and A. P. Archer.

Penn Oraanization Protests Broadcasts

Added to the many exhibitor organization protests against motion picture stars' radio broadcasts, is the resolution adopted by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, "not only oppose, but demand" that producers, directors, players, writers and others in the industry immediately end their activities on local, Pacific Coast and national hookups.

The resolutions say that broadcasts have proved that screen personalities have "decreased their value to producers." Copies of the resolution have been sent to all producers and trade papers in the industry.

Reductions Are Sought In Canadian Film Duty

A plea for reduction or elimination of customs duties under all tariffs on films and sound equipment imported from both the United States and England has been placed before the Federal Board of Tariffs and Taxation, Ottawa. The application was entered by the Chamber of Commerce of Victoria, British Columbia and complains that the present tariff is prohibitive.

Hays To Return East

Will H. Hays planned to head east from Hollywood over the weekend and may arrive in New York about September 20 after stopovers in the middle west. Mr. Hays has been on the coast for the entire summer.

Allied Leaders At Atlantic City

(*Continued from page 52, column 3*)

or written into the statutes is like entering a bridge game with deuces and treys while your opponent holds aces and kings. Peace and security will come to the exhibitors and machinery for the adjustment of misunderstandings and disputes will be erected and function; but all this will come after Allied has been victorious in its present endeavors and not one minute sooner."

Elections on Friday

The program for Wednesday included registration, a meeting of the eastern regional directors, a trade show, a cocktail party and admission to the bicycle parade of bathing beauties on the boardwalk and the preliminary talent contest in the Showmen's Jubilee. On Thursday the open business meeting for delegates was held in the morning and the annual banquet in the evening. Members were invited to the American Beauty Ball held on the Steel Pier in the evening. The concluding day, Friday, was devoted to committee meetings, another open business session, election of officers and attendance at the Boardwalk Float Parade and the National Fashion Show. All meetings were held at the Hotel Traymore.

Handling convention details are Sidney E. Samuelson, chairman; Frank Henry, Louis Levin and M. Marks. David Snaper is head of the nominating group which comprises Mrs. Hildinger, Harry Kridel, A. Dollinger, Mark Block, W. C. Hunt and Harry Waxmann.

The other committees follow: Taxation—Simon Myers, chairman; I. Levy, D. Mate, A. Rapf, I. A. Roth, A. J. Sabo, H. Sager, P. M. Lewis; zoning and protection—Louis Gold, chairman; Louis Rovner, Frank Gravatt, Max Cohen, A. Nicoletti, A. Nussbaum, O. Shapiro and Max Sneider; theatre financing and remodeling—I. Hirshblond, chairman; A. Matthews, M. Rothman, M. Greiman, N. Myers, S. Frank and W. D. Hunt; percentage, checking, trailers, previews and score charges—I. Dollinger, chairman; D. R. Faunce, F. Falkner, L. Feld, A. Hochberg, S. Hochberg, M. Spewak and P. Kalickman; general organization—R. D. Wilkins, chairman; H. Block, T. Lazarick, M. Hecht, A. Munson, P. Blaustein, J. Lamont and A. W. Hill; national legislation and block booking—M. Miller, chairman; J. Forgione, W. C. Hermann, S. Seligman, A. Siegel, J. Pineles, and S. William Ford; double features—E. Lachman, chairman; A. Ginsburg, S. Goldstein, E. Ulicny, D. Shapiro and S. Tannenbaum; increasing admissions—Harry Hecht, chairman; M. Ellis, J. Gravany, R. Smith, J. M. Becker and H. Colmer.

MacDonald to Columbia

Wallace MacDonald, formerly of the Swanson Agency, has been signed as an associate producer by Columbia.

WHAT THE PICTURE DID FOR ME

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—Average comedy drama, a bit too wisecracky. Latest tendency of pictures is to catch the "It Happened One Night" spirit in every light comedy feature. So far Capra remains alone in his style.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—They came expecting another "One Night of Love," and although they didn't get it, were well pleased. Personally believe Miss Moore has it all over MacDonald both in looks and singing ability. I'd like to suggest to the producers that they include only those opera songs which are familiar to the average person, or light tunes which are in the range of the average person's voice. Songs of the latter type are what makes Irving Berlin's pictures so popular. The fans go out singing the songs and do our advertising for us.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—There is no question about Miss Moore's voice and that she shows a flair for comedy in this one, but I wish they would get away from this magic kingdom thing and get down to earth musical comedy for her. We old timers remember the light operas "Fortune Teller," "Girl from Maxim's" and a lot more that would lend themselves better than this type of picture. They just don't seem to pull as they should.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—When Capra makes a picture the exhibitor has insurance on a box office natural. I played this over a holiday so naturally business was not on par with other Capra hits. Pictures like this are the type that make people talk enthusiastically about movies. —Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

MUSIC GOES 'ROUND, THE: Harry Richman, Rochelle Hudson—Put this one on with a Cash Night and despite the worn out song did an average business.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

TRAPPED BY TELEVISION: Lyle Talbot, Mary Astor—Good action picture with plenty of built-up suspense. Extreme hot weather held down the gross pretty low.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

First National

GOLDEN ARROW, THE: Bette Davis, George Brent—Amusing little sketch for Bette Davis to play around in but she never clicks for me. Too hightone, I guess.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

ROAD GANG: Donald Woods, Kay Linaker—Pretty good melodrama. It's been done before but stuff like this is almost always satisfactory entertainment for the Saturday audiences. Hot weather cut into receipts of this one.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts, Yacht Club Boys—Al Jolson usually clicks here. This one flopped miserably and no wonder! Story was so thin it couldn't even be called baloney. Yacht Club Boys was only redeeming feature of the entire mess. The house was so empty on this one the ushers looked pathetic in their loneliness.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—This was one of the best westerns to ever play this theatre and did extra Saturday business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—Marvelous picture. Paul Muni superb. Picture was enjoyed by everyone but business was very, very bad. Can't figure this one out.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—Good picture of its kind. In fact, a masterpiece.—Sammie Jackson. Jackson Theatre, Flomaton, Ala. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
Rockefeller Center, New York

WHITE ANGEL, THE: Kay Francis, Ian Hunter —A lot of good comments on this one. It is heavy drama and Miss Francis does the best work, I think, of her career in it. It lacks any romance and that was the one criticism that the ladies had for it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Gaumont British

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Nice little picture from GB. Jessie Matthews is up and coming. Good comedy scenes which make people forget the English angle.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Fair slapstick comedy resulted in fair business.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—A good programmer that pleased our patrons. Business above average.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—Entertaining melodrama that bumped into hot weather and very low grosses.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

FURY: Spencer Tracy, Sylvia Sidney—This is an exceptionally good picture of the mob type. The acting of both stars is equal to anything they've done. Did very good at box office.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LAST OF THE PAGANS: Mala, Lotus Long—A different picture that pleased part of our audience and left the rest cold. Business average. It gave us a chance to play a picture that was a little unusual in theme.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Metro-Goldwyn-Mayer

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Show very good, but title poor. Could not get anyone in to see this one. Running time, nine reels. Played August 19.—Rudodf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—Just another murder picture, no better or no worse than the hundreds of others played before it. Got by on Bank Night.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—Played this late to cash in on Robert Taylor's popularity. Resulted in average business due to summer heat.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Disappointing vehicle from two highly rated stars, Loy and Montgomery. Story at fault here. I don't care how many stars a company puts in a picture and how much money they spend on it, if it hasn't got a half-way decent story to bolster it, the picture will usually take a nosedive at the subsequent run houses. The first runs can get away with this sort of stuff on the reputations of the stars but "word of mouth" advertising either kills or makes a picture like this one.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Very good drama. Warner Baxter always pleases. Picture should have had a little more comedy. Personally thought it a bit too heavy. Business off due to hot weather.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Grim film fare, but excellently produced. Sterling performance by Baxter. Average weekend business. Running time, 86 minutes. Played August 28-29.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —They came in expecting another "Naughty Marietta" and they got it. Business was okay.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy —Good picture. Business only fair. I can't seem to make any money on Metro. Maybe it's my fault, but I wonder.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—Swell entertainment. Got just about everything and the quake shots are almost unbelievable they are so real. It's tops in a picture for the masses.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—Tops in every respect. Never played a more genuinely satisfactory picture. Better than average Sunday-Tuesday business. Running time, 111 minutes. Played August 23-25.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—This is a great picture of the historical type. It is much too long and is half way through before it gets 'em to sit still in their seats. If you can get 'em to stay for about the first six reels you won't be able to run 'em out for the last six or seven. Did fair at the B. O.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—The girls would rather miss their meals for a week than miss a Robert Taylor picture. He's tops right now. Personally disagree with the women fans. I don't think he's handsome; I think he's pretty. Business was very good on this one.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Excellent picture. This Robert Taylor has all the girls and some of the older gals looking sideways. And Janet Gaynor comes into her own again. We'll never forget "Seventh Heaven" and she was almost as good in this. Played July 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—This picture has more entertainment value and will please more patrons than Metro's big "San Francisco." This is just the type to please 'em and send 'em back and that's what we need, is more send 'em back pictures. The acting of Taylor and Gaynor was great. Hope "His Brother's Wife" is as good. Believe it will beat Frisco business. This is the first day of run.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan—Brilliant production which netted us the lowest Sunday-Monday-Tuesday gross in years. Maybe it was too classy for my audience. Played May 17-19.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—Metro usually turns out consistent product. This one was another satisfactory program picture from Metro that resulted in average grosses. —Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore—A fair programmer. Not quite average business.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—They all came out to see Gable make love to Harlow and were the women disappointed. Clark didn't even kiss her once. Funniest scene in the picture (although it wasn't intended to be funny) was situation where Gable and his secretary, Harlow, come back to their hotel after a trying evening at business. They are sitting on Gable's bed talking over the business deal. Suddenly they stop talking and look at each other for about two minutes. The audience waits for something to happen but that's the catch. Gable sends her away and the gals in the audience sigh a disappointed sigh.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—What should have been a box office sensation turned out to be a miserable flop at both B. O. and for entertainment. Three big names wasted.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Paramount

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Very good show. entertaining, with interest holding. Audience pleased with the stars. Should please any audience because the stars don't act. They live their parts. O. K. Running time, nine reels. Played August 16-17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BRIDE COMES HOME, THE: Claudette Colbert—Claudette Colbert is a local favorite so our attendance was satisfactory in spite of rather warm weather. Played August 19-20.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—A nice little western. Double featured this, on account of its short length, with "Your Uncle Dudley." Business above average. Running time, 60 minutes. Played August 12.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

DRIFT FENCE: Tom Keene, Larry Crabbe—A good Zane Grey picture, but cut too short. I can't understand why they don't make Zane Grey pictures longer and more closely following the book. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

EARLY TO BED: Charles Ruggles, Mary Boland—Better fitted for double billing, although it is a reasonably good comedy. Running time, 73 minutes. Played August 14-15.—Roy C. Irvine, Ritzville, Wash. General patronage.

GIRL OF THE OZARKS, THE: Virginia Weidler—This pathetic little picture made a perfect double feature coupled with "Silly Billies." There were both laughs and tears in that program. Running time, 67 minutes. Played August 8-9.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

I'D GIVE MY LIFE: Sir Guy Standing, Frances Drake—Poor. Very much disappointed. First of 1936-37 played and off to a poor start. Just a poor "B" picture. Played August 19-20.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—Paramount certainly hands Mae West the poor stories; no wonder she's all washed up.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—One of Lloyd's best. Can't figure out why we did not even do average business. Played May 24-25.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

MILKY WAY, THE: Harold Lloyd—Most of our patrons enjoyed this offering but many of our fair sex remained at home thinking they would not enjoy a show in which boxing predominated. Those present enjoyed the offering, with the exception of a few. We wish Lloyd would make more than one feature a year. Played August 26-27.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Fonda and Sullavan always draw well here. This rather frothy picture was no exception. Business 20 per cent above average. Played July 29-30.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Good western Zane Grey. Just like all of his stories, interesting and good to watch. Running time, six reels. Played August 21-22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—Good program picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TIMOTHY'S QUEST: Eleanore Whitney, Dickie Moore—Another fair picture from Paramount with no names in the cast. How does Paramount expect people to come in to see a picture which has no names in the cast and only an average story to hold it up? This picture is typical of Paramount's product this year, that is, fairly entertaining picture but too weak to stand up at the box office alone.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Fairly exciting to average gross but did not deserve to be in the "special" category.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

13 HOURS BY AIR: Joan Bennett, Fred MacMurray—Very good picture but it does not have drawing power. Played August 23-24.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—A dandy show. Our patrons enjoyed it.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—This picture has everything, stars, story and color. This was a natural. Had people standing in line in front of the theatre. Did almost as much business as a Shirley Temple. I can give a picture no higher praise than that.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—This picture clicked. Color was beautiful and everyone was pleased with the picture. This picture is positively the only Paramount picture that made any money for us this year. The rest of the product is nothing but double-feature filler-ins.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney, Fred MacMurray—Wonderful picture and drew extra business. Running time, 11 reels. Played July 12-14.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—An excellent production. The most natural color ever in a picture. Very good box office attraction. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TRAIL OF THE LONESOME PINE, THE: Fred MacMurray, Sylvia Sidney—One of the best pictures of the season. Good enough for anybody and will stand full playing time. We played it rather late but still did above average business. Running time, 12 reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—One of the finest pictures ever released. Will please all classes. We held it over for a third day, which is something that has happened only a very few times here.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Republic

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—Received either a bad print or the sound was no good. Otherwise the picture was OK. Running time, 67 minutes. Played August 26-27.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Fine picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DANCING PIRATE: Charles Collins, Steffi Duna—The worst flop at the box-office for many months. They need something besides color. A shame to use the expensive color process for something like this. Played August 22-23.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

DANCING PIRATE: Charles Collins, Steffi Duna, Frank Morgan—One woman remarked: "My, that was pretty!" Right, but that was about all you could say, as it is devoid of entertainment, and Frank Morgan was overworked trying to hold up the comedy end. Fair week-end business. Running time, 85 minues. Played August 21-22.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Very good picture, well liked by everyone. Hot weather held down the gross.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

EX-MRS. BRADFORD, THE: Jean Arthur, Willaim Powell—Have to give RKO credit for this one. Pleased 100 per cent. Running time, 80 minutes. Played July 26-28.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Marvelous songs. Great dancing. Swell entertainment. Good business but why did I buy the entire season's product just to get Astaire-Rogers?—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

FRECKLES: Carol Stone, Tom Brown—Fine program fare.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—This is not a western, although it has some western shots in it. Good for Bargain Night. Running time, eight reels. Played August 25-26.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

LET'S SING AGAIN: Bobby Breen—Would not have been so bad but the sound was terrible. Average business. Running time, eight reels. Played August 28-30.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—Fair comedy-drama that did not reach average gross. Played May 20-21.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

MURDER ON THE BRIDLE PATH: Helen Broderick, James Gleason—I put a March of Time with this one to bolster it up but it didn't do any good. Poorest two mid-week days of the year. Picture is bad and didn't all those that stayed away know it.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SILLY BILLIES: Wheeler and Woolsey—This team always draws above average here. This was the usual hokum always expected of this team. Double featured on account of its short length.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

SILLY BILLIES: Wheeler and Woolsey—Just a fair program picture. But these two stars mean extra business for us. Running time, 65 minutes. Played July 19-20.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

SPECIAL INVESTIGATOR: Richard Dix, Margaret Callahan—Richard Dix still has a certain following and they usually come in to see him in all of his pictures. Business was just above average on this one.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

Twentieth Century - Fox

BRIGHT EYES: Shirley Temple—Went back and picked this one up as I had never played it. Good picture and fair business. Glad I played it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Shirley always clicks here and this one was no exception. Summer weather held down the gross, however.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

CAPTAIN JANUARY: Shirley Temple—Good as usual but not near the drawing card her previous ones were. It seems that she is slipping. This grossed only about 60 per cent of what her others did. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Very good Temple picture that did about half as much at the B. O. as the first ones did. If this little girl don't get better stories and do more at my B. O. I'll have to set her on the middle of the week. I don't think she will last through the season in my town. I always am forced to play her late in all of her pictures.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Chan is slipping. I think he needs a better supporting cast. The last few pictures have found him carrying the entire burden. Too much to expect from a character actor. Pictures like this ought to have more love interest to bring in the women. After all the fair sex dominate most movie audiences.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland—I think it's the best Chan picture ever made. The two midgets and circus background made this a No. 1 Friday-Saturday picture. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—This is by far the best Chan picture to play in this theatre. The circus background gives it more action and something more than murder. Did good Saturday business. Chan's family is all there (all twelve slant eyed kids), which gives it a little comedy relief.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy—Although I knew that the subject matter of this picture was not suitable for my town I could not afford to pass this up because of Rogers. He is not forgotten by any means. Business nearly 50 per cent above average on this. Played August 1-2.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—Will Rogers always clicked with us and this one, although played over a hot weather holiday, held up satisfactorily. Releasing one Rogers a year would be just right. Four a year, as contemplated, is not satisfactory, as it takes the edge off each succeeding Rogers picture.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill.

CONNECTICUT YANKEE: Will Rogers—This is a re-issue. Showed it about four years ago and they sure came back to see it. Good business. Running time, 88 minutes. Played August 2-3.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—This old re-issue pleased them and did more at the B. O. than I expected. The recording was better than I expected. Don't be afraid to play it.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

COUNTRY DOCTOR, THE: Jean Hersholt, Dionne Quintuplets—This picture is a small town natural. Will do well in any small situation and probably the bigger ones. However, I wish Hersholt would talk louder. Makes it hard to control sound as he speaks low and the others loud. Played July 25-26.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Good business; mostly married women came to see this one. There were so many women in the audience I guessed that they were there to get an inspiration and do a repeat act on Mrs. Dionne. The quints were the whole show and were responsible for most of the attendance.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

COUNTRY DOCTOR, THE: Dionne Quints, Jean Hersholt—Here is a picture that packs them in and pleases. By all means play it. Running time, 95 minutes.—Bob Schwall, Jr., State Theatre, Ispwich S. D. Small town patronage.

EDUCATING FATHER: Jed Prouty, Shirley Deane—A dandy show, action and comedy all the way through. Short but good. Better than some of the specials that tire you out just by draggy and mushy acting. Running time, six reels. Played August 21-22.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

EVERYBODY'S OLD MAN: Irving S. Cobb, Rochelle Hudson—I made a mistake in playing this one. I would have saved money by paying for this one and shelving it. Cobb will never be a Rogers. Picture itself was not bad, but practically no one came in to see it.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Fair program picture and it pleased our patrons. Running time, 88 minutes. Played July 26-27.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Here is a very satisfactory comedy drama. Our patrons did not seem to appreciate an opportunity so our business was below normal. Played August 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Not a bad picture but George Raft always flops with us and this picture was no exception. Played May 22-23.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—This is a very interesting and entertaining picture. There won't be a one that won't say "great" (and there won't be many say it). You will please 'em if you can get 'em in. but I didn't get 'em in.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LITTLE MISS NOBODY: Jane Withers—Very good picture. Jane is good bet for us. She always draws extra business for us. Running time, 76 minutes. Played August 9-11.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

LITTLE MISS NOBODY: Jane Withers—With delightfully cool weather as a help and Jane Withers as a popular child star, we enjoyed very good business and the audience was well satisfied. Played August 22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Wally Beery has a steady following and this one pleased his fans. I certainly thought it remarkable of Barbara Stanwyck to spend a torturous week and at the end of the trip still look refreshingly alluring. She managed to walk through streams, sleep on the ground, etc., for a week, keeping intact, meanwhile, her bighly polished finger nails, painted lips, mascara around the eyes and plenty of powder on her face.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Above average western resulted in average business.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin, George Givot—Good entertainment. Jane Withers always pleases in our bouse. Georg Givot well received also. Business better than average.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PADDY O'DAY: Jane Withers—Good family picture. Just the thing for Friday and Saturday. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

PRISONER OF SHARK ISLAND: Warner Baxter, Gloria Stuart—Another grand picture from Twentieth Century. A bit heavy but Warner Baxter always brings them in.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Again Robert Taylor clicked. Played this on night of Louis-Sharkey fight. Excellent business despite radio competition. It was amusing to watch the people come in that night. The men were noticeable by their absence. Can truthfully say there weren't more than 8 per cent men present that night.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Sold as special. Cannot see where the special came in. It was very good show. No extra business on this one. Didn't mean anything at box office. Running time, 89 minutes. Played August 16-18.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—This picture gave 100 per cent satisfaction to all who came. Ran it on a two day run and the second day was better than the first. You can make no mistake in bringing this one back. Excellence of sound and photography are worthy of note. Running time, 95 minutes.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

STEAMBOAT ROUND THE BEND: Will Rogers—Fine picture. No business. Everyone had seen it elsewhere.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy, Claire Trevor, Ian Hunter—While this picture will undoubtedly be too slow and draggy for some audiences, it pleased ours and did a nice business. I think Warner Baxter and Claire Trevor looked miscast. Ian Hunter was the best one in the picture. Running time, 88 minutes.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—Pleased most everyone but again the hot weather held down the receipts.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

WHISPERING SMITH SPEAKS: George O'Brien—Good O'Brien picture. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—Horton always pleases our people. This is a good programmer.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

United Artists

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—Bartholomew gives another remarkable performance. Picture well received. Personally thought it a bit too mushy. Dolores Costello still beautiful but her acting in this one certainly was muggy.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

MODERN TIMES: Charles Chaplin—We thought this very good. Many good comments. Business pretty fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—Light summery picture. Story should have had more meat to it and the picture might have gone places.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—One of the finest pictures I have ever had the pleasure of seeing. It packs a real wallop. One feels like reaching up at the screen and socking the little brat who causes all the trouble. Business excellent.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill Family patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—Jack Holt as motorcycle cop in State Highway Patrol. An excellent action picture. Many favorable comments from our patrons. Running time, 54 minutes. Played August 16-17.—R. D. Ashmun, Center Theatre, Marlette, Mich. Smal town patronage.

DANGEROUS WATERS: Jack Holt, Robert Armstrong—Good Saturday picture. Will draw and please.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

DRACULA'S DAUGHTER: Otto Kruger, Marguerite Churchill—Another "scarer" from Universal. I played this one with Louis-Schmeling fight pictures to average gross.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—This is one of the best Saturday pictures we have shown and did the best at the B. O. Old but play it if you need a good action picture.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Another just average picture to another average gross.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Very clever little picture that drew at the B. O. and sent the crowd home with a smile.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

PAROLE: Ann Preston, Henry Hunter—This picture is better than "Fury," "Big House," "I Am a Fugitive from a Chain Gang" or any of these type pictures. It won't get any money or at least it didn't here, due to the fact it has no names. Will keep you interested to the finish. It is a man's picture and will please men if you can sell it to them. I couldn't.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SHOW BOAT: Irene Dunne, Allan Jones, Paul Robeson—Pleased 'em all and did a very good three day business. The singing of Paul Robeson singing "Old Man River" and "Ah Still Suits Me" was the high spot of this picture. They will stay over to hear him sing these songs. Hope they make it again in about five or six years. One of the best this year.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—Obvious that Universal spent a lot of dough on this one. I personally thought it a remarkable production. It took a real nose-dive at the box-office, however. I think the reason is that Universal slipped up on the continuity of this vehicle. It's quite jerky and disconnected at times. Another reason

(*Continued on following page*)

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it failed to meet the gals' approval is that Arnold does not get enough sympathy from the audience. This is because he forgets all about his wife in Europe just as soon as he runs into the money in America and then just as soon as a pretty pair of ankles passes by he falls for the dame in a big way, taking to his wife after the aforementioned dame leaves him flat.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

SUTTER'S GOLD: Edward Arnold—We wasted a good playdate when we booked this one.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—It is a great picture (big shots, very good story, etc.) but it missed somewhere and I was glad I played it on Saturday. Did a good Saturday business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

THERE'S ALWAYS TOMRORROW: Frank Morgan, Binnie Barnes, Robert Taylor—Universal reissued this because Robert Taylor was one of the featured players. Recording only fair when compared to today's high standards. Business only fair. Running time, 88 minutes. Played August 18-20.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

THROWBACK, THE: Buck Jones, Muriel Evans—Fair western. No draw.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Brothers

BOULDER DAM: Ross Alexander, Patricia Ellis—Satisfactory action which which would have been a real hit had it contained some more shots of the dam and a better cast.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—This is a very good program picture. I agree with Mr. Ralph Cokain 100 per cent in what he has to say about Ross Alexander (see Mr. Cokain's report on "Hot Money" in August 22 issue of this Herald).—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

COLLEEN: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie—It's about time Warners split up the Golddigger combination of Keeler, Powell and Blondell. This one was not up to par. Songs were good but the story was weak. Business was average, however.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—Seemed to please but Warners have made better musicals. Running time, 10 reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Good program picture. Brent not so well liked here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GREEN PASTURES, THE: Rex Ingram—This one surprised me by doing outstanding business during the two-day run. Played to people who never attend the ordinary run of the mill product. Give this one plenty of publicity and you will do the business. It is certainly a wonderful production and was well liked by 98% of our patrons. Running time, 93 minutes. Played August 23-24.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—Was afraid that this one would be over the heads of the greater part of my audience, but was pleasantly surprised by a better than average gross and a pleased audience.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

GREEN PACTURES, THE: Rex Ingram—Curiosity and the fame that this show has had and the yen to see what it was all about accounted for the business that it did. However, the reaction that we caught was that most of them that saw it were not especially impressed with the picture. It is just one of those things that the producers come through with capitalizing the success that the stage show had. Its one redeeming feature is its novelty and the unusual theme, outside of that if it had not been acclaimed so highly it is doubtful if it would have stood up on its own merit.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—Good story, good acting, average business.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

JAILBREAK: Barton MacLane, June Travis, Craig Reynolds—Very good action picture with plenty of suspense and comedy. An ideal picture for Friday-Saturday in small towns. Running time, 60 minutes. Played August 14-15.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Played this with Cash Night to average business. Leslie Howard and Bette Davis are a bit too Park Avenue for an average family audience. Glad to see that Miss Davis has discarded her former hideous makeup.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

PETRIFIED FOREST: Bette Davis, Leslie Howard—Pretty good picture. Charlie Grapewin steals the picture in my estimation. Dick Foran also very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Right down the alley for a week-end picture. Action, a little comedy and a good story with a likeable star Pat O'Brien. Hooray for the Irish.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SATAN MET A LADY: Bette Davis, Warren William—This picture was a great disappointment to Bette Davis fans. No favorable comments and business was considerably off. Running time, 74 minutes. Played August 11-13.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Joe E. Brown usually clicks here. This one was not up to par in laughs and the hot weather again cut in.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

TIMES SQUARE PLAYBOY: Warren William, June Travis—This was a good little comedy drama that sent the Bank Night crowd away satisfied.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone—Fine little western. Warners have been doing very nicely in the western field. This one was pretty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WALKING DEAD, THE: Karloff, Marguerite Churchill—If your patrons like Karloff, they will like this one. This is his best picture. I played it on Saturday to extra business.—Robert K. Yancey, Paradise Theatre, Cotter, Ark. Railroad and general patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—Old but pleased the Bank Night crowd.—Robert K. Yancey. Paradise Theatre, Cotter, Ark. Railroad and general patronage.

Short Features

Columbia

ANTS IN THE PANTRY: 3 Stooges—An okay comedy. Running time, two reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

HIGHWAY SNOBBERY: Krazy Kat Cartoons—Poor cartoon. Running time, seven minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

MISTER SMARTY: Broadway Comedies—Andy Clyde is well liked here and continues to entertain splendidly. A real laugh provoker. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

PAIN IN THE PULLMAN, A: Three Stooges—This comedy team drew as much as did the feature. The popularity of the Three Stooges with my audiences exceeds everything else including Popeye and Mickey Mouse. In fact Columbia has made more really good comedies this season than any other company I find. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SCREEN SNAPSHOTS NO. 4—Showing stars who have passed on. About half of reel devoted to Will Rogers. Running time, nine minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

UNTRAINED SEAL, THE: Color Rhapsodies—Another excellent color cartoon from Columbia. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

Educational

ALPINE YODELER: Terry Toons—Good cartoon. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

DAME SHY: Buster West, Tom Patricola—West and Patricola in another sailor comedy that was better than average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

EASY PICKIN'S, RODEO DAY, COLLEGE CAPERS, SORORITY BLUES, RADIO RASCALS: These one-reel "Song and Comedy Hits" series are all very good. The Cabin Kids are in many of them.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

FARMER AL FALFA AND THE RUNT: Paul Terry-Toons—This one went over very well. Running time, one reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

GRAND SLAM OPERA: Buster Keaton—I thought it only a fair comedy, but the audience got a lot of laughs.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

HOME ON THE RANGE: Musical Comedies—Pretty weak stuff and short on anything resembling good music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RODEO DAY: Song and Comedy Hits—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SPOOKS: Song and Comedy Hits—Okay number featuring the Cabin Kids.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOUGH EGG, A: Paul Terry-Toons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ALIAS ST. NICK: Harman-Ising—Another good color cartoon from MGM. Running time, eight minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

BOTTLES: Harman-Ising Cartoon—Very good color cartoon which was very interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

EARLY BIRD AND THE WORM, THE: Harman-Ising—Excellent color cartoon up to standard of this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HILL TILLIES: Patsy Kelly, Lyda Roberti—Very good two-reel comedy. Pleases all patrons. This team seems to be very well liked. Running time, 18 minutes.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

HILL TILLIES: Patsy Kelly, Lyda Roberti—As usual, Patsy Kelly can be relied upon for a good performance. A good comedy that generally pleased. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

HISTORIC MEXICO CITY: FitzPatrick Travel Talks—Very, very good scenic. Good Mexican music and dancing. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LA FIESTA DE SANTA BARBARA: Musical Revues—Very good. In color and plenty of fine entertainment. Running time, 19 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LET'S DANCE: MGM Miniatures—Very interesting. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LIFE HESITATES AT 40: Charley Chase—Once again Charley's efforts are only productive of a fair comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MODERN TOKYO: FitzPatrick Travel Talks—Very beautiful and very entertaining travel talk. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEIGHBORHOOD HOUSE: Charley Chase—The audience found many things to laugh about in this one. An excellent comedy. Running time, two reels.—H. G. Crawford, Palace Theatre. Plano, Texas. Small town and rural patronage.

PERFECT SETUP: Crime Doesn't Pay—Like all these crime reels, this is excellent and every theatre should play the series. Teaches a moral and is very entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PINCH SINGER: Our Gang—Another good one from these popular kids. Running time, two reels.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PUBLIC GHOST NO. 1: Charley Chase—Silly Comedy. Charley can do much better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RACING CANINES: M-G-M Sports Parade—One of the best single reelers we have run. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

STARLIT DAYS AT LIDO: Oddities—Pleased every one. Played third run in town and had a number of people who had seen it before. Running time, 17 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TABLE TENNIS: M-G-M Sports Parade—Very good entertainment. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TOP FLAT: Patsy Kelly Comedy—An ordinary 2 reeler.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

TOP FLAT: Todd-Kelly—Very good comedy. Running time, 17 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

VAMP 'TIL READY: Charley Chase—Rather amusing for grown-ups, but no good for children.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

Paramount

ACCENT ON GIRLS: Headliner—A girl band act that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BREEZY RHYTHM: Hal Kemp and Orchestra—Excellent musical short. Running time, 10 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BROTHERLY LOVE: Popeye the Sailor—A good Popeye. You should hear the kids when Popeye appears.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

I DON'T WANT TO MAKE HISTORY: Screen Songs—Fair screen song number. Vincent Lopez band is featured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JUMPING CHAMPION: Grantland Rice Sportlights. This Sportlight is full of fishing with Ted Husing announcing. Oh Boy, do they catch some fish, big and small. Makes you feel like you want to go fishing at once. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LITTLE NOBODY: Betty Boop Cartoons—An average Betty Boop.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

LITTLE STRANGER: Color Classics—Excellent color cartoon telling with variations the ugly duckling plot, only the duckling is here a chick in a family of ducks. Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL FASHIONS: Headliners—Ina Ray Hutton and her Melodears present a fine orchestra set in this one. Nearly spoiled though by the worst recording we've received lately. No reason apparent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PICTORIAL NO. 10: A fine reel, good anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPINACH OVERTURE, THE: Popeye the Sailor—Great Popeye cartoon with lots of music and fun. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

DUMMY ACHE: Edgar Kennedy—Very good. Running time, two reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. D. Small town patronage.

FELIX THE CAT IN BOLD KING COLE: Rainbow Parade Cartoons—An amusing colored cartoon.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

IF THIS ISN'T LOVE: Dorothy Lee, Hazel Forbes, Walter Wolfe—The poorest musical we ever played. Don't play it; it's pathetic. I don't see how RKO could have made such a poor one.—Harlund Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAJOR BOWES' AMATEUR THEATRE ON THE AIR: No. 4—This series is always popular with our patrons.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

MOLLY MOO COW AND ROBINSON CRUSOE: Rainbow Parade Cartoons—A very good color reel. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MOLLY MOO COW AND ROBINSON CRUSOE: Rainbow Parade Cartoons—A dandy color cartoon. Lots of action. The first picture that ever appealed to my three-year-old daughter, Miss Nancy Rankin. She told me all about it later, so I was sure one satisfied customer.—Harland Rankin, Plaza Theatre, Tilbury, Ontaria, Canada. General patronage.

NEPTUNE MYSTERIES: Struggle to Live Series—Very sickening. A devil fish fight. Many went out before it was over.—Harlund Rankin, Plaza Theatre, Tilburn, Ontario, Canada. General patronage.

SWING IT: Louis Primo—This is an outstanding short and deserves feature billing in any man's theatre. The young people ate it up and most of them stayed to see it again. You only get a few like this in the whole year. Running time, 19 minutes.—R. D. Ashmun, Center Theatre, Marlette, Mich. Small town patronage.

TOO MANY SURPRISES: Smart Set Comedies—A fair slapstick comedy that gets by.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOONERVILLE TROLLEY: Rainbow Parade Cartoons—A very clever all color cartoon. Popular with folks young and old, even the farmers, especially when the bull goes after the trolley when Katrinka paints it red.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRICKS OF THE TRADE: Easy Aces—A lot of silly twaddle with few interesting parts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

TROLLEY AHOY: Rainbow Parade Cartoon—An excellent colored cartoon with Katrinka and the Toonerville Trolley. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

THREE LITTLE WOLVES: Silly Symphonies—You'll never get a better colored short than this. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Universal

AMATEUR BROADCAST: Oswald Cartoons—Nothing so new to this one. Average cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CARNIVAL TIME: Mentone Musical Comedies—This one opens with a bang and finishes in the same way. We must say good all the way through. Running time, two reels.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GUS VAN'S MUSIC SHOPPE: Mentone Musical Comedies—About the poorest Mentone we've ever used. Only about 20 per cent good. The rest awfully dull.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAYING FOR FUN: Mentone Musical Comedies—Here is a two reeler from Universal that is a knockout. By all means book it. Running time, 20 minutes.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

UNIVERSAL NEWS: I've always felt that the Newsreel died with the birth of sound. I've seen all the varied News on the market and can't see where one has anything on another, the auto race, train wreck, tame bird or animal of some kind, an occasional News shot, but the same thing week after week. Universal's has more pep than some others, but they don't mean a thing anymore. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

Warner Vitaphone

BOSCO'S PARLOR PRANKS: Looney Tunes—Pretty Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHANGING OF THE GUARD: Sybil Jason—Superb technicolor short. It's tops. Running time, 19 minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

CHANGING OF THE GUARD: Sybil Jason—Very good. Several comments.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

DOUBLE OR NOTHING: Broadway Brevities—Just omit the first two words and you will have an excellent description of this short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JOLLY COBURN AND HIS ORHESTRA: Melody Masters—A fair band number. Nothing extra or especially new.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARIS IN NEW YORK: Broadway Brevities—Very good musical short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

REGULAR KIDS: Meglin Kids—Good, but not what it is cracked up to be. Running time, two reels.—Bob Schwall, Jr., State Theatre, Ipswich, S. O. Small town patronage.

RHYTHMITIS: Hal LeRoy, Toby Wing—Good Broadway Brevity. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SOME CLASS: Pepper Pot—One of the worst shorts I ever ran. Not a laugh in the whole awful 10 minutes. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VINCENT LOPEZ AND ORCHESTRA: Melody Masters—Of course, it's good. Running time, nine minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—Excellent Melody Master. They always please. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE HIGHLIGHTS: Big Time Vaudeville Reel—This series certainly peps up a program. One of the best single reels I ran. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE STAGE SHOW: Big Time Vaudeville Reel—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE TROUPERS: Four Trojans, Aunt Jemima—One excellent act in this reel. The pair, including Maxine Stone, who put on that goofy act next to the last, was a scream. Running time, 11 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WILD WINGS: Pepper Pot—Very poor. Hard to understand and not worth understanding, anyway. More walkouts than I have had for a long time. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

LOUIS-SCHMELING FIGHT FILM: Too many prior runs took the edge off this one.—Oscar A. Brotman, Avaloe Theatre, Chicago, Ill. Family patronage.

Stage and Screen

CLUTCHING HAND, THE: Jack Mulhall, William Farnum—Sent in a report on this a few weeks back. We have just played Episode Five. One thing to add to original report—the longer it goes the worse it gets.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

CLUTCHING HAND, THE: Jack Mulhall, William Farnum—Can't say much for this. Up to episode three has good plot for serial, but misses fire due to ham acting and childish dialogue. Running time, first episode, three reels.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Plan New Coast Circuit

Adolph Ramish and the Gore Brothers have formed Pacific States Theatres, Inc., in Los Angeles, thereby renewing an affiliation which founded the West Coast Theatres. The corporation is capitalized at $200,000, and present plans call for developing a circuit.

Guaranteed Closes Deal

Guaranteed Pictures has closed with S. K. Decker of Excellent Pictures Corporation, Detroit, for the distribution in Michigan of "Just My Luck" and "Women in White."

Tour Series To Be Released

"Wonder Spots of America," first of the new Columbia Tours series, is scheduled for release September 4th by Columbia Pictures. In the first subject, filmed in Cinecolor, are the Natural Bridge and the Caverns, Va., and Niagara Falls, N. Y.

"Gay Love" Acquired

Independent Film Service, Cleveland, has acquired Ohio and Kentucky distribution rights to Pam Pictures' "Gay Love," starring Sophie Tucker.

Bellin Sets Distribution

Fred Bellin, distribution head of Spectrum Pictures, has closed three deals for territorial distribution of musical westerns starring Fred Scott.

McKibbin Heads Promotion

J. M. McKibben has been appointed manager of a newly created sales promotion department of the Westinghouse Electric and Manufacturing Company.

Beche To Supervise

Robert Beche, assistant director of "Oh Susannah," has been made production supervisor for the Republic series of "Three Mesquiteers," westerns.

Circuit's Winchell Urges His Fans to See Pictures

Charles Schlaifer Presents Gossip of Screen, But It's All Constructive

A commercialized film gossip radio program, given under the guise of a non-commercial, has hit the Middlewest with the startling effectiveness of something new in the field of advertising and exploitation.

Although Tri-States Theatres has long made us of radio for tieups for its Omaha, Sioux City and Nebraska houses, it was felt that a sustaining program would be of even greater service. Evert R. Cummings, district manager, discussed the project with his advertising manager, Charles Schlaifer, and eventually commissioned him to devise a program.

Mr. Schlaifer, who had been making studio observation of the manner in which Walter Winchell presented his film gossip material, struck on the idea of doing a similar program but with several added features and with this fundamental difference: no verbal jolts at stars or others in the industry.

Mr. Schlaifer himself wrote the first of the quarter-hour programs, and at the end of five months still writes them weekly, and furthermore performs in the role of gossiper. He calls himself "Your Hollywood Tatler," his identity secret.

Keeping close touch with studio press representatives, he manages to wangle much of his "gossip" material from them, and adds his own predictions—"all based on a close study of trade publications," he explains.

"I felt there was a cry for a new method of selling pictures, especially over the radio," Mr. Schlaifer said. "I take the same material the other gossipers use and, in the subtlest manner possible, make reference to the fact the picture or star just mentioned will appear in one of the Blank theatres, in Omaha, or Sioux City or other Nebraska theatres. I never lambast the industry, never ridicule it or its figures, but rather give it a respectful build-up. Of course I don't pass up any material that is amusing or funny. Nor do I do any kow-towing, and the actual plugs for our theatres are only few and seemingly incidental."

When the program first went on the air from Radio Station WOW, a 5,000-watt station which reaches all of Nebraska, South Dakota, western Iowa, northern Missouri and northern Kansas, a number of showmen wrote in to Tri-States managers in Omaha asking how they had arranged to get plugs over "The Hollywood Tatler's" program.

When Mr. Schlaifer, like all gossipers, makes good on a prediction, he crows and crows loudly. He predicted that Winfield Sheehan would not go to Paramount, in the face of published newspaper stories that Mr. Sheehan had been taken on as a unit producer. He told his air audience, at the time of the Fred Astaire-RKO difficulties that it would all end in Astaire making peace with the studio and having two pictures a year to make. A full month later this was officially announced.

Gossip about contracts, new parts, engagements, marriages, is frequently interspersed with remarks about the value of the motion picture industry as an educational force as well as an amusement source.

CHARLES SCHLAIFER, advertising manager of Tri-States Theatres, is "Your Hollywood Tatler" for the circuit, from station WOW in Omaha. It's a gossip column but all constructive.

The program is not ostensibly sponsored, but is merely announced by the station announcer as "Your Hollywood Tatler." Started by Tri-States Theatres as an experiment, it is now on an extended contract going on the air once a week.

Differing from other air gossipers, Mr. Schlaifer strives to propel the stay-at-home radio fan toward the theatre door. He constantly urges his air audience "to go and see" or "be sure not to miss." In his 15 minutes, he seeks to create the desire to shut off the radio and go downtown immediately and see a show.

His associates in the program are Orville Rennie, assistant manager of the Omaha, who supervises the numbers of a male trio and girl singer, providing thematic music and selections from pictures playing in the Blank theatres.

The program has reached the stage where it has a sizeable fan-letter following and Mr. Schlaifer has had Hollywood Tatler stationery printed. Recently he had records made and these are to be tried out on independent stations which are without the benefit of chain film gossipers.

Eskin Acquires Theatre

The J. Eskin circuit has acquired the Classic theatre in Sparta, Wis.

RKO Canadian's Liquidation Near

A petition asking court approval of the recently drawn agreement under which RKO withdraws from theatre operation in Canada and grants a 10 year product franchise to Famous Players-Canadian will be filed in Federal court in New York by Irving Trust Company, trustee in reorganization for RKO, in the near future.

The petition asks leave to liquidate RKO Canada Corporation and turn over its leases on Canadian theatres to Famous Players-Canadian. Theatres involved include the Orpheum, Vancouver; Winnipeg, Winnipeg; Keith's, Ottawa; Capitol, Winnipeg; Imperial, Montreal, and Capitol, St. John. RKO sets forth that the Canadian operations never have been profitable and that, through the assignment of the leases, it would free itself of contingent liabilities amounting to more than $400,000, exclusive of any other liabilities which might accrue during the life of the leases.

Under the agreement for which court approval is sought, Famous Players-Canadian assumes RKO's obligations on the Montreal and St. John theatres, in addition to taking over the leases. The 10-year RKO franchise is a further consideration for the relinquishing of the leases by RKO.

Paramount Changes In Italian Office

John H. Hicks, Jr., vice-president of Paramount in charge of the foreign department, has been advised by Fred Lange, general manager in Europe, of the following changes in the Italian organization, of which Americo Aboaf is managing director:

Pio Pandolfi Alberici, retaining managership of the Rome exchange, appointed division manager of Southern Italy; Mario Francisci, promoted from office manager to branch manager of the Catania exchange; Vittorio Ceri appointed manager of the Florence exchange; Vittorio de Semo, former branch manager at Turin, appointed branch manager in Genoa, and Mario Palladini, formerly in the Genoa branch, promoted to manager of the Turin exchange.

American Distributors Given Czech Licenses

Applications for re-registration of five American distributors maintaining branches in Czechoslovakia have been acted on favorably, according to United States Commercial Attache Sam E. Woods at Prague. The applications were made under a regulation of the Film Advisory Board of Czechoslovakia which requires importers to file each year for re-registration in order to do business during the 12-month period beginning June 1.

Of 51 applications this year, 26 were granted, 7 provided for import privileges at the discretion of the Board, decision on 5 was deferred and 13 were refused.

Foster, Kleiser Recapitalizes

The Foster and Kleiser Company, San Francisco, outdoor advertisers, has adopted a recapitalization plan designed to eliminate dividends in arrears on the 7 per cent $100 par preferred stock.

15 HOLLYWOOD PRODUCERS BUY 73 STORIES FOR 1936-37 PRODUCTION

Purchase Rate Rebounds from July Level; Over Half of Manuscripts Acquired Are Originals; List Is Given

Although plans for 1936-37 are practically completed at every major studio in California, production forces in Hollywood and home offices in New York still are making final purchases of stories, buying 73 properties in August.

April and May purchases rose to a high level when some 327 manuscripts were acquired; in June, the purchases numbered 48.

The month of July showed a marked decrease, only 32 properties having been acquired by the combined studios. Of this total, 20 were original stories, seven were taken from magazines and five were published novels. It is noted that the Broadway stage, deep source of material during the past fall and winter, is conspicuous by its absence at this period.

The month of August, however, showed an increase in stories purchased. Of the 73 bought, 43 were original stories, mostly from the pens of Hollywood contract writers; 20 were published novels, and five were stories published in leading magazines. The Broadway legitimate theatre managed to dispose of five offerings to the Hollywood cameras, all past successes, however.

Paramount, during August, led the other producing companies in the number of purchases, buying three novels and nine original offerings. Warner Brothers followed, with three novels and eight original stories, and 20th Century-Fox was close behind, buying seven original stories, one magazine story and two novels for a total of 10 purchases.

Metro-Goldwyn-Mayer was next with two plays that were given on Broadway in recent seasons, and five novels. Grand National, recently organized and ready to launch its first season, bought three originals, one magazine story and two novels. Radio bought the largest number of plays, five in all, and also one original. Universal purchased three novels and one original.

Other screen material was acquired by Walter Wanger, in the form of two novels; Imperial Productions, two novels; First National, two originals; Selznick-International, one original; Major Productions, one novel; Carl Laemmle, Jr., one original; Fanchon Royer, one original, and Douglas Fairbanks, Jr., one original.

Published novels seem to attract the motion picture producer more this month than in some time, but publishers this season are enjoying an unusual number of books that have caught the public's fancy and have climbed into the best-seller bracket, and this, undoubtedly, influenced the producers in making their purchases.

BEST SELLERS AND RENTERS

In the following listings of comparative standings of works of fiction in popularity as reflected by sales, the ranking of the "ten best sellers" is based upon a count of sales of the Baker & Taylor Company, New York. The "ten best renters" were named on a basis of nationwide reports to "The Retail Bookseller," house organ of the company.

Best Sellers

(June 15 to July 13)

Gone with the Wind, by Margaret Mitchell.
Sanfelice, by Vincent Sheean.
Mother of the Bride, by Alice Grant Rosman.
Give Me One Summer, by Emilie Loring.
The Doctor, by Mary Roberts Rinehart.
Halfway House, by Ellery Queen.
Mystery Flowers, by Grace L. Hill.
Sparkenbroke, by Charles Morgan.
Eyeless in Gaza, by Aldous Huxley.
The Corpse with the Dirty Face, by R. A. J. Walling.

Best Renters

(Month of July)

Sparkenbroke, by Charles Morgan.
The Weather in the Streets, by Rosamond Lehmann.
The Doctor, by Mary Roberts Rinehart.
The Last Puritan, by George Santayana.
The Thinking Reed, by Rebecca West.
If I Have Four Apples, by Josephine Lawrence.
Clansmen, by Ethel Boileau.
Private Duty, by Faith Baldwin.
Give Me One Summer, by Emilie Loring.
Jamaica Inn, by Daphne du Maurier.

Titles of the 73 original stories, magazine yarns and novels bought by Hollywood producers for their commitments of the 1936-37 season, together with all available filming credits, are as follows:

ABYSMAL BRUTE, novel by Jack London acquired by Universal for production by Trem Carr, starring John Wayne.

BEYOND THE SOUND OF THE MACHINE GUNS, original magazine story by Llewellyn Hughes, published in Century Magazine. Bought by Paramount as a tentative vehicle for George Raft, Fred McMurray, Carey Grant and Randolph Scott. Production by William LeBaron.

BUT IT'S MY TOWN, original story by Milt Gross and Charles Sherman, acquired by 20th Century-Fox.

CALL ME ARIZONA, acquired by Grand National for production by Edward Finney, starring Tex Ritter. Direction by John P. McCarthy.

Paramount Leading in Number of Purchases; Twenty Novels Bought; Broadway's Stage Supplies Five Properties

CAREER WOMAN, original by Gene Fowler, bought by 20th Century-Fox to star Claire Trevor. Direction will be by Lewis Seiler.

COME CLOSER FOLKS, story of sidewalk pitchmen by Aben Kandel, purchased by Columbia to star James Dunn. Harry Lachman will direct.

CRACK UP, novelette by John F. Goodrich dealing with a trans-oceanic flight that appeared in the American Magazine, acquired by 20th Century-Fox.

CRIME WOMAN, original by Norman Burnstine, acquired by Paramount.

CRIMINAL LAWYER, original story by Thomas Lennon, bought by RKO Radio to star Walter Abel. Cliff Reid will produce.

CROSS COUNTRY, original story by Fred Knudsten, purchased by Paramount.

DEAD YESTERDAY, novel by Mignon Eberhardt, acquired by 20th Century-Fox.

DEPTHS BELOW, original story by Norman Springer, acquired by Columbia to star Dolores Del Rio with Richard Dix and Chester Morris. Erle Kenton will direct.

FACE THE FACTS, Clarence Budington Kelland's current American Magazine story, acquired by Grand National for production by Douglas McLean. James Cagney tentatively listed for the leading role.

FIRST LADY, Broadway stage success by George S. Kaufman and Katherine Dayton, purchased by MGM.

THE FOUR MARYS, novel by Fanny Heaslip Lea, acquired by MGM.

FOUNDRY, novel by Albert Halper, acquired by MGM to star Wallace Beery and Spencer Tracy. Hunt Stromberg will produce.

FUGITIVE FOR JUSTICE, original story by W. T. Ballard, purchased by Grand National.

GREAT LOVE, play by Ferenc Molnar, bought by MGM. William Powell and Myrna Loy will be starred.

HIGH, WIDE AND HANDSOME, musical drama by Oscar Hammerstein II and Jerome Kern, acquired by Paramount to star Irene Dunne. Arthur Hornblow, Jr., will produce.

I HATE HORSES, original story by Finley Peter Dunne and Philip Dunne, bought by Universal.

IN HIS STEPS, novel by Charles Monroe Sheldon, bought by Grand National to star Cecilia Parker and Eric Linden.

IT HAPPENED IN HOLLYWOOD, original story by William A. Wellman and Robert Carson, bought by Selznick-International. Merle Oberon scheduled for the leading role.

KID GALAHAD, novel published in the Saturday Evening Post, by Francis Wallace, bought by Warners to star Edward G. Robinson and Ross Alexander.

KING OF SWING, magazine story by Richard Macauley published as "Special Arrangements," bought by Warner.

LAST BAD MAN, original story by Marion Jackson, acquired by Warner to star Dick Foran.

THE MAN I MARRIED, novel by M. Coates Webster, purchased by Universal.

MEN IN EXILE, original story by Houston Branch and Marie Baumer, bought by First National. Humphrey Bogart and Margaret Lindsay will be co-starred.

MERCHANT OF VENUS, original story by H. C. Witwer, Jr., acquired by Warner to co-star Marie Wilson and Carol Hughes.

MIDNIGHT JUSTICE, original story by Don

(Continued on following page)

NEW SCREEN STORY MATERIAL LISTED

(Continued from preceding page)

Ryan, dealing with municipal night courts, acquired by Warner.

MIGHTY CONROY, original story by H. H. Van Loan, purchased by Carl Laemmle, Jr.

MR. MELODY, musical story by Jerry Wald and Sig Herzig, acquired by Warner to star James Melton.

MURDER IN THE SUPREME COURT, screen version of Leslie Ford's magazine story, "The Clock Strikes," bought by Imperial Pictures.

THE NIGHTINGALE COMES HOME, original by Rupert Hughes, acquired by Columbia to star Grace Moore.

NIGHT OF CRIME, novel by Armstrong Livingston, bought by Imperial Pictures.

OH, DOCTOR, novel by Harry Leon Wilson, bought by Universal to star Edward Everett Horton.

ON THE AVENUE, musical by Irving Berlin, acquired by 20th Century-Fox to star Dick Powell and Alice Faye. Roy Del Ruth will direct.

ONCE A DOCTOR, original story by Frank Daugherty and Paul Perez, acquired by First National to star Donald Woods and Richard Purcell, opposite Jean Muir. William Clemens will direct.

ONCE OVER LIGHTLY, stage comedy by George Holland, purchased by RKO Radio to star Fred Stone. Robert Sisk will produce.

ONCE UPON A TIME, novel by Fannie Hurst, bought by MGM.

ONE IN A MILLION, original musical by Mark Kelly and Leonard Praskins, acquired by 20th Century-Fox to star Sonja Henie, figure-skating champion.

PAIR OF SIXES, play by Edward Peple, acquired by RKO Radio to star the team of Bert Wheeler and Robert Woolsey.

PENROD AND SAM, novel by Booth Tarkington, bought by Warner, to star Billy Mauch.

PERSONAL HISTORY, novel by Vincent Sheean dealing with a war correspondent in Morocco, China and Palestine, acquired by Walter Wanger for release through United Artists. Madeleine Carrol and Fredric March will be starred with Lewis Milestone directing.

PILOT X, acquired by Fanchon Royer to star John Carroll and Lona Andre.

PINKERTON MAN, original story by John W. Considine, acquired by 20th Century-Fox.

PROFESSIONAL ESCORT, original story by Sam Engel, bought by 20th Century-Fox.

RACE THE SUN, novel by Dale Collins, bought by MGM.

RACKETEERS IN EXILE, original by Harry Sauber, bought by Columbia to star George Bancroft.

RAINBOW OVER THE RIVER, acquired by Sol Lesser for release through RKO Radio with Bobby Breen in the leading role.

SAN QUENTIN, original story by John Bright and Robert Tasker, bought by Warner to star Pat O'Brien and Ross Alexander.

SAPPHIRE, novel dealing with modern New Orleans by Norman Reilly Raine, bought by Paramount to star George Raft.

THE SECOND MAN, play by S. N. Behrman which was produced by the New York Theatre Guild, starring Alfred Lunt and Lynn Fontanne, bought by RKO Radio. Robert Sisk will produce.

SHOW BUSINESS, original by Lew Lipton and Bartlett Cormack, purchased by Paramount to star Gladys Swarthout, Jack Benny, Fred MacMurray, Cary Grant and Akim Tamiroff.

SINGAPORE, original by Paul Burger and David Silverstein, bought by 20th Century-Fox. Sol Wurtzel will produce.

SINGING MARINE, musical acquired by Warner to star Dick Powell.

SNOW COVERED WAGONS, novel by Julia Cooley Altrocchi, bought by Grand National as the company's first color production.

SUMMER LIGHTNING, novel by Allene Corliss, bought by Walter Wanger for release through United Artists. Joan Bennett will be starred.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
July	41	12	10	63
August	21	7	4	32
September ..	34	53(a)	4	91
October	7	5	2	14
November ..	22	12(b)	5	39
December ..	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February ...	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	157
May	86	74(h)	10	170
June	25	21(i)	5	51
July	20	12(j)	0	73
August	43	25(k)	5	
TOTALS FOR 12 MONTHS	519	389(l)	80	988

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 70 published magazine stories.

SWEETHEART OF THE NAVY, original by Dorothy Bennett, acquired by Grand National.

TABLECLOTH, story by Patterson McNutt, Gene Fowler, Grover Jones and Nunnally Johnson, soon to be published in the Saturday Evening Post, acquired by Paramount.

THIS GUN FOR HIRE, novel by Graham Greene, bought by Paramount to star Akim Tamiroff. The story concerns an assassin hired by international munitions makers to foment wars.

THREE COMRADES, novel by Eric Maria Remarque, author of "All Quiet on the Western Front," acquired by MGM.

THUNDER OVER THE CITY, original by Robert E. Sherwood, acquired by Columbia to star Edward G. Robinson.

TRUTH IS ON THE MARCH, novel by Emile Zola concerning the author's famous fight on behalf of Captain Alfred Dreyfus, bought by Warners.

TWENTIETH AMENDMENT, original by Lee Brody, bought by Paramount. Harlan Thompson will produce.

UNTITLED ORIGINAL, by John Farrow, Peter Milne and Frank Dougherty, based on the life of the late Hetty Green, financial wizard, acquired by Warner.

UNTITLED ORIGINAL, musical by Vincent Youmans, acquired by Paramount.

UNTITLED ORIGINAL, by Henri Bernstein, French author and playwright, acquired by Douglas Fairbanks, Jr.'s Criterion Pictures of London.

WAIKIKI WEDDING, original by Daniel Evans, bought by Paramount to star Bing Crosby in the picture, which will be done in color.

WHAT HO!, novel by Richard Connell, to be published soon by the Saturday Evening Post, acquired by Major Productions to star Gary Cooper. Emanuel Cohen will produce.

WILD BRIAN KENT, taken from the novel, "The Recreation of Brian Kent," by Harold Bell Wright, bought by Sol Lesser of Principal Productions to star Ralph Bellamy. Release through 20th Century-Fox.

WINGS OF MERCY, original by Alice F. Curtis, bought by RKO Radio.

WOMEN ARE WISE, original by Lester Ilfeld, acquired by Columbia to star Dolores del Rio.

THE YEARS ARE SO UNSETTLED, original story taken from Tess Slesinger's book of collected short stories, "Time, The Present," acquired by Paramount to star Olympe Bradna. John Howard and Frances Farmer also listed in the cast. The story concerns a Viennese gamin who intrudes into the love affair of two American tourists.

New Censor Board Slated for Havana

The Havana censor board is being reorganized and will function, with new personnel, along much the same lines that it did prior to the recent attempt to censor in New York all American produced pictures designed for exhibition in Cuba. The Havana board was to continue to review only those pictures of other than United States origin, under the original plan.

A new Cuban decree, published in the *Official Gazette,* provides for a new censorship board in Havana to be composed of the Secretary of the Interior and five members. One of the members will be named by the Secretary of Education, another by the Mayor of Havana, another by the Cuban Press Association, and the remaining two by the Secretary of the Interior. Members of the board will not be paid a salary. Their decisions will be effective when concurred in by three members.

Distribution executives in New York this week, however, said they had not been advised yet whether the new Cuban board would establish a reviewing charge or not. No reviewing charge was made by the former board. Cuba's intention of reorganizing the Havana board was announced some time ago.

Bureau of Standards Studying Film Care

The United States Bureau of Standards, which has been engaged in studies relative to the protection of records of all kinds, has taken up the subject of preservation of motion picture films with special reference to their storage, preservation and stability as well as to physical and chemical changes resulting from atmospheric conditions.

The work has been made possible by a grant of $5,000 from the Carnegie Foundation to the National Research Council and by additional support in the form of $4,500 from the Division of Motion Pictures and Sound Recordings of the National Archives.

Films have been studied by subjecting them to extremes of temperature and moisture and by putting them through humidity and temperature cycles in order to establish ideal storage conditions.

A report of the results thus far obtained is being prepared for publication as a bureau paper.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Re-Make

The film that made Elisabeth Bergner famous, "Dreaming Lips," is being made again at Denham for Capitol, with Raymond Massey as the violinist and Romney Brent as the husband. First scenes already have been shot.

For this Czinner-directed feature a special adaptation has been written by Margaret Kennedy, who showed her appreciation of Bergner's script needs in "Escape Me Never."

Lee Garmes is co-producer and technical adviser, A. Andrejev, art director, and Roy Clark is at the camera.

Roland Young Ill

Roland Young, who came to England to play in "King Solomon's Mines" for Gaumont-British, was fitted for a high speed part in Warner-First National's adaptation of the Lady Eleanor Smith story, "Tzigane," when it appeared that he would not be wanted at Lime Grove for three weeks.

On Friday of last week it was reported that Young had been taken ill at the studio and, food poisoning diagnosed, had been ordered to bed by the doctor.

A difficult situation is created for Warner-FN. A special production plan had been shaped, and all Young's scenes to be shot first. Now they will have to be shot last and it will be a race to get them through before GB calls on Young.

"Tzigane" is scheduled as about the biggest thing to be done in England by Warner-First National, and is the first picture to go on the floor at the newly enlarged studio. Chili Bouchier is playing opposite Young, and Hugh Williams, one of Irving Asher's discoveries, also is being featured.

Pathe Thriller

At the Welwyn studio of B. I. P. production has started on "The Limping Man," for Pathé release. This is a thriller with two West End runs to its credit. Featured are Hugh Wakefield, Patricia Hilliard (Korda star-in-grooming loaned by London Films), Judy Kelly, Leslie Perrins, Robert Cochran, Iris Hoey and Syd Crossley. Walter Summers will direct.

Shipwreck Scenes

The Joe Rock unit operating in the Shetlands, Michael Powell directing, is reported to have taken advantage of recent stormy weather there to get some effective shipwreck scenes. It has five further weeks to do on location, for "Edge of the World," with Shetlanders playing the chief parts in this story, on "Man of Aran" lines, of a primitive community.

"Cotton Queen," the other current Rock activity, with Stanley Holloway and Will Fyffe co-starred, direction of Bernard Vorhaus, is in its second week.

The first "shot" taken of Ignace Paderewski in his first picture, "Moonlight Sonata," Lothar Mendes production which he is directing for Pall Mall Productions, London. Other compositions which the pianist will play in the picture are from Lizst, Schubert and Chopin.

The entire unit, a few days ago, was at Manchester for shots in the Belle Vue greyhound racing stadium and for authentic cotton-mill interiors, on which there will be at least a week's work.

Denham's Largest

The weather smiled, after months of tears, for the biggest exterior scene in the shooting schedule of London's "Fire over England," and William K. Howard was able to direct a crowd of over a thousand without any of the interruptions one might expect in outdoor scenes in England. The scene shows Elizabeth's review of her troops at Tilbury, with the Spanish Armada in the offing and England getting ready to receive it with warmth, and was shot in a private park three miles from the studio. A fleet of coaches carried the extras to the location, where a big war camp had been pitched. Flora Robson as Elizabeth, addressing her troops from horseback, wears an armoured breastplate and a hat decorated with white ostrich plumes. She is the center of a group of nobles caparisoned for battle.

Of special interest among the seven productions currently active at Denham is the Miriam Hopkins vehicle "Triangle." Walter Reisch, with Charles Rosher as cameraman, is directing in this picture a particularly strong cast including Gertrude Lawrence, Sebastian Shaw, Laura Smithson, James Harcourt and A. E. Matthews. The story, with a woman dramatic critic played by Hopkins, has an unusual climax on the stage of His Majesty's theatre, London.

Pretty well all the floor space at Denham—and that means acreage—is busy just now, though "Rembrandt" is finished and Alexander Korda and Charles Laughton are ready for shooting on "I Claudius."

Announcement that this is the very last picture which Mr. Korda will personally direct has caused talk here and a certain amount of disbelief—not of his sincerity but in the possibility of his being allowed to stick to his decision.

Granted that Mr. Korda has so much supervision to do, not to speak of business, that direction must be a very difficult thing for him in the future, but from the outside it seems that his work on the floor is London Films' biggest asset and that, if unloading must be done, there are other things which might be shed first.

Newly on the floor is "Dark Journey," first of the Victor Saville productions for London. This spy story is an original by Lajos Biros and Arthur Wimperis with Conrad Veidt and Vivien Laigh starred. The background is Stockholm in 1918 and to get the atmosphere right they have hired an ex-captain of the Swedish navy, with experience of counter-espionage at that time.

Neagle-Carminati

Having very successfully teamed Anna Neagle and Tullio Carminati in "The Three Maxims," Herbert Wilcox has put them together again in "London Melody," on which shooting has begun at Elstree, for General Film Distributors release.

Soho, foreign quarter of London, is the chief background, with Mayfair scenes as contrast. The script is by Monckton Hoffe. Hoffman, Sigler and Goodhart are writing music. Wilcox is personally directing a cast including Robert Douglas and Horace Hodges.

Itemized

Twickenham used a Dover-Calais passenger boat for backgrounds for "Underneath the Arches." . . . Edward Everett Horton was down with a chill and production of "The Man in the Mirror" was held up for two days. . . . Marie Lohr signed for "Reasonable Doubt," George King directing at Sound City for Paramount release. . . . Afrique, impersonator, is appearing in "Grand Finale" at Sound City.

LABOR DAY PEACEFUL IN THEATRE UNIONS

Exhibitors in Cincinnati, Boston and New Orleans Sign New Agreements With Operators

Labor Day this year passed with little or no disorder in exhibitor and union relationships compared with previous strife in affecting new annual labor agreements. New agreements have been signed by exhibitors in Cincinnati, Boston and New Orleans, operators' locals are carrying on organization drives in Los Angeles and New York and union leaders in New York State at the state Federation of Labor convention in Syracuse succeeded in obtaining passage of a resolution urging state legislation requiring two men in projection booths using more than one motion picture machine in first-class cities.

A new three-year contract, effective as of September 1st with an increased weekly scale, has been entered into between independent exhibitors in Cincinnati and Operators' Local 327. An increase of $2 per week is granted for the first year, with one man in the booth, an additional weekly advance of $1.50 for the second year, and another $1 weekly for the third year. The previous scale, under the contract just expired, was $65 per week for Class A houses, $52.50 for Class B and $47.50 for Class C houses. The exhibitor unit represents approximately 80 per cent of the independents in the Greater Cincinnati area.

In Boston Operators' Local 182 has signed two-year contracts with the major circuits, including Mullins & Pinanski, RKO and Loew's, and independent exhibitors. Few changes were made.

Four Class B houses in the commercial area of New Orleans have received substantial decreases in projectionists' wages. Whereas these houses were reported to have formerly paid $65 weekly for three men on a 30-hour-a-week basis, the union, cooperating with the managers, has fixed the scale at $68.25 for two men working on a longer hour basis and approximately $22.45 for an extra relief man who will work two days. Houses affected are Saenger's Tudor, Liberty, Strand and St. Charles. Class C houses are also reported to be receiving reductions.

Picketing in New York

In New York stagehands' pickets were parading in front of the Cohan, Selwyn and Harris and Local 306 men were picketing the Liberty, Times Square, Lyric, Globe and Central. Max Cohen, who operates the Cohan, Selwyn and Harris, up to Sept. 1st employed stage hands identified with the International Association of Theatrical Stage Employees as well as Local 306 men in the projection booths. Since the theatres do not play vaudeville and since there has been no need for the men in the past year, Mr. Cohen decided to drop them from the payroll. He did not, however, drop the IATSE operators. As a result, the stagehands were picketing the three theatres while their brother members were inside working the projection machines.

Harry Brandt, who operates the other houses with the exception of the Central, has not had Local 306 men in the booths for more than two years. His theatres are in direct competition to the Cohen group. Union officials declare the picketing is part of a campaign to force the Brandt houses to sign. All major circuit houses on Broadway signed a long-term contract with Local 306 last year.

Century Houses Picketed

Declaring the move is directed against the circuit, for better hours, working conditions and security for projectionists, Local 306 also has started picketing 19 Century Circuit houses in Long Island and Brooklyn. Although the circuit employs Empire State operators, a spokesman for the IATSE affiliate stated that the picketing is not a union fight, but intended to get the men working in the theatres organized.

Approximately 25 per cent of the independent theatre owners in the Los Angeles territory are under IATSE closed shop agreements, R. L. Hayward, business agent for the operators' union, has declared. The local is starting a drive to have all other houses sign agreements and its representatives are picketing the Roxy, Glendale, and are planning a campaign against the Wilshire, Santa Monica.

The resolution requiring a minimum of two men in projection booths using more than one machine was adopted unanimously at the state Federation of Labor convention in Syracuse, N. Y., after leaders carried the motion to the floor. Introduced by Local 306, New York City, and backed by the New York State Association of Theatrical Crafts, the desired legislation was described by Edward Stewart, legislative representative of the projectionists, as "a safety measure not only designed to protect our people, but the public as well."

The union, Mr. Stewart added, conducted a survey which showed that 89 per cent of fires in projection booths occurred where only one man was in charge. Average fire damage under two-man operation was cited as less than $500, whereas, in one-man booths, the figure was given as about $1,800.

Bar Association Hears Plea for Censorship Body

The American Bar Association has been asked to act favorably on a proposal that the body appoint a motion picture censorship committee to discourage disparagement of the legal profession in films. A resolution to this effect was submitted at the recent meetings of the bar organization held in St. Louis and Boston. It was presented at both meetings by Max M. Gilford of Los Angeles, who attracted wide attention a short time ago when he filed an injunction suit to prevent the showing of the motion picture "Law in Her Hands."

In his suit Mr. Gilford charged that the picture held attorneys up to ridicule and that their work and functions were misrepresented.

Dr. Giannini Is DeMille Guest on Lux Theatre Hour

Dr. A. H. Giannini, president of United Artists corporation, was introduced and interviewed by Cecil B. DeMille, Lux Radio Theatre master of ceremonies, at the conclusion of his weekly coast-to-coast NBC broadcast Monday evening. Preceding the distinguished banker on the 60-minutee program (9 to 10 p. m.) were James Cagney, Robert Armstrong and Boots Mallory in a radio performance of "Iz Zat So?"

Mr. DeMille's introductory remarks traced Dr. Giannini's background and development in detail. He pictured him first as a practicing physician risking his life in exposure to epidemic in order that curative methods might be developed. He told of the physician's later association with his brother in the banking business and referred to him as the first "and for years the only" banker to regard motion pictures as sound banking risks. In summarizing he declared that every major producer now in business is indebted to Dr. Giannini for help at some critical point in his career, asserting that the financier was principally responsible for keeping production going ahead in the period following the market crash of 1929.

Dr. Giannini's remarks were in modest affirmation of Mr. DeMille's comments. He went on to clarify a reference to the comparative dependability of motion pictures as banking risks by citing the case of "The Kid," which he backed for $500,000 over the protests of associates who demanded that the money be put in gilt-edged securities. "My investment was repaid in full," said Dr. Giannini, "and the gilt-edged securities slumped from 100 to 80."

Dr. Giannini said his confidence in motion pictures as a medium of investment was based in the beginning, upon his observation that people the world over were always willing and eager to buy that entertainment which the screen can give, no matter what else they might get along without. Asked by Mr. DeMille for explanation of the basis upon which he estimates the merits of available investment risks, he told of an old custom of showing pictures in his home to groups of young people invited by his children. He observed the responses of the youngsters, he said, and the companies whose pictures pleased them got the loans they asked for, while the others did not. His present system differs, he said, only in that today he is guided by the response of the nation.

Dr. Giannini's remarks included no allusion to the program sponsor's product.

Eddie Cantor Signs To Make Three 20th Century-Fox Films

Eddie Cantor, versatile entertainer of stage, screen and radio, has signed a contract with Twentieth Century-Fox according to an announcement by Darryl F. Zanuck, production chief of the company. The contract provides that Mr. Cantor shall make three pictures during the coming two years, the first of which will go into production about February 1, 1937.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE BIG NEWS

Rousing cheers and general rejoicing are now in order with the announcement detailed in this section.

The 1936 Quigley Grand Awards winners are to be transported to Hollywood by air as guests of Motion Picture Herald and the Round Table, there to be honored by the industry, to be feted in a manner their accomplishments deserve.

It is eminently fitting that these ceremonies be again held in Studioland, for the fine reception given last year's winners by executives, stars, directors is reassuring proof that those who make the pictures are more than willing to meet up with and listen to the opinions of those who so ably merchandise them.

If the Quigley Awards are to be credited with nothing else, the Competitions have established the soundness, from a strictly dollars-and-cents angle, of encouraging visits to Hollywood by the man in the field so that he can see for himself, and for the profit of the industry, exactly what makes the production wheels go round.

▽ ▽ ▽

AT THAT, IT'S AN IDEA

The immediate acceptance of the RKO Radio - Packard contest by the man in the field indicates a profitable avenue of approach in theatre exploitation for advertisers in other lines. For it is announced that theatremen in 68 of the first 70 theatres booking "Swingtime" have already forwarded their signed entries to compete for the three new model cars offered for the best campaigns on the picture.

It is reasonable to suppose that the out-of-the-ordinary prizes will stimulate the ambitions of the winners to the extent that they should be wide open for other furnishings to keep pace with their newly acquired possessions. Thus the manager awarded a new car should be a natural in a contest for a new garage, which in turn will lead to a desire for a home to go with the garage and also in turn for sufficient funds to join the country club, to entertain widely, etc., and etc.

Smart advertisers should look into the potentialities of tieing ambitious theatremen through contests to the exploitation of their products. The possibilities really are limitless.

▽ ▽ ▽

IS FREE SPACE FREE?

What newspapers allude to as free space is the bone of contention in any argument between theatremen and publishers for reduction of theatre advertising rates. Thus as soon as the question is brought up, and it is brought up frequently, quick fingers are pointed at the amount of publicity carried without extra charge. In other words, the newspaper folk contend that theatres pay more because they get more.

All of which is rehashed because of the recent ruling by the Nashville (Tenn.) *Banner* and *Tennessean* wherein the papers have entered into an agreement to reduce free publicity about motion pictures. "The unwarranted amount of so-called publicity which our newspapers have been carrying is beginning to undermine reader confidence," say the publishers. Daily notices are out entirely, with exceptions being made where there is a picture or program of special interest. The Sunday theatrical page and layout are continuing.

Granted that while a lot of the daily notices contain boric acid and that daily theatre publicity might mostly be eliminated without any loss to the boxoffice, is there a differential in Nashville newspaper rates for theatre and other advertising and, if so, with the new ruling will the publishers credit theatres proportionately?

And if not, may we inquire—why not?

▽ ▽ ▽

What with all the recent advancements to higher posts, promotions are evidently the order of the day as the mails bring in further good news of the boys in the field. It is pleasing to announce that Erwin Gold moves up from district chief to general manager of the Brooklyn, N.Y., Randforce circuit, and that Steve Barutio goes from the Boyd Theatre, Philadelphia, to district manager of the Warner Theatres in that zone.

Congratulations, gentlemen. The membership joins with us in wishing you the best on your way up.

A-Mike Vogel

The "Firsts" and "Honorables" In the Quigley August Awards

First Mention

Lester Pollock, Manager, Loew's Rochester, Rochester, N. Y. "Last of the Mohicans."

Raleigh Sharrock, Manager, Palace, Morrilton, Ark. "Rhythm on the Range."

Honorable Mention

H. J. Arnold, Manager, Indiana, Terre Haute, Ind. "Rhythm on the Range."

J. C. Clements, Manager, Egyptian, Sioux City, S. D. "And Sudden Death."

Horacio Castello, Manager, Imperial, Brazil, S. A. "Modern Times."

J. Remi Crasto, Exp. Mgr., RKO Radio Pictures, Calcutta, Ind. "Follow the Fleet."

Arnold N. Gates, Manager, Loew's Park, Cleveland, Ohio. "San Francisco."

Hal B. Grady, Manager, Palace, Lubbock, Tex. "Suzy."

Lyle Harding, Manager, Warner's Regent, East Liberty, Pa. "Earthworm Tractors."

F. M. Murphy, Relief Manager, Loew's State, Syracuse, N. Y. "Last of the Mohicans."

Harry Murray, Manager, Paramount, Manchester, England. "Limelight."

W. W. Risley, Manager, RKO Palace, Rochester, N. Y. "Mary of Scotland."

J. Knox Strachan, Manager, Warner's Laroy, Portsmouth, O. "And Sudden Death."

E. William Sparr, Manager, Bucklen, Elkhart, Ind. "And Sudden Death."

Nairn Proclaims Opening With Unique Announcement

The Eglinton, Famous Players-Canadian new neighborhood opened recently, is located in a very swanky section of Toronto and as the residents thereabouts are not very susceptible to the usual picture publicity, Jim Nairn, circuit ad head, struck on a unique card for house-to-house distribution.

It was in the form of a birth announcement, die cut, in pink with blue, first page, with sketch of stork and copy reading: "Announcing the arrival of" with next page reading: "A new theatre in your neighborhood" and center spread given over to the theatre copy.

Jim reports good circulation on this as it was accepted in those homes where the conventional form of invitation would have been disregarded, folks assuming that the card was the McCoy announcement of a new arrival among their own circle.

Opening of the Eglinton marked the 20th anniversary of Famous Players Canadian Corp. which started with the Regent Theatre in Toronto, first house of the circuit headed by N. L. Nathanson.

"Please forward copies of your house organ"

Servant Contest Planted By Brown for "Godfrey"

Harry Brown, Jr., managing director of Shea's Paramount, Newport, R. I. planted a "servant story contest" in the Newport Herald with tickets going to those submitting best humorous stories on servants. Stunt ties in with "My Man Godfrey" in which William Powell is cast as butler. Rotogravure heralds were distributed by magazine boys and a six foot standee of Powell was planted on the band stand of the public park.

Another stunt was a boys' and girls' popularity contest, staged through cooperation of leading merchants, each purchase entitling owner to certain number of votes. Accompanying photo shows window display of promoted prizes, first of which was a real shetland pony taken through streets giving free rides to boys and girls.

Considerable newspaper breaks with photos were garnered on a "Story of Newport" film of the social, civic and industrial activities of the city. Short included street scenes, baby parade, dog show, military activities etc.

Arrangements were also made to hold the Newport Animal Rescue League annual benefit at the Paramount, prominent debs ushering ticket holders to seats, a "Flicker Frolics" was part of the show and it is reported the entire house was a sell out.

Some of Brown's Promoted Gifts Display

"Please forward your house organ"

Who's There? 'San Francisco'

Another member to take advantage of the "knock" craze is assistant Martin Simpson, Capitol, Hamilton, Canada, spotting four 18 line teaser ads in the Spectator reading "Knock, knock. For the latest knocker, call (theatre telephone) and ask Who's there?"

When the curious called, the answer was "San" and when further questioned, "San Who" girl replied: "San Francisco with Clark Gable and Jeannette MacDonald."

Nessel and Grove Are Voted the August Plaques

As though in answer to the news in this issue that the 1936 Grand Awards are to be presented in Hollywood, two newcomers to the Plaque division crash through in the August Competitions and become eligible for the year's Big Prizes through their entries in the eighth month of the Round Table's race for showmanship honors.

To F. D. Nessel, manager, Jefferson Theatre, Goshen, Ind., the August Judges have voted the Silver Plaque for his excellent campaign on Republic's "The Harvester." And to H. D. Grove, manager, Fort Theatre, Rock Island, Ill., goes the Bronze Plaque for his spirited entry on Paramount's "And Sudden Death."

Next over the finishing line and not too far behind are two familiar names in the Competitions and to them go the only First Mentions voted for August. In this division are Lester Pollock, manager, Loew's Theatre, Rochester, who landed on United Artists' "Last of the Mohicans," and Raleigh W. Sharrock, manager, Palace Theatre, Morrilton, Ark., clicking with Paramount's "Rhythm on the Range." Both of these entrants came in a comfortable step ahead of the rest of the field, many entries being grouped as they broke the tape.

The standard of showmanship was gratifyingly high for the month and for this reason it was necessary to vote 12 Honorable Mentions, these going to theatremen who have clicked in previous attempts and also to men new to the Awards.

Among the latter are Horacio Castello, manager, Imperial Theatre, Porto Alegre, Brazil, who was aided in his campaign on "Modern Times" by Joas Freire, United Artists' branch manager. Batting for Manager McBride, at Loew's State, Syracuse, away on vacation, relief manager F. M. Murphy also brought in an Honorable. Complete list will be found in the adjoining columns.

It was a fine barrage of advertising and exploitation for August and bespeaks a whole lot of activity on the part of the showmen who participated. The boys who just did not manage to make the grade still have four big months to land and the Big News on the following page should encourage theatremen generally to bestir themselves in the Quigley Awards for the balance of the year.

"Please forward copies of your house organ"

Newspaper Campaign Sells "Ziegfeld" for Ayer

An extensive advance newspaper campaign for "Great Ziegfeld" was used by Ralph Ayer, Ute Theatre, Colorado Springs, Colo., with plenty of stories and art work in dailies and Sunday papers.

Entire front was done over with panels containing oil paintings of the various stars, colored circus heralds were distributed house to house in city and mailed to rural districts, and album of Ziegfeld stars was planted in showcases outside two of city's leading photographers' stores.

Dance Conventions Plug "Swingtime" Music Hall Date

Plenty of swing to that "Swingtime" campaign that ushered in the new Astaire-Rogers picture at the Radio City Music Hall, lots of the rhythm coming from the slick publicity planted through the leading dance teachers of the country. Two of the most important organizations, Dancing Masters of America and the American Society of Teachers of Dancing met in annual convention the week before and during the first week of the run and as both associations realized the value of the Springtime Waltz featured in the picture, the new steps were stressed in all newspaper publicity along with shots of the stars showing how. Similar tiein was with the National Dance League, which published a pamphlet on the number with technical and ballroom versions to be taught all over the country.

Night before the opening, the occasion of the annual Harvest Moon Ball staged by the New York *Daily News,* Ginger Rogers, in town at the time, attended and got the picture a lot of breaks in the paper. Ed Sullivan, m.c., put in a plug for the date, as did Bill Robinson, who spoke of the Astaire "Bojangles" number, dedicated to the Harlem terpsichorian. Roto pages and sections were planted in other New York papers.

Style tieups were numerous, Best's Fifth Avenue store using full window (see photo) with copy of the Rogers gowns and enlargements of the star wearing the originals. Music stores used shot of Ginger playing an accordion and stills to plug the records. Three networks cooperated on the radio publicity.

Unique "Swingtime" Pressbook

Quite practical and also ingenious is the four-section pressbook turned out by S. Barret McCormick's RKO Radio ad department on "Swingtime," cover in full-color, serving as a jacket for the different books and inserts. Behind front cover is revolving photo disc containing shots of the stars in the hit waltz and as disc is turned the dance unfolds.

Inside pocket holds the publicity material. Book One devoted to the exploitation, featuring the Packard free car tieup that includes prize contests for the public and autos as prizes for theatremen putting on the best campaigns. Second book carries the publicity with an unbound sheaf of feature stories, and the third, the ads. Tentative schedules for campaigns starting four weeks ahead are also presented.

Further publicity on the picture was obtained through a tiein with the Rexall Streamline Train, a drug exhibit on wheels. On arrival in the Newark metropolitan area, latest issue of the Hollywood Review, the drug chain magazine, entirely given over to the RKO Radio was distributed with main breaks to "Swingtime." Magazine is said to have over a million circulation.

Breaking on the opening day was contest with leading fan magazine wherein readers were invited to participate in a Swingtime Dancing game, a cutup idea, using series of Astaire-Rogers photos. Prizes are to be given for most accurate match-ups. Shot of Rogers on magazine cover was used for newsstand display, on trucks and one-sheets available for theatres to plug the idea.

Ginger Rogers' Fifth Avenue Style Window

Flash---

Here it is, folks. The grand news we've all been a-waiting is out. Put up your knittin' and bend an attentive ear.

For the second consecutive year, the Quigley Grand Awards are to be presented in Hollywood.

Yes, indeedy, friends, the impressive ceremonies in honor of the 1935 winners, the time-of-a-lifetime shown Harry Goldberg and Les Pollock are to be in order again for those fortunate theatremen who are voted this year's highest honors. Once again the studio gates will swing wide in welcome to the visiting showmen who will be feted and greeted by Hollywood's top executives, stars and directors.

Man, oh, man, don't that just sound too good. But there's more to come. The journey will, as last year, be made by air, via the airline out to the Coast and back in the height of style, safety and comfort, plus a lot of thrills thrown in. Imagine, riding through the sky and seeing the country unroll at your ease. Ain't that somethin'.

As was decided in 1935, winners of this year's Quigley monthly Silver and Bronze plaques are eligible for the Grand Awards and the Big Trip. That means theatremen who haven't clicked as yet still have four long months of the Competitions to land in the winners' column. Remember, the game isn't over until the last man is out and the end of December is far, far away.

The prizes are certainly well worth fighting for. Last year's winners are still talking about their reception, and plans are now in work to arrange a welcome to top even the high mark previously set. So get going, men.

If you have participated in the Quigley Awards, or if you have not, your chances are as bright as the next feller's. Go into conference with yourself right now and lay out your campaign whether you operate the fanciest kind of a big city de luxer, a neighborhood subsequent run or a small town theatre. Everyone starts from scratch; every man is as good as the next fellow; every campaign, big or small, is given the same consideration by the judges.

More on the Big Trip in next week's issue.

—A-MIKE.

"Miss Wilmington" Campaign Staged by Cohn at Strand

A socko campaign was put over by Artie Cohn, Queen Theatre, Wilmington, Del., to select a "Miss Wilmington," who goes to Atlantic City to compete for the title of "Miss America of 1936" with the city's leading merchants coming through with complete outfits for the lucky gal.

Two weeks ahead full page co-op ads were run tying in merchants' advertising with pictures of finalists together with a missing letter contest advertising the Queen's attractions.

Arrangements were made with local photographer to snap all entrants, these were later made into a large setpiece for lobby display, Business Men's Association tendered dinner to Miss Wilmington and her maid of honor and extra stage show was run Saturday midnight at which formal presentation of promoted gifts was made, thus garnered some extra revenue on the stunt.

Lykes' "Rhythm" Bally Greets Pres. Roosevelt

Credit Jack Lykes, Loew's Stillman, Cleveland, Ohio, for stunt on "Rhythm on the Range" shown in accompanying photo. Attractive young lady attired in Western costume sat on saddle fastened to car which was driven to station to salute recent arrival of President Roosevelt. Thence, it drove along the line of the Presidential parade to the Exposition grounds where the President was taken for a visit and luncheon.

Jack says it is estimated that fully 300,000 persons witnessed the ceremonies and the bally attracted considerable attention.

"Please forward copies of your house organ"

Gold and Sirkin Build Attractive Lobbies

Some mighty attractive lobby displays are being turned out by Irwin Gold and his assistant Joe Sirkin, at the Walker Theatre in Brooklyn. For "Captain January," masked in with a fish net was a hand-painted sea and sky background with a miniature boat and compo lighthouse with searchlight blinking on and off. All around the base were rocks and seashells spelling out Shirley Temple, life preservers and cutouts completed the effect.

For "Under Two Flags" a full-size tent was installed, inside of which was cutout of Colman and Russell. Background was hand-painted, using parts of a six-sheet, sand bags were placed at front of tent, and a display of machine guns, sabres, rifles, bayonets and hand grenades attracted plenty of attention.

"Please forward copies of your house organ"

Lampe Sells "Cool"

Gus Lampe sold his cooling plants at the Keith, Paramount and Strand Theatres, Syracuse, N. Y., during the last hot spell by having one of his ushers walk through streets dressed in racoon coat and panama hat with back banner reading "Don't let the heat bother you; attend Keith, Paramount, Strand Theatres; always cool."

"Please forward copies of your house organ"

Chakeres 24 Sheets

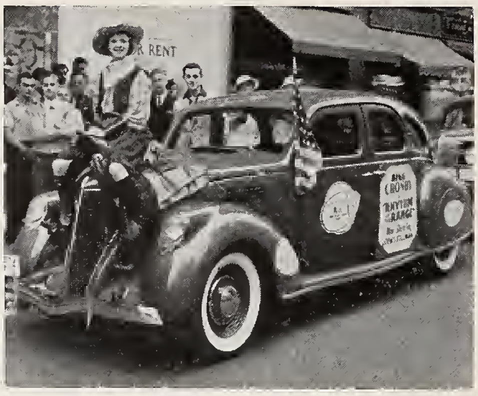
To build up "San Francisco" at the Regent Theatre in Springfield, Ohio, M. H. Chakeres spotted 24 sheet billboards in various strategic spots around city, ushers wore imprinted sashes three weeks ahead, display boards were used at leading hotels, window displays were planted and music stores plugged song hits.

"Please forward copies of your house organ"

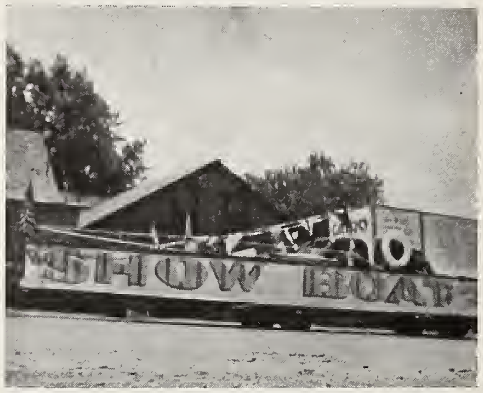
Design Unusual Front For "Anthony Adverse"

What is agreed to be an eye-attracting front was designed by managing director B. F. Moore, New York Strand for "Anthony Adverse" and constructed by the Sid Nagler Studios with 25′ high by 18′ wide electric letter display on both sides of marquee carrying title of picture.

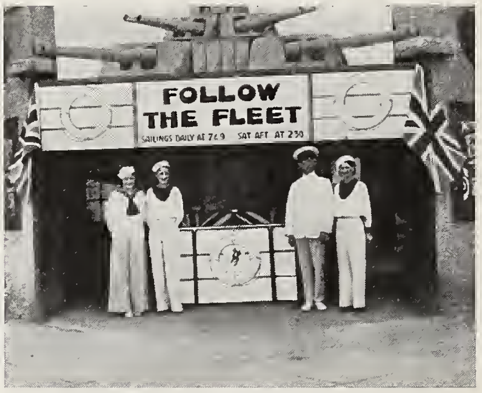
Stretching across front was an opalite glass panel with title in cutout black flitter covered letters, changing light behind the glass gave added attraction of animation. Entire background was covered in antique gold satin pleated in four inch wide pleats and finished off in gold moulding. On both front panels set against the gold background were two seven foot natural wood oval frames with hand colored enlargements of the stars in portrait manner and the front of the box offce was a nine foot high by four foot wide opalite glass panel with the stars and credits in cutout black flitter faced letters.



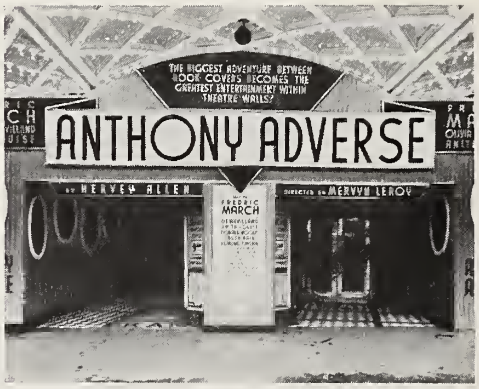
Lykes' "Rhythm" Girl Street Parade



Conley's "Show Boat" Tours City


FOLLOW THE FLEET
SAILINGS DAILY AT 7 & 9 SAT AFT AT 2:30

McManus' Staff Dressed for "Fleet"


THE BIGGEST ADVENTURE BETWEEN BOOK COVERS BECOMES THE GREATEST ENTERTAINMENT WITHIN THEATRE WALLS!
ANTHONY ADVERSE
by HERVEY ALLEN
directed by MERVYN LEROY
FREDRIC MARCH

N. Y. Strand "Adverse" Front

McManus Dresses Staff For "Fleet" Engagement

For "Follow the Fleet" at the Strand, Chilliwack, B. C., Felix McManus constructed a battleship of compoboard which was erected atop marquee (see photo). Entire staff was dressed in white slacks, middy blouses and gob caps and that's Felix in the uniform of a naval lieutenant commander.

For "Modern Times," McManus offered cash prizes and ducats for various sports activities at local ball park, including a Chaplin handicap in costume, contestants to run 50 yards, walk 25 yards like Chaplin, etc.

"Please forward copies of your house organ"

"Show Boat" Bally Heads Civic Parade

Promoting local car dealer for use of one of their autos, E. D. Conley, Cairo Theatre, Gallup, New Mexico, covered it with a replica of a show boat to tour the city on that date. Bally also headed local parade and was parked at carnival and baseball grounds, p. a. system attached to car plugged hit tunes from picture.

"Please forward copies of your house organ"

Merchants Sponsor Contest For Burkhardt's "Mohican" Date

Despite a terrific heat wave and the opening of the Narragansett race track, Howard Burkhardt of Loew's State sent "The Last of the Mohicans" off to a flying start.

Besides getting several swell advance breaks in the press, he made some very effective tie-ups with local merchants to sponsor contests over the air with guest tickets as prizes, and arranged to have the radio transcription played two days before the opening.

Burkhardt blanketed the city with window cards, placing 25 special standees at strategic locations. Gladdings, the leading clothing store, devoted an entire window to a special display. Several other merchants cooperated effectively.

All Yellow cabs carried bumper strips, three leading restaurants distributed imprinted menus and the first 500 boys attending the theatre were given Indian hats.

"Please forward copies of your house organ"

Season Pass Stunt Works for Rubin

The old "don't let the season pass" stunt was used by Arnold Rubin, Comet theatre, Brooklyn, N. Y., to sell "Captain January" and "Robin Hood of Eldorado." Cards were printed on blue stock, distributed house to house and Arnold says the gag clicked for him, thus proving that it's worthwhile digging down into the bag and pulling up some of the old timers.

"Please forward copies of your house organ"

Theatre Page Heralds

As a slant to sell the paper's circulation as well as his theatre, Manager Francis Wright, of the State, Tupper Lake, N. Y., sold the editor of the local daily on running off some 500 extra copies of the theatre page which were distributed by Wright as heralds. Cost to the house was nil.

"Community Sing" Featured Weekly By Edward May

There must be something in the atmosphere in Rochester, N. Y., that makes those showmen go to town in a hurry. Readers have been hearing frequently of what Les Pollock has been accomplishing at Loew's and now, featured in Dave Perkins' advertising reports on the activities of those fast-moving Schine theatremen, is a sweet campaign put on by Ed May, at the Riviera.

Few weeks back, May completed a tiein with Rochester radio station, WHAM, largest local station, on the newest form of broadcasting popularity, the "community sing," to be held at the theatre weekly. Realizing that during the hot weather folks would be thinking more of the lakeshore than the theatre, Ed worked on the idea, figuring that it would appeal to the greatest percentage of his patrons. Due to the general informality of the slant, with the folks given an opportunity to speak over the air and also request numbers they would like to sing, exploitation took hold immediately.

Tiein that costs the theatre nothing at all, is put on each Tuesday evening from seven to seven-fifteen. Radio station also contributed the services of one of Rochester's outstanding artists, Miss Irene Gedney, who has appeared with the Rochester Philharmonic and who acts as piano accompanist.

Box office, week days for the evening performance opens at six-forty-five, with the show starting at seven-fifteen. Patrons are urged to be at the theatre no later than seven o'clock to participate in the 15-minute "sing." At the beginning, current show is plugged over the air and at close, the following day's show is also broadcast.

May feels that the 15-minute broadcast including the free theatre advertising is invaluable especially at this hour of the evening. Program is further enhanced by the fact that announcer goes through the audience with the microphone to permit patrons to give their names and addresses, their reactions to the program and also request for the numbers they would like to sing.

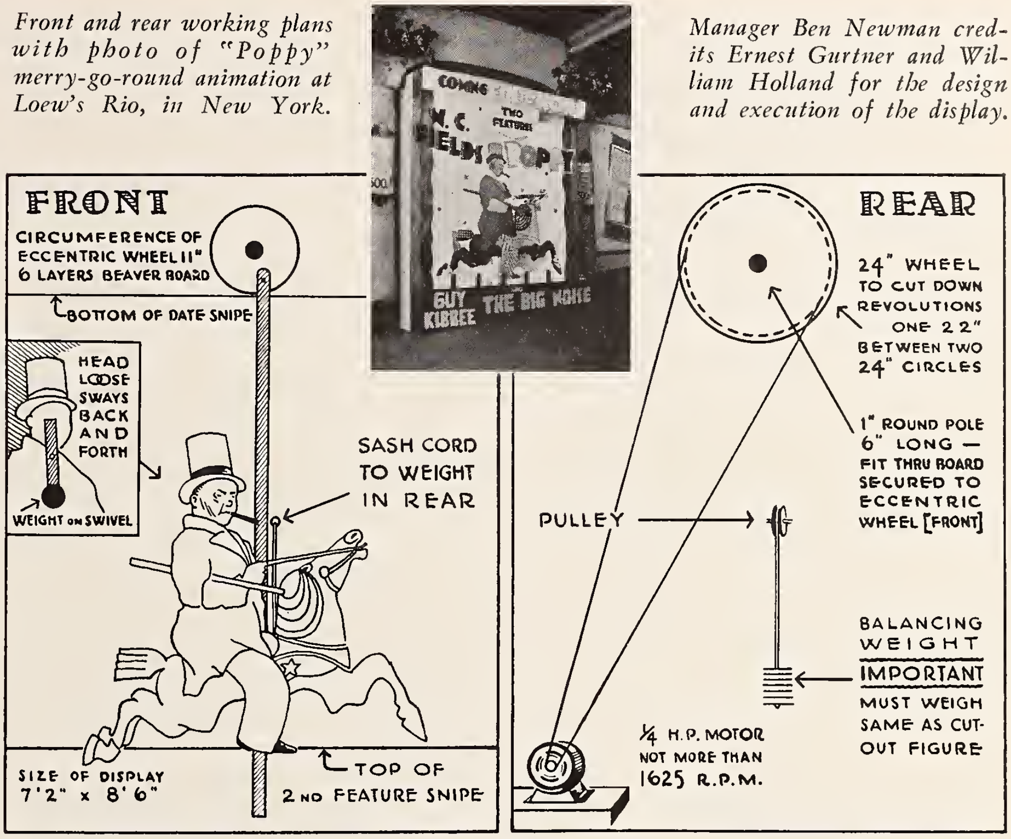
"Please forward copies of your house organ"

GOVERNOR'S SON. First among the local children taking out membership in Phil DePetro's Safety Club at the Jamaica, Boston, was youngest son of Governor Curley. Photo cracked local dailies.

AN EFFECTIVE ANIMATION

Front and rear working plans with photo of "Poppy" merry-go-round animation at Loew's Rio, in New York.

Manager Ben Newman credits Ernest Gurtner and William Holland for the design and execution of the display.


COMING
TWO FEATURES
W. C. FIELDS
POPPY
GUY KIBBEE
THE BIG NOISE
FRONT
CIRCUMFERENCE OF ECCENTRIC WHEEL 11" 6 LAYERS BEAVER BOARD
BOTTOM OF DATE SNIPE
HEAD LOOSE SWAYS BACK AND FORTH
WEIGHT ON SWIVEL
SASH CORD TO WEIGHT IN REAR
SIZE OF DISPLAY 7'2" x 8'6"
TOP OF 2ND FEATURE SNIPE
REAR
24" WHEEL TO CUT DOWN REVOLUTIONS ONE 22" BETWEEN TWO 24" CIRCLES
1" ROUND POLE 6" LONG — FIT THRU BOARD SECURED TO ECCENTRIC WHEEL [FRONT]
PULLEY
BALANCING WEIGHT
IMPORTANT
MUST WEIGH SAME AS CUT-OUT FIGURE
¼ H.P. MOTOR NOT MORE THAN 1625 R.P.M.

New Show Season Goes on Wheels

Harry Shaw and Erle Wright, Poli theatres, New Haven, have arranged a novel new season ballyhoo stunt for the entire circuit. Tying up with the Indian Motorcycle Company they have promoted four special white motorcycles which four attractive gals are riding from town to town over the circuit. Starting in Worcester, stops were also made in Hartford, Meriden and New Haven where they were greeted by H. H. Maloney of Loew's Poli.

Cycles carry new season banners, girls carry scroll started off by the governor of Massachusetts and to be signed by other governors and mayors. Cycle company is buying ads in each town and tying up a dealer drive with the stunt. The cavalcade will wind up in New York City with a demonstration at City Hall. All expenses, except that of the girls' salaries, are paid for by the manufacturer.

"Please forward copies of your house organ"

School Days Matinee Planned by Shellman

Myron Shellman, Raymond Theatre, Pasadena, Cal., is the first to report to us his "pre-school" days activities in the form of an orange throwaway printed on black with cut of kids and plug for a special matinee on September 14th. Pencils and scratch pads were promoted for giveaway and through tieup with chain store a kid admission was given to each mother presenting at store offer cut out from paper.

Lampe Uses Gangster Angle To Sell Western Date

After all the publicity given the G-Men and the pictures with that background, Gus Lampe, at the Eckel, in Syracuse, N. Y., worked out a copy slant to utilize the build-up for his date on the horse-opry, "The Last Outlaw."

Copy reads: "You have seen the G-Man and the Federal Men get their Man, but have you seen a Two-Gun Cowboy go after a Two-Gun Man?" Slant not only is directed to attract those who like the outdoors epics but also those who have a weakness for the federal operatives in action.

"Please forward copies of your house organ"

NEAT WINDOW. To plug "Little Miss Nobody" at the RKO Keith Memorial in Boston, Jack Granara contacted department store which featured window of Jane Withers dresses.

Additional Slants From Members

Thomason Plants Speakers In Town's Leading Stores

Used for about three months by R. M. Thomason was a multiple broadcasting idea whereby some 15 loudspeaker units and wire promoted from the phone company were installed in the principal business houses and over which three broadcasts from the theatre were made during each week. Time selected was when rural trade was at its highest peak. Coming events at the theatre were broadcast, as were contests, etc. No money was involved, as Thomason and his projectionist did the actual hooking up.

On "West Point of the Air," Thomason constructed a kite nine feet high by six across, with large theatre banner used as the tail. A trip contrivance was arranged to send up balloons, passes, etc., from the ground to the kite, where they would be released. Publicised ahead, the stunt always played to crowds and later the kite was awarded as a prize in a kite-flying contest.

"Please forward copies of your house organ"

Kids Storm Theatre To Join Louie's Club

Going along under a full head of steam is Louie Charninsky's "Pop Eye Kiddie Club" at the Capitol, Dallas, the success of the organizations assured by the advance buildup. Campaign started a month ahead with trailers, giant Popeye cutout for lobby and display of Popeye toys in the lobby. Cards were distributed at public schools, favorable contacts made with heads of the P.T.A., and week ahead, Popeye impersonator was engaged to entertain the youngsters.

First meeting was a turnaway with kids receiving free badges, popcorn and other gifts with more coming at other meetings. Louie says it's the biggest club idea he has yet put over.

"Please forward copies of your house organ"

Gallemore Delivers Salinas To Major Bowes Unit

The Major got himself a great reception from W. A. Jake Gallemore, on the occasion of the Unit appearance at the El Rey, in Salinas, Cal., with the Round Tabler promoting the mayor to proclaim a Major Bowes Day and spotting copies of the proclamation in prominent spots well ahead. Gallemore also made announcements from the stage, secured several local amateurs for a stage tryout and used the best one with the Unit.

Parade was staged with high school band and many new model cars to meet the Unit at the city limits and after making the main street parade wound up at theatre. During performance Mayor and other prominents presented souvenirs to each of the visiting amateurs. Double truck with merchants' ads also helped the buildup.

"Tin Can Parade" Builds for Bevel

Some years back, L. W. Bevel, Princess, Harriman, Tenn., found profitable what he terms his "Tin Can Parade" worked one night a week. Large rack was placed in foyer and some 500 tin cans sealed ranged on the rack. In each can was a ticket calling for a prize at cooperating stores and in one can a cash prize of five dollars. Each admission was entitled to a can and the idea was built up for fancy returns.

On "Rio Rita" Bevel printed up a lot of cards four inches wide by six inches, topped with picture and theatre copy. On this card folks were asked to write the title as many times as possible for prizes and passes, first going to a school teacher who found room for 6,000, sharpening a fountain pen for more effectiveness. Entries were displayed in lobby.

For further interest on his radio program, Bevel tied in with station with a contest in which "L. W." himself, a talented musician, played a number from the coming picture and offered prizes to those who mailed in the title of the picture and playdate written as many times as possible on a penny postcard. Theatreman says this was built up to the outstanding program on that station.

"Please forward copies of your house organ"

Zinn Gave Away Piggy On "State Fair" Date

At the Uptown, Minneapolis, Charley Zinn thought up the clever slant of giving away a baby piglet on a Saturday matinee, prize going to one of the children present. Porker was small enough to be carried, and after the winner was presented with the prize from the stage, Zinn formed a parade in front of the theatre headed by the new owner of the piggy with two boys following with the crate properly bannered. Procession stopped a lot of traffic and the stunt got Charley a page one break in his local paper.

For one of the theatre's anniversaries, Zinn started what he termed the "Uptown Theatre's Birthday Name-Getting Contest." Printed blanks were distributed to the local Boy Scouts who went from door to door asking the folks to sign their names, addresses and phone numbers, copy at head of blank reading that the boys were gathering names for prizes to be given at the theatre's anniversary birthday show. Copy included the feature and shorts for the big week. All entrants were admitted to the show as guests and Zinn reports increased attendance as a result of the stunt and a lot of additions to his mailing list.

To further plug the Birthday Week, Charley secured congratulatory wires and letters from the governor, local mayor, civic officials and mounted the messages in the lobby, where it impressed upon patrons the value of the theatre as a community builder. The flash was pictured on page one of the paper, shown at meetings of various business associations and displayed during the "week" in a different store window.

Cooper Goes Illusion On "Phantom" Date

In addition to staging a Phantom Red color merchandising drive on "Phantom of the Opera" while serving in Yarmouth, Nova Scotia, in the silent days, A. R. Cooper, now in Charlottestown, Prince Edward Island, also worked a number of illusions that created a lot of talk. There was a Phantom Lamp in a window hooked to the edge of a piece of glass burning without any apparent connection to a socket. On the stage, Cooper had girls in black with skeletons painted on front in white dancing against a black drop in green spot. From background, man in black with face painted dead white suddenly appeared on stage. Girls shrieking turned their backs, apparently disappearing, and man jumping into and over the footlights also turned his back to disappear with all house lights out as title flashed on screen. Impression of audience was that all had dissolved into the air..

On "Louis Pasteur," Cooper worked with the Ladies' Aid of the local hospital to sponsor the picture and to sell tickets on percentage which obtained endorsement for the date from the medical and nurses' associations. Through local Superintendent of Education, the government Minister of Health conducted an essay contest in the higher grades on the life of Pasteur with data obtained from booklets distributed by the insurance companies. Prizes were awarded to three best in each school.

"Please forward copies of your house organ"

Calls Attraction Weak In Public Advertisement

When C. J. Latta, now Warner Theatres' Pittsburgh zone district manager, was skippering the Empress, in Shenandoah, Iowa, years ago, he booked a picture that proved to be pretty bad and immediately broke into international fame by coming out with a sock type ad headed "An Apology and a Warning" to tell the folks of the picture's weaknesses. He also warned those who had not seen it to stay away. Publicity on the happening spread all over, Latta even receiving letters and feature stories from as far away as China. From the tear sheets, "C. J." sends on, seems that the ad was commented upon in every part of the world. Ad certainly helped the theatre prestige and sold folks on the idea that Latta was farsighted enough to build his reputation with the truth, which of course brought a lot of extra admissions to the theatre.

In New Haven, at the Roger Sherman, Latta landed feature publicity with a special showing of his current picture for the benefit of a bedridden youth. The sick child had never seen or heard a sound picture so Latta rounded up a silent portable projector and with the phone company arranged to send the sound over the projection room via telephone wire to the boy's bedroom. Much rehearsal and synchronizing was necessary but it all worked out satisfactorily and of course "C. J." took a lot of bows.

For "Bests" Box Office Exploitations

Selette Provides Parking For Baby Carriages

In several of the theatres he has managed, Eddie Selette, Albany, Albany, N. Y., reports appreciation from patrons and good publicity on the idea, the Boston papers going for it when the stunt was pulled by Eddie in New England. Gag is to advertise parking space for baby carriages.

Very profitable also was the tiein made by Selette in Portsmouth, N. H., some years back with the bus lines covering 20 towns in a 40-mile drawing area to encouarge local transportation and to build business at the newly-opened theatres. Ten-cent bus ride ticket plus admission to matinee was sold for 25 cents, the same with evening admission for 30 cents. Regular admission prices were 30 and 35 with theatre standing one cent of the loss and the bus line four cents.

Eddie does a lot of good work with novelties, and among those that have clicked recently is a rectangular card topped by theatre masthead and prices. Rest of space labeled "Week of ——" is divided into seven equal boxes with day of week in each. Distributed at theatre, patrons are invited to fill in the spaces with the theatre ads clipped from any local paper, each ad to be placed in the proper spot designated. When spaces are filled with the week's ads, card signed at bottom, is brought to boxoffice for a guest ticket.

Another card, headed, "I Only Sell You Tickets" is given to patrons by cashier. Copy reads: "I don't have much time for conversation, but I am all enthused about our coming parade of hits and stars that I want to tell you about our shows." List of pictures and dates follow.

"Please forward copies of your house organ"

Laughing Photographs Win Guest Tickets

Folks out in Chuck Shannon's section of Pittsburgh were given an opportunity by the Belmar Theatre manager to win themselves guest tickets to "Doubting Thomas" some time back, by sending in photos of themselves, smiling or laughing. This was tied in with neighborhood paper which cooperated with display ads and publicity for the contest and picture. Prizes went to the ten best photos.

"Please forward copies of your house organ"

14 Merchants Tiein On Ad Writing Contest

Ernie Moule of the Capitol, Brantford, Ont., also sets great store by co-op pages, among his most successful being a four-page pink insert on "Strike Me Pink."

Another dividend-payer from this Round Tabler was an ad writing contest in which 14 merchants cooperated tied in. To start, a co-op page was run, with incomplete theatre ad in center and merchants' copy in equal size spaces. Readers were invited to complete the theatre ad and revamp the store ads. Guests tickets were given for best entries.

Singes Post Card Edges To Tell "Red Hot News"

Put together cleverly enough to have Charley Winchell, Minnesota Amusement circuit ad chief bite on it is the post card sent out by A. J. Sonosky, for a Shirley Temple picture at the Granada, Minneapolis. Edges of the cards were singed in candle flame after they were addressed and printed, copy headed: "Red Hot News For You." Winchell says the card was delivered to him address side face up and caught his interest immediately, assuming that it was burned in an airmail crash.

For a "May Cavalcade of Hits" some years back at the Orpheum, Aberdeen, S. D., Sonosky printed a four-page program, page one headed "Cavalcade of Big Hits at the Orpheum Theatre and a Cavalcade of Big Bargains at the following Aberdeen stores," followed by the names of some 15 stores which advertised in the program. Sufficient space for names and addresses was provided for immediately below and on the bottom a strip was sold for another store ad. Inside spread carried the theatre ad surrounded by the merchants' ads with the back page also given over to the outside advertising. Programs were mailed out in the rural districts, ads paying the cost of the effective publicity.

Personalized ad campaign on "Gabriel Over the White House" while still in Aberdeen is also offered by Sonosky as highly effective. Two column type ads headed "Abe Sonosky, Manager of the Orpheum, Says ——." Another with endorsement from Louis Peldo, assistant, and still others from civic officials did an out of the ordinary job of selling the date.

To aid a new cab company in getting before the public, Sonosky, while at the Riviera, St. Paul, arranged for patrons at the theatre to ride home free of charge providing they rode in one of the new cabs to the theatre. On entering cab, rider was given theatre coupon with theatre copy on current show which when stamped by theatre cashier was good for the ride home.

"Please forward copies of your house organ"

Withers' Fashion Parade De Cosmo's Top Stunt

His stage decorated as a juvenile shop, Eddie De Cosmo at Schine's Strand, Amsterdam, N. Y., put on a "Jane Withers Kiddie Fashion Parade" with a cast of 50 youngsters. Cooperating merchant paid all costs and went for a double-truck to advertise the show and also the Withers feature, "Paddy O'Day." Show ran two nights and Eddie says it was the year's best stunt for him.

Combination of the old fashioned Country Store and a Public Auction on the stage has proved a natural, says De Cosmo. From 20 to 30 merchants are promoted for articles which are auctioned to patrons and the total money from the sales is turned into a door prize. Stunt did so well that the circuit used it in many other spots.

Costumes of 18 Nations In Prytz' Street Parade

On "Women of All Nations," Roy Prytz, Granada, Duluth, Minn., broke out with a parade led by 18 girls attired in costumes of different nations. Banners and flags were carried by marines in uniforms and flags of different nations promoted for display on marquee. House staff wore uniforms borrowed from veterans and their participation in parade was picked up by newspapers, giving Prytz credit for providing finds for these unemployed.

The antique motor car is an eye-catcher any time, for ballyhoo says Prytz, and on "Taxi" he scouted around until he discovered a 35-year-old roadster which was bannered and sent through the business district during shopping hours. The driver in hick costume was instructed to break down at the busiest corners.

On "Dangerous Crossroads," in addition to lobby display of engines, lanterns, flags, red flares, and newspaper stories on crossing accidents, Roy had two stop-and-go signs with red and green lights working from flasher socket to read: "Stop-Go-See," etc.

"Please forward copies of your house organ"

Ricord Details Toppers Of Box Office Ideas

Campaign on "Grandma's Boy" is listed high by W. C. Ricord, Jr., of the Stadium, Los Angeles, Cal., street car pulled by a horse with the old fashioned seats filled with youngsters making a lot of noise serving as an ace bally. Harold Lloyd impersonator was also used and teaser newspaper ads carried copy asking whereabouts of Grandma's Boy, etc.

On "Dinner at Eight" Ricord promoted loan of elaborate table service with linen tablecloth valued at $5,000 and gold-filled dinner set worth $25,000, for which armed guards were necessary during the showing. Diamond ring was given for patron writing best letter on the picture, local jeweler supplying the prize.

For "She Done Him Wrong," the first Mae West star role, 3,000 gallons of nearbeer were served to patrons in the foyer. House personnel was dressed in costume of the picture and mothers over 90 accompanied by daughter or son were admitted free. Ricord also obtained diamond-studded garter from Mae West for display in a showcase along with a lot of gags.

Installation of a realistic foyer display on "Call of the Wild" was the topper on that date, with starched cornflakes for snow, mounted dog drawing sled filled with bear skins, etc. Real pine trees in the background were spotted with deer heads and mounted bear coming through the trees. Photo of above and another as elaborate and effective on Ricord's "Pine" date were run some time back in the Round Table. In addition "W. C." on the "Pine" date had special color effects in the auditorium, pine trees on either side of the stage, a lonesome pine out front with cutout of MacMurray.

"GUIDES OPEN WAY TO PUBLICITY"

DICK WRIGHT, Warner Theatres, Cleveland, Ohio

MEMBERS TAKE ISSUE WITH TERRY RAMSAYE

On his editorial page, issue of Aug. 8th, Terry Ramsaye had occasion to discuss under the heading, "Hell Bent for Culture," photoplay study guides and such like and the danger of too close contacts with educators through "repeated and continued emphasis on the great educational values of the screen's offerings."

Touching upon a source of exploitation tapped frequently by the men in the field, Mr. Ramsaye's opinions on the subject as to be expected have not gone unchallenged. What some of the members have to say in answer is set down on this page.

A-MIKE

SAYS CULTURAL MEDIA AIDS THEATRE PRESTIGE

Dear Mr. Vogel:

Terry Ramsaye's recent editorial, "Hell Bent for Culture," seems a bit overdrawn to me in the ultimate results the current and popular usage of photoplay study guides will have on our business.

Much has been done already in restoring interest in the movies through these various media. It seems only logical to me that theatre managers have taken these avenues of exploitation for their pictures that merit such a means of selling. They have further opened up the way to new and unusual publicity, and have been only an undercover campaign, appealing to select groups.

A business man, when he concentrates on a particular article, points out the exceptional advantages such as value, durability, and so forth. Likewise, theatre managers, cognizant of the qualities of their attractions, are analysing these qualities that have the potential power to lure additional box office dollars, and are selling them to the public through these cultural media, providing the attraction warrants this means of selling approach.

It is needless to say that this type of selling lends a dignity that is seldom found in other exploitation media, and tends further to establish prestige for the theatre on the same high plane as other business institutions in the community.—Dick Wright, Warners Ohio District Manager.

EDUCATORS APPRECIATE HISTORY BACKGROUNDS

Dear Mike:

Mr. Ramsaye begins his editorial by commenting: "The educational institutions of the land are being invited to discover and appreciate the large injections of ready made erudition that can be had by the young on observing the projection of this and that imposing drama." . . . "what the results have been or are going to be educationally we shall perhaps have to wait a generation to discover . . . when the educators get over the fun and thrill of their new contact there may be a period of analytical consideration, an audit of the screen alongside the dry texts, the records. That is not a day to invite."

Mr. Ramsaye admits that the exhibitors have benefitted and are benefitting at the box office through the various comments of the educators on the educational merits of many so-called historical pictures and those made from famous stories, but he worries as to whether or not the young really do receive the education from the observation of them.

Naturally it would be folly to say that a motion picture pertaining to history or picturing a story from a book is the real McCoy. After all, we certainly should realize that these same educators surely understand that motion pictures are made primarily for entertainment. Few professors, no matter how "one-track-minded" or narrow, can expect, or do expect, that picture producers can afford to take a history book as a script and thereby magnanimously benefit the unlearned with such a grand philanthropic gesture. To my mind they fully realize our truly mercenary reasons for using their endorsements. They know, possibly more than we, that a picture especially a motion picture, which gives at least a good general idea of the fundamentals of history or good books, is the finest method of teaching. They know, as all of us have heard, that a picture is worth a thousand words. They know that a picture pertaining to the life of Napoleon will wind up at Waterloo and St. Helena. They don't care about the side issues. They know the fundamentals will be there.

For that reason there never will be a judgment day, as Mr. Ramsaye more or less puts it. The educators help us because of the basis of the story; the history. We care for the side issues, the romance, the comedy, the box office of the picture.

Any motion picture is educational, no matter how bad the picture. Mr. Ramsaye states that the story always gets better than the facts, but was any war story ever made as gruesome as war really is—or a love story as feverish as it sometimes gets? No, because to picture war as war is not entertainment. To portray love as love is too much entertainment.

"Please forward copies of your house organ"

RICKSHAW STUFF. Rickshaws used for transportation of folks at the Cleveland Exposition were used, as above, by Johnny Newkirk, Loew's Granada Theatre, for his street bally on "Suzy."

So let the motion pictures take their themes where they may, educate when they will, let the educators boost pictures when they want to—and when they stop wanting to, the exhibitor will have to find another angle for the betterance of box offices. But that is not a day to worry about. Some one will have an idea.—Hal Kopplin, Advt. Mgr., Wometco Theatres, Inc., Miami, Fla.

SEEKS CLOSE CONTACT FOR SCHOOL AND SCREEN

Dear Mike:

The writer has always respected Terry Ramsaye's pet column and his comments which so capably hit the nail on the head regarding subjects of moment in our industry. It is therefore almost with regret that I take the sword in hand to "call" Mr. Ramsaye regarding his treatise, "Hell Bent for Culture," in a recent issue.

Mr. Ramsaye, are you not over-emphasizing the possible tragedies and pitfalls that await us if we persist in encouraging the educational potentialities of pictures? Are you not underestimating the intelligence of our educators when you assume that these learned bodies will expect us to leave out the pepper and salt ingredients of fiction in our efforts to bring entertainment value and consequently student interest to historical and cultural subjects?

Is not the possible deviation from facts offset by the interest we recreate in the minds of students today? Certainly a good percentage of our student body can stand a little culture even if it is necessary to sugar coat it for their consumption. Surely if, as Mr. Ramsaye admits, box office results have been favorable and important to date on these so-called educational and historical subjects and in view of the fact that we have heard no squawks from the historians through failure to keep to the exact facts in our productions of Prisoner of Shark Island, Private Life of Henry the Eighth, Disraeli, and Queen Christina does it not seem that we might be unnecessarily alarmed?

We can see little reactionary danger in the future. There are plenty of anti-movie enthusiasts in America today, and if there was going to be an earthquake we should have heard a rumble before now. I am voting for more and closer contact between school and screen. If we can get the school children of today to our box office by educational motives as well as we do from the entertainment standpoint we will be nurturing the arteries through which will flow the life-blood of our industry in the future. —S. S. Holland, City Manager, Elkhart Amuse. Co., Elkhart, Ind.

"Please forward copies of your house organ"

Those Joe Brown "Yellers"

Another variation of the Joe E. Brown "yell" idea was perfected by Harry Rose, of the Oneonta, in Oneonta, N. Y., who placed two boys on the roofs of different buildings. At intervals each would let out a Brown yell to attract attention and then unroll an oilcloth banner containing theatre copy.

• personalities

STEVE BARUTIO
has been made district manager under Skip Weshner in Philadelphia. Steve formerly managed the Boyd and MAURICE GABLE has been transferred to the Boyd from the Palace. DICK KIRSCH has been transferred from the Imperial to the Palace.

▽

GRADY BEEKER
formerly of Abbeville, S. C., is the new manager of the Ritz in Columbia, succeeding W. H. MORRIS, who goes to the Granada at Lexington, S. C.

▽

H. H. THOMAS
manager of the Conway, Conway, Ark., has been transferred to the New Theatre, Russellville.

▽

W. L. BRANDENBURG
who recently purchased the Ritz Theatre at Marietta, Ga., will serve as its manager.

▽

HARRY SEIGEL
has been named manager of the Strand, Youngstown, Ohio, replacing WILLIAM J. MURRAY, who has returned to Pittsburgh to take charge of one of the Harris houses.

▽

JOHN McNULTY
is managing the Savoy Theatre, Asbury Park, N. J.

▽

JACK HEADRICK
has been appointed manager of the Strand, Spartanburg, S. C., succeeding D. B. AUSTELL, transferred to the Paramount, Concord, N. C.

▽

MAYNARD MADDEN
is managing the Metropolitan, Wash., D. C., with W. CLAUDE LAND succeeding him at the Central.

▽

SIDNEY HOFFMAN
has been promoted from assistant at the Earle to manage the Home.

▽

MILLARD BLAETTNER
manager of RKO Colonial, Dayton, Ohio, has been appointed city manager in charge of Keith's, the Colonial and State succeeding JAMES L. WEED, recently deceased. DUANE HATFIELD, assistant at Keith's, has been promoted to manager of that house.

▽

NAN COHEN
formerly assistant to Harry Browning, M. & P., Boston, is now handling publicity work for "Romeo and Juliet" at the Colonial in Boston.

▽

VERNON WOOTEN
is the new manager of the Plaza, St. Petersburg, Fla., succeeding JACK FITZWATER, who has been transferred to the Eustis and Mt. Dora Theatres.

▽

FLOYD FITZSIMMONS
has resigned from Century Circuit to take over the new Rugoff and Becker Austin Theatre in Kew Gardens, L. I.

▽

P. A. JORDAN, JR.
formerly at the Grandin Theatre in Roanoke, Va., is managing the Roanoke there.

FRANCIS J. GOOCH, JR., to Mr. and Mrs. Francis Gooch on July 27, 6 pounds 12½ ounces. Daddy manages the Columbia Theatre, Bath, Maine.

Birthday Greetings

L. P. Albanese
Nat Allentuck
Carl Anderka
Jean Armand
Nat Bader
C. F. Benefiel
James P. Biggers
Harry W. Blackstone
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Natalicio Bruski
John F. Burhorn
C. F. Burns
Edward J. Cangley
J. D. Chaffin
Lawrence P. Coe
Frank L. Cost
G. De Boissiere
P. O. Denel
R. B. Diefenbacher
Russell Edwin
Arthur Egberts
N. A. Ellsworth
Earle Eveland
James G. Fair
James Fawns
Charles Feinhals
Mrs. Edith M. Fordyce
Henry Forshheimer
Abe Frank
Alfons Galwais
Arnold Gates
William F. Gerst
Julius Goldstein
Sol Greenberg
H. D. Grove
Barney Gurnette
H. P. Haberstick
William Harding
Lewis J. Hartman
W. B. Henderson
Ben Henning
W. O. Heston
Rossiter J. Hodkirk
R. J. Jerabeck
George E. Kann
Nick Karl
C. W. Kelly
Gus Kerasotes
Nyman Kessler
Mike Kirkhart
Stan Krueger
Roy Laurie
Woolf Levy
Frank Linesberger
James Lucas
Edward H. McBride
Fred E. McSpadden
John E. Manuel
E. T. Mathes
Seymour Morris
Walter Morris
M. H. Nicol
Mike Niedigooitch
Ray L. Niles
Stewart North
W. R. Paara
G. N. Phillips
H. J. Quartemont
Arthur D. Rabe
Pierce Rawling
Fred Reeths
A. H. Reynolds
Bob Richardson
Carl Rogers
Henry N. Rogers
J. E. Ross
Francis Schlax
Howard Schuster
B. E. Schnager
Edward Shiddel
David Sidman
Donald Smith
Roy Sterrett
Roy Stevens
George V. Sweeney
E. M. Tannenbaum
Frank Taylor
Ira Thompson
Wesley L. Tifft
John W. Tripp
Tikis Valos
Herbert Vitriol
Burgess Waltmon
R. E. Wanamaker
Marion B. Warrick
R. N. Weitman
E. N. Willey
Cecil G. Winstead
A. H. Yeomans

MONTY SALMON
city manager of the Skouras Theatres in Philadelphia, has left that post for the home office working directly under George Skouras.

▽

B. F. SHEARER has added the Variety Theatre, Petersburg, Alaska, to his circuit.

▽

HARRY KENDRICK
recently resigned as manager of the Enright, Pittsburgh, Pa., to take over an executive post with Fanchon and Marco in St. Louis.

▽

BERNARD SAMUELS
of the Loop Theatre, Detroit, has succeeded E. W. WRIGHT at the Capitol.

▽

DAVE SHORE
has been appointed assistant manager of Warner's Manor in Pittsburgh, succeeding ALTON REA, transferred to the Enright.

▽

EDWARD SIMONIS
manager of the Capitol, Scranton, Pa., to manage the Strand, succeeding WILLIAM J. COSGROVE; THOMAS KILEEN, Ritz manager, goes to the Capitol; WILLIAM MATTHEWS, State manager, moves to the Ritz and THOMAS CAREY, assistant at the State, becomes its manager.

▽

KEN GRIFFITH
formerly manager of the Dickinson, Olathe, Kansas, has been made manager of the Booth, Independence, Kan. CHARLES MEYERS is the new manager at Olathe, Griffith replaces CHARLES OLIVER.

▽

MONTE HANCE
has been transferred from the Saenger Theatre, Biloxi, Miss., to the Saenger Theatre in Pensacola, succeeding JOHN JONES, who goes to Biloxi.

▽

BEN JAFFE
is the new house manager of the Casino, Pittsburgh, Pa.

▽

IRWIN GOLD
former supervisor for the Randforce Circuit, has been promoted to General Manager of all those Brooklyn houses.

▽

RUSSELL CHAPMAN
manager of the Madison, Detroit, is now managing the new Varsity with HENRY ZAPP succeeding him at the Madison.

▽

CLEM POPE
formerly manager of the RKO Downtown, Detroit, is now city manager in Providence for RKO.

△

GEORGE JAFFE
is reopening the Casino in Pittsburgh, Pa., appointing his son, Ben, as house manager.

△

E. E. COLLINS
Interstate city manager in Houston, Tex., has been transferred to San Antonio to take charge of the houses there. AL LEVER, manager of the Majestic, San Antonio, succeeds Collins in Houston.

△

ROBERT S. RODDICK
manager of the Capitol in London, Canada, has been appointed assistant to Clarence Robson, eastern divisional superintendent for Famous Players. JOHN MINHINNICK will manage the Grand in London.

FIRST PUBLIC TELEVISION SHOWING IN ENGLAND DRAWS WIDE INTEREST

Eight Small-Booth "Theatres" at Radio Exhibition Screen Pictures from British Broadcasting's No. London Station

by BRUCE ALLAN
in London

Television was publicly demonstrated for the first time in England when at Radiolympia, annual exhibition of the Radio Manufacturers Association, eight small-booth "theatres" screened pictures transmitted from the British Broadcasting Corporation's station at Alexandra Palace in North London.

Giving the press a preview of the program on Monday, August 24th, the exhibition opened to the public on Wednesday and every day since the Olympia patrons have reflected the general and keen interest in television by queueing up for the shows from opening until close.

So alive is this public curiosity that the crowds have to be kept walking through the television booths, getting little more than a glimpse of the new entertainment.

Program material for this first television entertainment, which is offered in a 15-inch picture, is drawn from films, with the documentary "Cover to Cover" as the main item, but there was a direct transmission of a panoramic view from the Alexandra Palace tower. Newsreel items were the filling.

A relatively flickerless picture, with good accompanying sound, was achieved at the press demonstration.

Transmitter in Each Booth

Each of the booths at Olympia has been fitted with a transmitter by a different manufacturer, the names of these concerns not being revealed.

During the week an individual demonstration at its own premises by Baird Television, with subject material approximating in makeup and quality that at Olympia, permitted a view of the actual receiving set. About the size of the usual gramophone or radio cabinet, this home receiver, giving a 12-inch picture on a mirror screen and sound reception up to good radio standard, is to be sold at prices ranging from £80 to £100.

With British Broadcasting Corporation transmissions scheduled to begin in October on the already announced basis of three daily sessions of one hour each, it is foreshadowed that Electrical Musical Industries and other makers also will offer receiving sets at approximately the same prices.

Receiver in Railroad Station

Realizing that theatre television is still some distance away, British television interests are determined to exploit to the full the public interest shown at Olympia. Installation of a receiving set in a waiting room at Waterloo station indicates the probable line of their propaganda activities. Further demonstration sets shortly will be planted in department stores and other public places.

Hinting at the line of development to be expected when the major obstacle of picture size is overcome is an announcement that Baird has perfected a "television camera" which will enable a news event to be filmed and the print presented ready for scanning and transmission within 60 seconds.

TELEVISION BROADCASTS IN ENGLAND SUSPENDED

Pending improvements in equipment in use at Alexandra Palace, its official station, the British Broadcasting Corporation has suspended television transmissions until mid-October, when regular programs broadcast on an experimental basis are to be resumed.

A feature of the last broadcast prior to suspension was the transmission of an outdoor scene to Radiolympia, where eight television companies had set up receiving booths for public demonstration purposes. This was the first outdoor scene to be transmitted.

When the television program is out of the experimental stage it is understood that BBC will use this apparatus for the regular transmission of news items, aiming ultimately to get ahead of the newsreel by hours in all cases and by days in some instances.

Exhibitor Group Reports Its Impressions of America on Its Recent Return to London; J. Hay-Taylor Dead

Britons on America

Expressing a view probably typical of most of the members of the party of British exhibitors just returned from the American side, Arthur Taylor, organizer of the trip and secretary of the London and Home Counties branch of the Cinematograph Exhibitors Association, seems to have been most impressed by the Grand Canyon, by Radio City Music Hall, and by the Radio City reception with Martin Quigley and W. G. Van Schmus as hosts. The representative gathering of executives at that function was regarded as a great compliment by the British visitors.

While saying the Music Hall was "wonderful" and that he had never seen anywhere anything to compare with its stage show for scale or precision, Mr. Taylor indicated that New York theatres in general had not caused him to hold his breath. In the center of the city, said he, one found old fashioned buildings of a type unknown in the West End of London for many years, and his opinion of Broadway's lighting schemes was that they were badly in need of coordination and modernization.

The low "top" in New York theatres, which he worked out at two shillings three pence of British money, also looked strange to the Britisher, accustomed to a West End range going to 5/9 as a commonplace and to 8/- in many cases, and the prohibition of smoking or its limitation to the balcony was another surprise.

Giving rise to envy in the British breast was the standard of features in the American two-picture bills. Linked in this way the tourists saw many pictures for which the distributors in England demanded 40 per cent or more singly. To play with these pictures the Britisher would have to find, and pay for, two inferior "second features."

Gaping at Broadway's 2 a.m. activity, the CEA party, who have to shut down before midnight even in the center of London, also admired the way in which their American comrades began to fill up the house at 10 a.m. and the clever organization which enabled them to catch each shift of working folk in the off duty hours.

They marvelled a bit also in San Francisco at the setting of Eddie Cantor's personal appearance, with the public six rows deep on the stage of a thirteen-years-old theatre—but that theatre with a crowd of 2,000 before 11 a.m.

▽

J. Hay-Taylor Dead

Linked to the earliest history of the motion picture in a very direct way, J. Hay-Taylor is dead in London. More than forty years ago he edited a paper called the *Optical Magic Lantern Journal* and in one of the issues of that publication he recorded the experiments of one Friese-Greene and informed his readers that they might expect shortly to see pictures in which the figures moved and lived. It was the first printed reference, in England*, to motion pictures even as a possibility. Hay-Taylor, when his forecast was fulfilled, looked further and saw the extinction of his paper, devoted to the lantern trade, as a certainty. Under new ownership the paper added "and Cinematograph Chronicle" to its title and in due course became the *Kinematograph Weekly*—surely the only trade paper in the world which can claim to have come into existence before the industry which it serves.

▽

British Color Process

The British Chemicolour Process, to be used for the color sequences of the Max Schach-Trafalgar "Pagliacci," was demonstrated to a trade press party at the BIP studios at Elstree, exteriors and portrait shots of Ann Harding providing the sample footage.

The exteriors showed very true color values and the portrait shots good flesh tints, giving rise to the belief that this subtractive process, on the four-color basis, may prove a factor in whatever color developments may be due in the British industry. It is the invention of Otto Kanturek, cameraman, Viktor Gluck and Karl Grune, director of "Pagliacci."

Claimed for Chemicolour is that it demands only 15 per cent increase in studio lighting, that any standard camera can easily be adapted after slight modification, that prints can be produced in no greater time than is necessary for black and white and that no increase in projection lighting is called for. A laboratory on a service basis, with the process generally available, is the plan.

▽

Radio Centering in Paris

Centralization in Paris of Radio Pictures International, Ltd., to cover Continental Europe and Near East offices, is being completed by Phil Reisman, RKO foreign manager. Harry Leasim is being placed in charge of the new office and Jack De Waal has been made secretary and director of the organization.

▽

Georges Ercole, British Paramount News cameraman, who was at one time in Russia for the American organization, died here after a six-month illness.

(**Louis Ducos Du Haroun published in France a complete anticipation of the motion picture in the 1860's—T.R.*)

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 5, 1936, from 107 theatres in 18 major cities of the country was $1,293,163, an increase of $167,844 over the total for the preceding week ended August 29, 1936, when 105 theatres in 18 large cities aggregated $1,125,319.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified)**
Boston							
Boston	3,246	35c-65c	"Second Wife" (Radio) and "Shakedown" (Col.) (6 days)	9,000	"Postal Inspector" (Univ.) and "There's Always Tomorrow" (Univ.) (re-issue)	11,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"My American Wife" (Para.) and "Charlie Chan at the Race Track" (20th Century-Fox)	6,000	"Three Cheers for Love" (Para.) and "Two Against the World" (F.N.)	5,200	High 3-14-36 "The story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Mary of Scotland" (Radio) (4th week)	10,500	"Mary of Scotland" (Radio) (3rd week)	12,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Piccadilly Jim" (MGM) and "Trapped by Television" (Col.) (2nd week)	12,500	"Piccadilly Jim" (MGM) and "Trapped by Television" (Col.) (1st week)	13,500	High 11-16 "Mutiny on the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"Piccadilly Jim" (MGM) and "Trapped by Television" (Col.) (2nd week)	12,000	"Piccadilly Jim" (MGM) and "Trapped by Television" (Col.) (1st week)	12,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"The Road to Glory" (20th Cent.-Fox) (plus stage show)	35,000	"Yours for the Asking" (Para.) (on stage: Major Bowes' Amateurs with band)	27,000	High 4-6 "Private Worlds" 56,000 (plus stage show) Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"My American Wife" (Para.) and "Charlie Chan at the Race Track" (20th Century-Fox)	8,000	"Three Cheers for Love" (Para.) and "Two Against the World" (F.N.)	7,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Mary of Scotland" (Radio)	17,300	"His Brother's Wife" (MGM)	17,500	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Charlie Chan at the Race Track" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox)	6,600	"The Big Noise" (W.B.) and "Men in White" (MGM) (re-issue)	6,400	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Gorgeous Hussy" (MGM)	23,500	"China Clipper" (F.N.)	7,600	High 9-5-36 "The Gorgeous Hussy" 23,500 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"I Stand Condemned" (U.A.) and "Educating Father" (20th Cent.-Fox)	5,800	"Kelly the Second" (MGM) and "Dinner at Eight" (MGM) (re-issue)	6,000	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Postal Inspector" (Univ.) and "There's Always Tomorrow" (Univ.) (re-issue)	9,200	"Meet Nero Wolfe" (Col.) and "Born for Glory" (GB)	7,000	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Satan Met a Lady" (W.B.)	6,000	"The Green Pastures" (W.B.)	4,900	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"His Brother's Wife" (MGM) (on stage: Edgar Bergren and revue) (2nd week)	40,500	"His Brother's Wife" (MGM) (on stage: Edgar Bergen and revue) (1st week)	50,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"Romeo and Juliet" (MGM)	14,500	(on stage: Edgar Bergen and revue) (2nd week)		....
Garrick	900	30c-60c	"To Mary-with Love" (20th cent.-Fox) (2nd week)	6,900	"To Mary—with Love" (20th Cent.-Fox) (1st week)	8,200	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Brides Are Like That" (F.N.) (plus stage show)	18,000	"Sins of Man" (20th Cent.-Fox) (plus stage show)	16,000	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-60c	"Walking on Air" (Radio) (on stage: Morton Downey)	22,000	"Mary of Scotland" (Radio) (plus Louis-Sharkey Fight Film and stage show) (3rd week)	16,500	High 5-30-36 "Murder on the Bridle Path" 35,200 (on stage: Eddie Cantor and Radio Show) Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The Road to Glory" (20th Cent.-Fox) (3rd week)	8,000	"The Road to Glory" (20th Cent.-Fox) (2nd week)	14,000	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Speed" (MGM) (plus stage show)	16,000	"Shakedown" (Col.) (plus stage show)	15,000	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Great Ziegfeld" (MGM) (3rd week)	16,500	"The Great Ziegfeld" (MGM) (2nd week)	16,800	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Jailbreak" (W.B.)	6,750	"Mary of Scotland" (Radio)	5,750	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Sing, Baby, Sing" (20th Cent.-Fox)	14,500	"China Clipper" (F. N.)	11,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Meet Nero Wolfe" (Col.) (on stage: Herb Williams)	16,000	"Walking on Air" (Radio) (plus stage show)	19,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Last of the Mohicans" (U.A)	13,000	"Piccadilly Jim" (MGM)	18,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Piccadilly Jim" (MGM)	10,000	"His Brother's Wife" (MGM)	7,500	High 7-25-36 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"China Clipper" (F.N.)	2,500	"Sing, Baby, Sing" (20th Cent.-Fox)	3,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Pepper" (20th Cent.-Fox)	1,500	"To Mary—with Love" (20th Cent.-Fox)	2,000	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Forsaking All Others" (MGM) (plus stage show)	2,500	"The Old Homestead" (Liberty) (plus stage show)	3,000	....
Denham	1,500	25c-40c	"The Texas Rangers" (Para.) (25c-50c)	8,500	"My American Wife" (Para.)	5,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Anthony Adverse" (W.B.) (plus stage show)	12,500	"China Clipper" (F.N.) (plus stage band)	9,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Mary of Scotland" (Radio) and "Kelly the Second" (MGM)	8,000	"Piccadilly Jim" (MGM) and "Women Are Trouble" (MGM)	8,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Charlie Chan at the Race Track" (20th Century-Fox) and "Hot Money" (W.B.)	3,000	"Counterfeit" (Col.) and "The Mine with the Iron Door" (Col.)	4,000	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"The Road to Glory" (20th Cent.-Fox) "Kelly the Second" (MGM)	12,600	"Sing, Baby, Sing" (20th Cent.-Fox) and "Women Are Trouble" (MGM)	13,500	High 2-22-36 "Modern Times"........... 26,000 Low 5-4 "West Point of the Air"........ 4,900
Pantages	3,000	25c-40c	"Walking on Air" (Radio) and "Final Hour" (Col.)	5,200	"Mary of Scotland" (Radio) (plus Louis-Sharkey Fight Film) (2nd week)	5,000	High 9-7 "Top Hat"...................... 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"China Clipper" (F. N.)	12,100	"The Green Pastures" (W.B.) (2nd week)	9,100	High 9-7 "Page Miss Glory"............. 15,300 Low 6-27-36 "The Big Noise"........... 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Sing, Baby, Sing" (20th Cent.-Fox)	4,500	"China Clipper" (F.N.)	4,600	High 3-14-36 "The Country Doctor".... 8,000 Low 6-27-36 "Sins of Man"............... 1,600
Circle	2,800	25c-40c	"The Texas Rangers" (Para.) and "Grand Jury" (Radio)	5,000	"Mary of Scotland" (Radio) (plus Louis-Sharkey Fight Film)	5,400	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' n' Abner for Saturday and Sunday) Low 3-16 "Transient Lady"............. 2,000
Loew's	2,800	25c-40c	"The Last of the Mohicans" (U.A.) and "Final Hour" (Col.)	6,500	"Trapped by Television" (Col.) "Kelly the Second" (MGM)	4,200	High 2-15-36 "Exclusive Story".......... 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case".......... 2,750
Lyric	2,000	25c-40c	"Star for a Night" (20th Cent.-Fox (plus stage show)	9,500	"Charlie Chan at the Racetrack" (20th Century.-Fox) (plus vaudeville)	10,500	High 3-28-36 "The Leathernecks Have Landed" .... 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan"..... 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Anthony Adverse" (W.B.)	13,900	"Sing, Baby, Sing" (20th Cent.-Fox) (6 days)	10,100	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything"............... 2,000
Midland	4,000	25c-40c	"The Last of the Mohicans" (U.A)	10,400	"Kelly the Second" (MGM)	8,900	High 8-24 "China Seas"................. 25,000 Low 9-14 "Bonnie Scotland"............ 6,000
Newman	1,900	25c-40c	"Bunker Bean" (Radio) and "A Son Comes Home" (Para.)	4,200	"China Clipper" (F.N.) and "Every Saturday Night" (20th Cent.-Fox)	8,300	High 5-25 "Goin' to Town"............... 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"A Star for Tonight" (20th Cent.-Fox) (plus stage show)	7,700	"Charlie Chan at the Race Track" (20th Cent.-Fox) (plus stage show)	7,600	High 1-18-36 "Magnificent Obsession".. 14,500 Low 3-14-36 "Lady of Secrets"........... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Follow Your Heart" (Republic) (6 days)	3,500	"Girls' Dormitory" (20th Cent.-Fox) (9 days)	6,900	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W.B.) (5th week)	10,500	"Anthony Adverse" (W. B.) (4th week)	12,400	....
Four Star	900	30c-55c	"Nine Days a Queen" (GB) (4th week)	1,950	"Ninc Days a Queen" (GB) (3rd week)	2,900	High 5-18 "Les Miserables".............. 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Seven Brave Men" (Lenfilm)	1,800	"Ecstasy" (Eureka) (6th week)	2,200	High 7-25-36 "Ecstacy"................... 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Walking on Air" (Radio) and "Final Hour" (Col.)	5,500	"Mary of Scotland" (Radio) (plus Louis-Sharkey Fight Film) (2nd week)	6,000	High 9-7 "Top Hat" .... 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"The Road to Glory" (20th Cent.-Fox) and "Kelly the Second" (MGM)	17,500	"Sing, Baby, Sing" (20th Cent.-Fox) and "Women Are Trouble" (MGM)	13,500	High 12-7 "Mutiny on the Bounty"...... 24,500 Low 10-26 "Way Down East"............ 6,200
Paramount	3,596	30c-55c	"The Texas Rangers" (Para.) (plus stage show)	22,900	"My American Wife" (Para.) and "Meet Nero Wolfe" (Col.) (plus stage show)	17,600	High 8-22-36 "Yours for the Asking".... 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"China Clipper" (F. N.)	11,500	"The Green Pastures" (W.B.) (2nd week)	10,200	High 1-11-36 "Captain Blood"............ 17,100 Low 6-27-36 "The Big Noise"........... 3,800
Minneapolis							
Lyric	1,239	20c-25c	"To Mary—with Love" (20th Cent.-Fox)	1,700	"High Tension" (20th Cent.-Fox)	1,400	High 7-25-36 "Sons O' Guns"............ 2,100 Low 8-1-36 "Human Cargo".............. 1,200
Minnesota	4,000	25c-55c	"The Gorgeous Hussy" (MGM)	14,000	"To Mary—with Love" (20th Cent.-Fox)	13,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"China Clipper" (F.N.) (8 days-2nd week)	7,500	"China Clipper" (F. N.) (2 days-1st week)	2,500	High 9-21 "Top Hat"...................... 18,000 Low 6-13-36 "The Golden Arrow"........ 3,000
State	2,300	25c-40c	"Piccadilly Jim" (MGM)	6,000	"Yours for the Asking" (Para.)	6,000	High 11-2 "Broadway Melody of 1936".. 7,000 Low 8-8-36 "White Fang"................ 5,000
Montreal							
Capitol	2,547	25c-60c	"To Mary—with Love" (20th Cent.-Fox) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	11,500	"Suzy" (MGM) and "Counterfeit" (Col.)	10,500	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"The Devil Doll" (MGM) (on stage: Duke Ellington and Orch.	11,500	"Three Godfathers" (MGM) and "The Case of the Velvet Claws" (F. N.) (on stage: Three Stooges)	11,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"San Francisco" (MGM) (7th week)	6,500	"San Francisco" (MGM) (6th week)	6,500	High 12-7 "Mutiny on the Bounty"..... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"China Clipper" (F. N.) and "Satan Met a Lady" (W.B.)	8,500	"The Green Pastures" (W.B.) and "Love Begins at Twenty" (F.N.) (2nd week)	7,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (2nd week)	21,413	"Romeo and Juliet" (MGM) (11 days-1st week)	33,019	....
Capitol	4,700	25c-85c	"Piccadilly Jim" (MGM)	33,000	"His Brother's Wife" (MGM) (2nd week)	25,000	High 1-5 "Forsaking All Others"........ 87,400 Low 5-30-36 "Three Wise Guys"......... 7,000
Palace	2,500	25c-75c	"Mary of Scotland" (Radio) and "Second Wife" (Radio)	10,000	"Pepper" (20th Cent.-Fox) and "Jailbreak" (W. B.)	9,000	High 10-5 "Top Hat"..................... 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"To Mary—with Love" (20th Cent.-Fox) (on stage: Lud Gluskin and Orch.)	39,000	"Yours for the Asking" (Para.) (on stage: Jack Denny and Orch.)	39,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"........ 10,000
Rialto	594	25c-65c	"The Case of the Velvet Claws" (F. N.)	8,000	"The Crouching Beast" (Olympic)	6,000	....
Rivoli	2,200	40c-99c	"The Road to Glory" (20th Cent.-Fox) (4th week)	16,000	"The Road to Glory" (20th Cent.-Fox) (3rd week)	22,000	High 2-15-36 "Modern Times"............ 65,000 Low 6-29 "Nell Gwyn".................... 8,100
RKO Music Hall	5,954	40c-$1.65	"Swing Time" (Radio) (plus stage show)	124,600	"My American Wife" (Para.) (plus stage show)	90,000	High 9-7 "Top Hat"......................131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Girls' Dormitory" (20th Cent.-Fox) (plus stage show)	55,000	"Seven Sinners" (GB) (plus stage show)	34,700	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"......... 17,500 (plus stage show)
Strand	3,000	25c-55c	"Anthony Adverse" (W.B.)	53,350	"China Clipper" (F. N.) (6 days-2nd week)	7,000	High 5-11 "The G Men"................. 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Charlie Chan at the Race Track" (20th Cent.-Fox)	2,300	"Girls' Dormitory" (20th Cent.-Fox)	3,900	High 8-29-36 "Girls' Dormitory" 3,900 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Anthony Adverse" (W.B.) (9 days)	8,000	"State Fair" (20th Cent.-Fox) (re-issue) (4 days)	2,000	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Murder by an Aristocrat" (F.N.) (3 days) "The Big House" (MGM) (re-issue) (4 days)	700 1,300	"Little Miss Nobody" (20th Cent.-Fox) (plus Louis-Sharkey Fight Film) (4 days) "Fatal Lady" (Para.) (3 days)	1,700 300	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Sing, Baby, Sing" (20th Cent.-Fox)	4,500	"Mary of Scotland" (Radio)	4,300	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"China Clipper" (F.N.) and "Grand Jury" (Radio)	5,100	"Counterfeit" (Col.) and "Second Wife" (Radio)	3,800	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"The Texas Rangers" (Para.) and "Half Angel" (20th Cent.-Fox)	7,750	"His Brother's Wife" (MGM) and "The Sky Parade" (Para.) (9 days)	11,000	High 7-11-36 "San Francisco" and "The First Baby" 11,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Piccadilly Jim" (MGM) and "We Went to College" (MGM)	8,150	"Yours for the Asking" (Para.) and "And Sudden Death" (Para.)	7,400	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Arcadia	600	25c-50c	"Now and Forever" (Para.) (4 days) "Three Cheers for Love" (Para.) (2 days)	1,200 400	"Spendthrift" (Para.)	1,900	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Anthony Adverse" (W.B.) (2nd week)	24,000	"Anthony Adverse" (W.B.) (1st week)	29,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.71	"Romeo and Juliet" (MGM)	17,000	....		....
Earle	2,000	25c-55c	"Hollywood Boulevard" (Para.) (plus stage show) (6 days)	13,000	"I'd Give My Life" (Para.) (on stage: Herb Williams and revue) (6 days)	13,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Yours for the Asking" (Para.) (plus stage show)	16,000	"Sing, Baby, Sing" (20th Cent.-Fox) (on stage: Harriet Hoctor and revue)	15,500	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Girl of the Ozarks" (Para.) (6 days)	1,500	"Rhythm on the Range" (Para.)	3,200	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Sing, Baby, Sing" (20th Cent.-Fox)	2,600	"To Mary—with Love" (20th Cent.-Fox) (2nd week)	3,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Girls' Dormitory" (20th Cent.-Fox)	17,000	"His Brother's Wife" (MGM) (2nd week)	14,500	High 7-11-36 "San Francisco" 30,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Jailbreak" (W. B.)	6,400	"China Clipper" (F. N.)	6,300	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (18th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (17th week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"My Man Godfrey" (Univ.) and "Women Are Trouble" (MGM)	7,000	"Piccadilly Jim" (MGM) and "The Return of Jimmy Valentine" (Republic) (2nd week)	6,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM) (5th week)	4,000	"San Francisco" (MGM) (4th week)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Sing, Baby, Sing" (20th Cent.-Fox) and "Yours for the Asking" (Para.)	7,000	"My American Wife" (Para.) and "36 Hours to Kill" (20th Cent.-Fox)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Texas Rangers" (Para.) and "Second Wife" (Radio)	9,000	"Girls' Dormitory" (20th Cent.-Fox) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	8,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"The Great Ziegfeld" (MGM)	6,000	"His Brother's Wife" (MGM) (2nd week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Gypsies" (Amkino) (2nd week)	1,000	"Gypsies" (Amkino) (1st week)	1,100	High 12-28 "Peasants" 2,500 Low 7-11-36 "Larsson's Second Marriage" 800
Embassy	1,400	10c-40c	"Ecstasy" (Eureka) (3rd week)	3,500	"Ecstasy" (Eureka) (2nd week)	5,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"A Son Comes Home" (Para.) and "I Stand Condemned" (U.A.)	6,000	"Born to Fight" (Ambassador) and "State Fair" (20th Cent.-Fox) (re-issue)	6,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.10	"Anthony Adverse" (W.B.) (5th week)	8,000	"Anthony Adverse" (W.B.) (4th week)	9,000	....
Golden Gate	2,800	15c-55c	"Second Wife" (Radio) (plus vaudeville)	21,000	"Easy Money" (Invincible) (plus Louis-Sharkey Fight Film and Major Bowes' Amateurs on stage) (15c-40c)	18,000	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Postal Inspector" (Univ.) and "There's Always Tomorrow" (Univ.) (re-issue) (6 days-2nd week)	5,700	"Postal Inspector" (Univ.) and "There's Always Tomorrow" (Univ.) (re-issue) (1st week)	10,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-55c	"Satan Met a Lady" (W.B.) and "My American Wife" (Para.)	14,500	"The Great Ziegfeld" (MGM) (3rd week)	12,500	High 7-11-36 "San Francisco" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"To Mary-with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	6,000	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Century-Fox) (1st week)	8,500	High 8-1-36 "San Francisco" 12,400 Low 6-29 "No More Ladies" 5,000
Warfield	2,700	15c-40c	"Yours for the Asking" (Para.) and "Love Begins at Twenty" (F.N.)	15,000	"Sing, Baby, Sing" (20th Cent.-Fox) and "I'd Give My Life" (Para.)	16,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (6th week)	3,350	"San Francisco" (MGM) (5th week)	3,200	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"His Brother's Wife" (MGM)	6,700	"The Green Pastures" (W.B.)	7,100	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	20c-55c	"The King Steps Out" (Col.) (3rd week)	4,000	"The King Steps Out" (Col.) (2nd week)	5,300	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"The Green Pastures" (W.B.)	3,100	"Piccadilly Jim" (MGM) and "36 Hours to Kill" (20th Cent.-Fox)	3,100	High 2-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The Last of the Mohicans" (U.A) and "Kelly the Second" (MGM) (25c-55c)	6,100	"China Clipper" (F.N.) and "Yours for the Asking" (Para.)	6,100	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-30c	"The Mine with the Iron Door" (Col.) (plus stage show)	3,850	"Jailbreak" (W. B.) (plus vaudeville)	3,600	....
Paramount	3,050	20c-30c	"Hell's Angels" (U.A.) (re-issue)	4,900	"Satan Met a Lady" (W.B.) and "The Arizona Raiders" (Para.)	4,150	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

The common opinion of an American audience is that pictures should be built upon the one theory of entertainment alone, and producers have tried to comply with this idea. Some there are, however, who hold to the view that every picture should have a certain amount of educational value, and producers are trying to meet that view, also, which no doubt makes the task rather difficult.

The other night we went and saw "Fury" with Spencer Tracy and Sylvia Sidney. This picture will probably not be given very many stars by the reviewers of pictures because, as we saw it, it contains as much of the educational as it does of the entertainment value. To us this picture is a pretty strong preachment against mob violence, and mob violence is seldom if ever justifiable.

"Fury" combines both entertainment and education, but outside of the love scenes and its romantic feature, we doubt if it will please the ribbon counter girls and the boys from the hay field. It was well acted and well directed, and the time spent seeing it will be well spent, if we know pictures.

▽

The radio and the newspapers tell us that a woman in Missouri gave birth to six babies. That's the way it is with Missouri. No matter what the rest of the world does, Missouri will always be just about one jump ahead.

▽

The whole world looks rosy to us today. Last night it was so cool that we pulled a blanket over us for the first time since June 10th, 1936, at 11 a. m., but Noah has been kept busy calking up the sun cracks in that old schooner of his.

▽

We have two grandchildren from Casper, Wyoming, visiting us who recently broadcast a piano musical program over WJAG at Norfolk, Nebraska, and they have one bicycle between them, and that bicycle causes more argument and receives more attention than all the pianos between here and McAllen, Texas.

▽

We had a lovely garden that was growing fine last spring and everything we planted looked immense, but the hoppers came along and they ate up everything, and now they're eating up our garden fence.

▽

We are wondering if Gertrude Merriam is still with the Herald force down in Rockefeller Center in New York. Our guess is that she is, and that she and A-Mike Vogel are assisting Ernie Rovelstad, and some more of the boys, in getting up the best motion picture trade journal published. Somehow we have a hankering to go down there and see the bunch, but, gee whiz, that would be a long walk this hot weather.

▽

Speaking of pictures that combine the various elements of love, romance, spectacular thrills, underworld life with education and entertainment, we would refer you to MGM's "San Francisco," played by Clark Gable and Jeanette McDonald, most ably assisted by Spencer Tracy, Jack Holt, Jessie Ralph and Ted Healy.

In our judgment this picture will rank well up to the top, for it has a splendid cast, is well directed and is free from objectionable criticism. It depicts the underworld life of the Barbary Coast and the destruction of San Francisco by an earthquake that is shown so realistically that you will almost suffer as San Francisco did. Miss MacDonald sings the songs very remarkably, and the love scenes between her and Clark will make you want to hug the first pie woman you meet.

The scenes showing the destruction of the city by earthquake, fire and dynamite are most realistic indeed, and the wonder is that such scenes could be actually portrayed upon the screen, and it is really a marvel that human ingenuity could contrive such remarkable scenes.

To us the greatest scene in the picture came as a fitting climax when the people, gathered in tents on the common, learned that the fires in the city had been extinguished and marched back to the city by hundreds singing praises to the Almighty and were led by Miss MacDonald and Clark Gable.

MGM is certainly entitled to a lot of praise for producing this one, and if our advice is worth anything to you, we would advise all who haven't already played it, to get it and give it an extended run and additional billing.

▽

A. F. Jenkins, of the City theatre at David City, Nebraska, sends us a check and wants to know if we will have his subscription to the Herald renewed. Why, of course we will. The only thing that would please us more right now would be for John Piller of Valley City, North Dakota, to send us down one of his blizzards.

A. F. says that the profanity we are hearing about this hot weather isn't coming from David City, so we are therefore assuming that it is coming from Billy Youngclaus of Grand Island.

▽

When we get up in the morn
And find the sun has cooked the corn
And nothing we can see seems hardly fit,
And when we start to work today
We can hear each of you say,
"Good gosh, I certainly wish that guy would
quit."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The Herald Covers the Field Like an April Shower (What Shower?)

SHORT PRODUCT PLAYING BROADWAY

Week of September 5

CAPITOL		
	Harnessed Rhythm	MGM
	Pups' Picnic	MGM
MUSIC HALL		
	Mickey's Rival	United Artists
PARAMOUNT		
	Hawaiian Birds	Paramount
	Paramount Pictorial, No. 2	Paramount
	Broadway Highlights, No. 2	Paramount
RIALTO		
	The Old Mill Pond	MGM
	Touring the Sport World	MGM
RIVOLI		
	Yankee Doodle Rhapsody	Paramount
	Mickey's Rival	United Artists
ROXY		
	Elmer Elephant	United Artists
	Boy, Oh Boy	Educational
	Scouring the Skies	Twentieth Century - Fox
STRAND		
	Pearl of the Pacific	Vitaphone

Klein Bringing First Capitol Productions

Edward L. Klein is aboard the *Britannic*, bound for New York, bringing with him the first of the output of Capitol Productions, one of Max Schach's companies, which he will seek to place in America. Included are "When Knights Were Bold," featuring Fay Wray and Jack Buchanan; "Southern Roses," with Neil Hamilton and Gina Malo and music by Johann Strauss; "Public Nuisance No. 1," with Francis Day, and "The Marriage of Corbal" with Nils Asther, Hazel Terry and Noah Beery. Mr. Klein also has with him "Royal Eagle," produced by Quality Films and featuring John Garrick and Nancy Burne, as well as other British independent product. He expects to remain in New York for a couple of months and while here will look over the market with a view to acquiring American films for distribution abroad.

Danubia to Import Ten Films

Danubia Pictures, Inc., has acquired ten Hungarian films of which six will be released in the United States this year. The feature, "Edes Mostoha" (Sweet Stepmother), starring seven-year-old Gizi Pecsi, and "Be Good Until Death," starring 11-year-old Laci Devenyi, are among the pictures to be released.

Friedlander Leaves Hospital

Al Friedlander was to be discharged from the Medical Arts hospital, New York, this week. He has been recuperating from a nervous breakdown.

Radio Names Burgess

Harry Burgess, formerly in charge of the advertising department, has been named director of publicity for Radio Pictures, Ltd., London, to succeed John Armstrong, resigned.

Weiss-Mintz Serials Sold

Robert Mintz, president of Stage and Screen Productions, Inc., has closed with James O'Neal for the distribution of Weiss-Mintz serials in the Northwest.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36		
Valley of Terror	Kermit Maynard	Nov. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra (G)	Del Cambre	Aug. 24,'36†	*76	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets				
Missing Girls	Roger Pryor-Sydney Blackmer	Sept. 10,'36		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36†	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66	
(See "In the Cutting Room," Mar. 26,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	69	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	60	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†	56	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	56	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36†	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	66	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 116, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 126; July 16,'36, p. 62; July 25,'36, p. 61; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	66	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 26,'36, p. 84; Apr. 16,'36, p. 76; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36†	60	Aug. 22,'36
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36†	65	Aug. 6,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	56	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Oct. 6,'36	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36		
Code of the Range	Charles Starrett-Mary Blake			
Come Closer Folks	James Dunn-Marian Marsh			
Craig's Wife	John Boles-Rosalind Russell	Sept. 25,'36	75	
(See "In the Cutting Room," July 18,'36.)				
Depths Below	Dolores Del Rio-Richard Dix - Chester Morris			
End of the Trail	Jack Holt-Louise Henry	Sept. 19,'36		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Interlude	Grace Moore			
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
(Exploitation: Sept. 5,'36, p. 79.)				
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36		
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25,'36		
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 26†	60	Oct. 2

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		8 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 15†	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36	78	
Hungaria (English titles)	Travelogue	Mar 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Dec. 22†	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'38	80	
Car of Dreams	Torzs-Percell	Oct. 10,'36	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36	65	
Man under the Bridge	Csortos-Lazar	Nov. 15,'36	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15	60	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36	84	
Klieu, The Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equipage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'38

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Haviland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63	May 23,'36
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 26
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†	88½	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Earthworm Tractors (G) 982	Joe E. Brown-June Travis	July 16,'36†	*68	June 20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)				
Golden Arrow, The (G) 859	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70	June 13,'36
I Found Stella Parish (A) 956	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitatian: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploiation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 976	Dick Foran-Alma Lloyd	Feb. 29,'36†	58	Apr. 11,'36
Stage Struck (G)	Joan Blondell-Dick Powell	Sept. 12,'36	*90	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	67	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 62; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'38.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57	May 23,'38
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The 167	Guy Kibbee-Sybil Jason	Oct. 31,'36		
(See "Way for a Pirate," "In the Cutting Room," June 20,'38.)				
Case of the Black Cat	Ricardo Cortez-June Travis			
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65	July 18,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLano	Oct. 24,'36	*60	Aug. 29,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Tattler, The	Ross Alexander-Anne Nagel			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Lave	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder	C. Bennett-D. Montgomery	Sept. 1,'36		
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'38
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36†	88	Mar. 7,'38
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83	May 23,'36
Seven Sinners	Edmund Lowe-Constance Cummings	Aug. 15,'38†	70	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West	George Arliss			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'36		
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36	66	
Daniel Boone	George O'Brien-Heather Angel			
Devil on Horseback, The	Lili Damita	Sept. 15,'36		
Gorgeous				
Grand Canyon		Jan. 1,'37		
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 7,'36		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Housten, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 4,'36	64	Feb. 15,'36
(Reviewed under the title "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'36	65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 6,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	69	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 6†	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36†	57	July 18,'38
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 26,'38
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June 1,'36†	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59	
West of Nevada	Rex Bell	June 22,'36†	59	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In His Steps	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Women in White	Molly Lamont-Lester Matthews	July 15,'38		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Luck of the Irish	Richard Hayward	Sept. 15,'36		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36	65	Oct. 14,'33
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36	62	
Voice of India	Hoeffer Expedition	Nov. 1,'36	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36		June 6,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36	82	Dec. 1
With Pleasure, Madame	Conrad Nagel	Dec. 15,'36		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'38†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'38
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'38	*67	Aug. 29,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'38
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'38
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 16,'36
Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 61; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 6,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36†	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	160	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 16,'36, p. 76; June 27,'36, p. 62; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†	69	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	88	Mar. 28,'36
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 16,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 16,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 606	Warner Baxter-Ann Loring	Apr. 17,'36†	66	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 67; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36†	111	July 4,'36
(Exploitation: Aug. 1,'36, p. 93-94; Aug. 6,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 65; Sept. 5,'36, p. 80.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 6,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36†	95	July 16,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 64, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	76	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 616	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
(Exploitation: July 16,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 6,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 851	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'38	59	June 20,'[illegible]

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Chump (G)	Stuart Erwin-Betty Furness	Oct. 16,'36	*70	Sept. 5,'36
April Blossoms	Richard Tauber	Oct. 23,'36		
Born to Dance	Eleanor Powell-James Stewart	Nov. 13,'36		
Camille	Greta Garbo-Robert Taylor	Nov. 27,'36		
Devil Is a Sissy, The 656	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36		
Longest Night, The	Robert Young-Florence Rice	Oct. 2,'36		
Love on the Run	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'36		
Mr. Cinderella	Jack Haley-Betty Furness	Oct. 30,'36		
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'36	*79	Sept. 5,'36
Our Relations	Laurel and Hardy	Nov. 20,'36		
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Dec. 18,'36		
White Dragon	Elissa Landi-Edmund Lowe	Nov. 6,'36		

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Oec. 16†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 77, 76; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'38
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Oec. 13†	63	Oec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'38
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 16,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'38†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 6,'36†	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'38, p. 83; Feb. 22,'38, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. Oe Mille	Feb. 14,'36†	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 3,'36†	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Ellers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
General Died at Dawn, The 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36		
(See "In the Cutting Room," July 25,'36.) (See production article, Aug. 15,'36, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'38
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36	*72	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Orake	Aug. 14,'36	81	Aug. 29,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'38, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'38	*70	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'38†	83	Apr. 11,'36
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Oenny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'38†	76	May 18,'38
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, pp. 74; Aug. 22,'36, p. 111; Sept. 5,'36, p. 85.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'38
(See musical analysis, Jan. 11,'38, p. 45; exploitation: Jan. 18,'38, p. 84; Feb. 6,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Oec. 21
Sky Parade 3550	Jimmy Allen-Katharine OeMille	Apr. 17,'36†	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
Son Comes Home, A (G)	Mary Boland-Donald Woods	July 31,'36†	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77	June 20,'36
Straight from the Shoulder (G)	Ralph Bellamy-Katherine Locke	Aug. 28,'36	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36	*93	Aug. 29,'36
(Exploitation: Sept. 5,'36, p. 78.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64	July 4,'36
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36	*60	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'36†	74	Mar. 14,'38
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 86.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36
Yours for the Asking (G)	George Raft - Oolores Costello Barrymore	July 24,'36†	75	Aug. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger	Paul Kelly-Marsha Hunt	Oct. 9,'36		
Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Oct. 23,'36		
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36		
Hideaway Girl	Shirley Ross-Robt. Cummings			
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36		
Love and Laughter	Irene Hervey-Chas. Starrett	Oct. 23,'36		
Maid of Salem	C. Colbert-Fred MacMurray			
Murder with Pictures (G)	Lew Ayes-Gail Patrick	Sept. 25,'36	*75	Sept. 5,'36
Plainsman, The	Gary Cooper-Jean Arthur			
Princess of the Jungle	Ray Milland-Dorothy Lamour			
Right in Your Lap	Marsha Hunt-John Howard			
Rose Bowl	Eleanore Whitney-Tom Brown			
Valiant Is the Word for Carrie	Gladys George-Arline Judge	Oct. 2,'36		
Wedding Present	Joan Bennett-Cary Grant	Oct. 9,'36		
Wives Never Know	Charles Ruggles-Mary Boland	Sept. 18,'36		

PRINCIPAL

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luna Walters	June 8,'38	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'38†	59	Aug. 1,'38
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'38†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36		

RAY KIRKWOOD

Title	Star	Rel. Oate	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36		
El Justiciero	Ernesto Guillen	Dec. 3,'36		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37		
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'38†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36†	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea	Russell Hardie-Ann Rutherford	Aug. 25,'36	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Federal Agent 3546	William Boyd-Irene Ware	Apr. 10,'36†	56	
Follow Your Heart (G)	Marion Talley-Michael Bartlett	Sept. 5,'36	*90	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36†	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	66	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36†	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79.)				
Hearts in Bondage (G) 6006	James Dunn-Mae Clarke	Aug. 15,'36	*70	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 8,'36†	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 76; July 25,'36, p. 61.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68	Jan. 11,'36
Lonely Trail, The 3583	John Wayne-Ann Rutherford	May 25,'36†	56	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65	June 27,'36
Oh, Susannah	Gene Autry-Frances Grant	Aug. 19,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	56	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36†	67	July 25,'36
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36†	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition	Ray Walker-Evalyn Knapp	Sept. 20,'36		
(See "In the Cutting Room," Aug. 15,'36.)				
Ghost Town Gold	Ray Corrigan-Kay Hughes			
Country Gentlemen	Olsen and Johnson			
President's Mystery, The	Henry Wilcoxon-Betty Furness			
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36	*65	Sept. 5,'36
Three Mesquiteers	Ray Corrigan-Kay Hughes	Sept. 10,'36		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 606	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 66, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36†	60	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 28,'36†	67	
(See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 817	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 26
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36†	65	May 18,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A)	Bruce Cabot-Louise Latimer	Aug. 28,'36	*66	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 826	William Powell-Jean Arthur	May 15,'36†	61	May 2,'36
(Exploitation: July 4,'36. p. 66.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36. p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 26,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36. p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 76.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
(Exploitation: Jan. 16,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents. The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	78½	Jan. 18,'36
Last Outlaw, The (G) 829	Harry Carey-Hoot Gibson	June 19,'36†	*73	May 30,'36
Let's Sing Again (G) 848	Bobby Breen-Henry Armetta	June 12,'36†	66	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77	Feb. 8,'36
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 26,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 64, 65.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36†	66	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	68	Apr. 16,'36
Muss 'Em Up (G) 819	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Second Wife (G)	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Swing Time (G)	Fred Astaire-Ginger Rogers	Sept. 4,'36	*100	Aug. 29,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 807	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 28
Two in the Dark (G) 618	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
Walking on Air (G)	Gene Raymond-Ann Sothern	Sept. 11,'36	*66	Aug. 22,'36
We're Only Human (G) 812	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 628	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 616	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The	June Travis-Philip Huston			
(See "In the Cutting Room," Aug. 22,'36.)				
Daddy and I	Anne Shirley-Herbert Marshall			
General Delivery	Gloria Stuart-Lee Tracy			
Mummy's Boys (G)	Wheeler and Woolsey		*62	Aug. 22,'36
One Man Came Back	Preston Foster - Ann Dvorak - John Beal			
(See "In the Cutting Room," Aug. 22,'36.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Sept. 25,'36		
(See production article, Aug. 22,'36, p. 16.)				
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall			
Winterset	Burgess Meredith-Margo			
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 8,'36

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leong		6 rls	
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 16,'36
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	56	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star
Brand of the Outlaws	Bob Steele
Crooked Trail, The	Johnny Mack Brown
Everyman's Law	Johnny Mack Brown
Law Rides, The	Bob Steele

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	58	
(See "In the Cutting Room," Sept. 26.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3,'36†	*60	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 62; July 4,'36, p. 70; July 16,'36, p. 62.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36	70	July 16,'36
Charlie Chan's Secret* (G) 826	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	66	Apr. 11,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 63; Apr. 4,'36, p. 63; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 67, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 61; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 6,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 16,'36
(Exploitation: July 25,'36, p. 76; Aug. 6,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 16
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 67.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36	56	Aug. 29,'36
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 26,'36
Littlest Rebel, The* (G) 824	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 6,'36, p. 61; Feb. 15,'36, p. 63; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 827	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Pepper* (G) 706	Jane Withers-Irvin S. Cobb	Sept. 11,'36	64	July 16,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 636	Warner Baxter-Gloria Stuart	Feb. 26,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 16,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
(Exploitation: July 18,'36, p. 65; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36	87	Aug. 15,'36
Sins of Man (G) 646	Jean Hersholt-Don Ameche	June 19,'36†	79	May 18,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'36†	65	Aug. 29,'36
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 78.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36†	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	66	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36	70	Oct. 24,'31
As You Like It 711	Elis Bergner-Laurence Olivier	Sept. 16,'36		
(See production article, June 13, [illegible] 16.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36	56	Aug. 22,'36
Bowery Princess, The * 715	Shirley Temple-Frank Morgan	Oct. 2,'36		
(See "In the Cutting Room," June 27,'36.)				
Can This Be Dixie?	Jane Withers-Slim Summerville			
15 Maiden Lane 716	Claire Trevor-Cesar Romero	Oct. 30,'36		
Glory	Jane Darwell-Delma Byron			
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36		
(See "In the Cutting Room," Aug. 15,'36.)				
Living Dangerously 721	Franchot Tone-June Lang	Nov. 27,'36		
Lloyd's of London	Loretta Young-Don Ameche			
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 16,'36		
Ramona 707	Loretta Young-Don Ameche	Sept. 25,'36	84	
(See production article, July 4,'36, p. 16.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36		
Thank You, Jeeves, 712	Arthur Treacher-Virginia Field	Oct. 23,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 20,'36		
White Hunter 719	Warner Baxter-Simone Simon	Nov. 13,'36		
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 8,'36		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 6
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	65	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36	91	Aug. 15,'36
(See production article, July 16,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 60; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	67	Feb. 6,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 76.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 6,'36, p. 83; Feb. 15,'36, p. 61; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 116.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 66.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Dodsworth	Walter Huston-Ruth Chatterton	Sept. 16,'36		
(See production article, Aug. 8,'36, p. 16.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'36		
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36		
(See production article, Sept. 5,'36, p. 32.)				
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36†	*54	July 16,'36
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 6,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	84	Feb. 29,'36
Dracula's Daughter (A) 9008	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 6,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 6,'36, pp. 61, 83, 84; Mar. 7,'36, pp. 66, 99,; Mar. 21,'36, pp. 92, 96; Ap[illegible]'36, p. 96; May 23,'36, pp. 67, 95; June 6,'36, p. 118.)				
My Man Godfrey (G)	William Powell-Carole Lombard	Sept. 6,'36	*95	June 20,'36
Next Time We Love (G) 6004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36†	65	Aug. 29,'36
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36†	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G)	Ricardo Cortez-Patricia Ellis	Aug. 16,'36†	*60	Aug. 22,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 16,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 6001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86; Sept. 5,'36, p. 80.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 16,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stormy (G) 9016	Noah Beery, Jr.-Jean Regers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				
Yellowstone	Henry Hunter-Judith Barrett	Aug. 30,'36†		
(See "In the Cutting Room," July 18,'36.) (Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36		
Case of the Constant God, The	Walter Coy-Polly Rowles			
Class Prophecy		Nov. 15,'36		
Flying Hostess	Judith Barrett-Wm. Hall	Oct. 25,'36		
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct. 18,'36		
Girl on the Front Page, The	Gloria Stuart-Edmund Lowe	Oct. 4,'36		
Luckiest Girl in the World	Jane Wyatt-Louis Hayward	Nov. 1,'36		
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept. 20,'36		
Man I Marry, The	Doris Nolan-Michael Whalen	Oct. 11,'36		
Night Key		Nov. 8,'36		
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers	John Wayne-Nan Gray	Sept. 27,'36		
Top of the Town	Hugh Herbert-Gertrude Niessen	Nov. 22,'36		
Two in a Crowd	Joel McCrea-Joan Bennett	Sept. 13,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37		
Phantom of the Range	Tom Tyler-Joan Barclay	Nov. 26,'36		
Rip Roaring Buckaroo	Tom Tyler-Luana Walters	Oct. 15,'36		
Silks and Saddles	Herman Brix	Nov. 16,'36		
Two Minutes to Play	Herman Brix	Dec. 28,'36		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; expoitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36	*62	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'38†	58	Apr. 25,'38
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'38
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'38†	89	Feb. 1,'38
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'38; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 68; Feb. 8,'36, pp. 83, 86; Apr. 20,'38, p. 98; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug. 1,'38	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87; Sept. 5,'36, pp. 79, 80.)				
Hot Money (G) 928	Ross Alexander-Beverly Roberts	July 18,'36†	68	Aug. 1,'36
I Married a Doctor (G) 908	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'38†	60	May 18,'38
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'38
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	69	June 27,'38
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'38.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 83.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'38†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36		
(See production article, Aug. 29,'36, p. 36.)				
California Mail	Dick Foran-Linda Perry			
Charge of the Light Brigade	Errol Flynn-D. De Havilland			
(See producton artcle, July 25,'36, p. 16.)				
Fugitive in the Sky	Jean Muir-Warren Hull			
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 28,'36	*88	July 16,'36
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36	*60	Sept. 5,'36
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Ilery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant-M. Brian	United Artists		70	Aug. 29,'36
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,36
A Star Fell from Heaven (G)	Florine McK'nney	Assoc. British		70	June 27,'38
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 6,'36
Cloistered (G)		Best	May 19,'38	65	May 30,'38
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'38†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'38
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'38	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'38	77	Apr. 25,'38
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'38	93	May 16,'38
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'38	86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Monde	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'38
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'38
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'38
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'38	70	Apr. 25,'38
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'38
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 18,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'38†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxen	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	
Happy Days	Sept.30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	18
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls.
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
Just Speeding	Jan. 23,'36†	16
Midnight Blunders (All Star)	Apr. 21,'36†	17
Mister Smarty Andy Clyde	July 15,'36†	18
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18
Peppery Salt, The Andy Clyde	May 15,'36†	16
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Whoops, I'M an Indian (3 Stooges)	Sept. 11,'36	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	6½
Dr. Bluebird	Feb. 5,'36†	6
Football Bugs	Apr. 29,'36†	7
In My Gondola		
Glee Worms	June 24,'36†	7
Merry Mutineers	Sept. 3,'36	1 rl.
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36†	7
COLUMBIA TOURS		
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36†	10
Sport Magic	June 13,'36†	9½
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Loony Balloonists		
Playing Politics	July 8,'36†	7
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 3—	Nov. 6†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SPECIAL		
Robinson Crusoe	Sept. 7,'36	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 3—	Oct. 13†	10½
No. 4—	Oct. 26†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Pelicles	Jan. 17,'36†	20
Sleepless Hollow	May 6,'36†	18
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Knockout Drops	Dec. 6†	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	16
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 26,'36	11
Hillbilly Love	Oct. 11†	11
Queen's Birthday, The	Aug. 14,'36	10
Ring Goes 'Round, The	Aug. 21,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	18
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	8
Alpine Yodeler	Feb. 2,'36†	8
Barnyard Amateurs	Mar. 6,'36†	6
Bully Frog, A	Sept.18,'36	1 rl.
Busy Bee, The	May 29,'36†	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36	1 rl.
Farmer Al Falfa in the Hot Spell	July 10,'36†	8
Farmer Al Falfa and the Runt	May 15,'36†	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko Foils the Fox	Oct. 2,'36	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36	1 rl.
Rolling Stones	May 1,'36†	6
Sailor's Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	10
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	6
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Nature's Songsters	Sept. 4,'36	6
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	16
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36	17
Blue Blazes	Aug. 21,'36	19
Boy, Oh Boy	Aug. 14,'36	19
Diamonds in the Rough	Sept.25,'36	2 rls.
Gags and Gals	Sept.11,'36	2 rls.
Happy Heels	Aug. 1,'36	16
It Happened All Right	May 15,'36†	19
Parked in Paree	Aug. 26,'36	19
Peaceful Relations	June 19,'36†	16
Wacky Family, The	Sept. 4,'36	2 rls.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar.25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	6
Italian Caprice	Dec. 1†	6
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl.
No. 3—	Dec. 30†	1 rl.
No. 4—	Jan. 20,'36†	1 rl.
No. 5—	Feb. 20,'36†	1 rl.
No. 6—	Mar.20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Spanish Interlude, A	Sept.15,'36†	26
Sport of Flying	Aug. 11,'36†	9
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 26,'36†	8
No. 3—	Mar. 6,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	8
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	8
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	8
6. Nomads of the River	Apr. 17,'36†	8
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		6
Maori		6
Under the Southern Cross		6

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 16,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Neighborhood House	May 9,'36†	
On the Wrong Trek	Apr. 16,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23†	16
No. 5—Hit and Run Driver	Dec. 26†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
No. 7—Fool Proof	Mar. 7,'36†	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Quaint Quebec	Sept.12,'36	
Rio de Janeiro, City of Splendor	Apr. 16,'36†	6
Rural Mexico	Nov. 30†	6
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 6,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	6
21—Two Little Pups	Apr. 4,'36†	8
22—Old House, The	May 2,36†	
23—Pup's Picnic	May 30,'36†	6
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
Hollywood Extra	Sept.19,'36	
How to Behave	Apr. 25,'36†	10
How to Train a Dog	July 4,'36†	8
How to Vote	Sept. 5,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 16,'36†	10
Aquatic Artistry	Apr. 11,'36†	9
Crew Racing	Dec. 21†	10
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets in Spring	Sept. 5,'36	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	16
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36†	15
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
At Sea Ashore	Apr. 4,'36†	20
Hill Tillies	Apr. 4,'36†	16
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Top Flat	Dec. 21†	20

PETE SMITH SPECIALTY

Title	Rel. Date	Min.
Behind the Headlines	Sept. 12,'36	11
Killer Dog	Aug. 29,'36	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes	Sept. 5,'36	11
Swing Banditry	Sept. 19,'36	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Grampy's Indoor Outing	Oct. 16,'36	
Happy You and Merry Me	Aug. 21,'36	7
Henry, the Funniest Living American	Nov. 22†	7
Little Nobody	Dec. 27†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
Training Pidgeons	Sept. 18,'36	
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	7
Hawaiian Birds	Aug. 28,'36	1 rl.
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Play Safe	Oct. 16,'36	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Gypsy Revels	Aug. 7,'36	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22,'36†	10
Midnight Melodies Orchestra Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3,'36†	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36†	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36	1 rl.
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Play, Don Don Bestor and Orch.	July 31,'36†	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Oct. 30,'36	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11,'36	

PARAGRAPHICS

Title	Rel. Date	Min.
It's a Good Stunt	Oct. 23,'36	
Lulu's Love	Aug. 14,'36	10
Sailor Shorty	Sept. 18,'36	
Straight as an Arrow	Oct. 9,'36	

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36†	10
No. 13—	July 17,'36†	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1—What's Afoot — Golden Acres—Don Baker	Aug. 21,'36	10
No. 2—	Sept. 16,'36	
No. 3—	Oct. 16,'36	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†	10
Here Comes the Zoo	Mar. 13,'36†	9
Movie Milestones (No. 2)	Jan. 31,'36†	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	10
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
Hold the Wire	Oct. 23,'36	
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	7
Let's Get Movin'	July 24,'36†	6
Little Swee' Pea	Sept. 25,'36	
Never Kick a Woman	Aug. 28,'36	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 8†	6
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 2	Sept. 29†	9
No. 3	Nov. 29†	10½
No. 4	Jan. 24,'36†	11
No. 1	Mar. 27,'36†	11
No. 5	May 29,'36†	10
No. 6	July 17,'36†	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1	Aug. 28,'36	11
No. 2	Oct. 30,'36	

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The The Westerners	July 24,'36†	10
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon Abe Lyman and Orchestra	Sept. 20†	6
No Other One Hal Kemp and Orchestra	Jan. 24,'36†	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	10
No. 27—Neptune's Scholars	Aug. 7,'36	10
No. 28—Lucky Spills	Sept. 4,'36	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10

HEADLINER SERIES

Title	Rel. Date	Min.
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Gasoloons	Jan. 3,'36†	15½
Happy the Married	Nov. 1	18
High Beer Pressure	May 8,'36†	16
Sock Me to Sleep	May 17	20
Vocalizing	Oct. 23,'36	20½
Will Power	Mar. 6,'36†	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 4	Oct. 18†	16½
No. 5	Nov. 8†	16
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	16½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36†	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
Who's Looney Now?	Sept. 4,'36	19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
It's a Greek Life		7
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
So and Sew	Sept. 16,'36	15
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
High, Wide and Dashing	Sept. 4,'36	9
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Swamp Land	Sept. 18,'36	9
Winged Pageantry	Feb. 14,'36†	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	16
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	15
One Live Ghost	Nov. 6,'36	21
Wholesailing Along	May 29,'36†	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Trinidad	Sept. 11,'36	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36	10

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		16

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	6
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera	Apr. 9,'36†	9
40. Through the Mirror	June 18,'36†	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½
SILLY SYMPHONIES		
29. Music Land	Oct. 10†	6½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	6
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	6½
34. Three Little Wolves	May 27,'36†	10
35. Toby Tortoise Returns		6

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36†	10
No. 26	Aug. 17,'36†	
No. 27	Sept. 14,'36	
No. 28	Sept. 28,'36	
No. 29	Oct. 26,'36	
No. 30	Nov. 23,'36	
No. 31	Dec. 21,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beachcombers	Oct. 5,'36	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36†	10
No. 25—Novelty	Aug. 10,'36†	10
No. 26—Novelty	Aug. 24,'36†	9
No. 27—Novelty	Sept. 21,'36	
No. 28—Novelty	Oct. 12,'36	
No. 29—Novelty	Nov. 9,'36	
.Dec. 7,'36 ......No. 30—Novelty		
UNIVERSAL COMEDIES		
You Can Be Had	Jan. 8,'36†	16

Title	Rel. Date	Min.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19,'36	
BIG V. VOMEDIES		
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka In for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 26,'36†	21
Slum Fun Johnny Berkes- Charles O'Dennell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36†	21
Joe Palooka In Here's Hewe Shemp Howard- Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15,'36†	
BROADWAY BREVITIES		
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble In Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay. Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen. Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36†	21

Title	Rel. Date	Min.
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36†	21
Paris In New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance In the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 16,'36†	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36†	2 rls.
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29,'36†	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36	
Joe Palooka in "The Chokes on You" Shemp Howard- Robert Norton	Sept. 12,'36	
COLORTOUR ADVENTURES		
Pearl of the Pacific	Sept. 5,'36	
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky the Rainmaker	Aug. 1,'36†	7
No. 24—Porky's Poultry Plant	Aug. 22,'36†	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36†	
Clyde Lucas and Orchestra	Sept. 5,'36	11
MERRIE MELODIES **(In Color)**		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.

Title	Rel. Date	Min.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36†	7
No. 26—At Your Service, Madame	Aug. 29,'36†	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 16,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons In the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36†	
PEPPER POT		
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 6,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 16,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36†	10
Whale Ho		11
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs	Sept. 12,'36	

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36	(1st episode, 4 rls., followed by 14 two-reel episodes.)
Clutching Hand, The Jack Mulhall- Wm. Farnum) (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Jungle Jim		
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Secret Agent X 9		

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36	

TECHNOLOGICAL

The Bluebook School

Conducted by
F. H. RICHARDSON

ANSWER TO QUESTION NO. 35

Bluebook School Question No. 35 was: (A) What care does the sound gate require? (B) Name those various things tending to reduce the ability of projectionists to see the screen image clearly.

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; D. Danielson; B. DeVietti; W. C. Brown; A. L. Cooper; H. Edwards; R. A. Hooker; C. Oldham; W. H. Edmonds; W. Limmroth; S. O. Sears; J. R. Prater; L. Cimikoski; C. Champney; D. E. Birdsong; L. F. Hayes; H. S. Smith; C. L. Stallings; H. B. Smith; C. Lonie; C. A. Ellison; C. L. Loft; C. G. Jones; R. and K. Wells; H. Baxter; H. D. Lilly; H. H. Aims, D. H. Purcell; C. L. Stanhope and F. L. Dorp; C. and S. E. Gay; G. E. and E. Lomax; L. N. Morgan; S. T. Snow; F. L. and N. Savlor; B. L. Sanderson; O. L. Daris and F. Simms; T. Turk; W. B. Little; W. R. Baxter, H. Burkhart, D. Bernhard and P. N. Davis; T. L. Redhouse; D. L. Maxwell and K. R. Hole; J. M. Truax; D. Emmerson; N. A. Marshall; O. Hunt; S. L. Lynch and B. Nally; R. Plummer; D. Porter; B. Simms, D. L. Johnson and T. C. Hood; L. C. Kent, H. B. Schontz and R. R. Robinson; L. A. Dodson and H. T. Todd; F. Madden; R. L. Manney; H. P. and A. Richardson; G. Thompson; G. T. Jones and A. L. Leonard; J. W. Davis; H. T. Appleton and M. F. Singleton; G. N. Guidotti; G. Thompson; R. Tomkins and H. J. Abernathy; H. T. Plum and C. L. Davis; T. L. Dennis; R. R. Bobins and W. Winkle; G. Lathrope and C. H. Lowrie; D. Pollock; S. T. Agnew; A. G. Thomas; W. L. Murphy; W. C. Hurst; N. E. Olliver and D. McGee; W. R. Cohn and S. T. Lane; R. B. Jacobs and B. B. Hornstein; L. B. Smith and H. Jones; W. Burns and T. R. Fanning; R. D. Summers; W. G. Mathews and R. T. Tomlinson; P. L. Smith; S. T. O'Brien; D. D. Lilly and W. Morrison; R. V. Bell, W. F. Watson and G. L. Goss; F. M. Brown; B. Caldwell; A. L. Long; B. L. Brisac, J. T. Jones and W. N. Morris; G. Lytle; F. D. Moore and L. G. Schaefer.

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Replying to Section A, W. H. Edwards says: "The sound gate must be kept absolutely clean, smooth and unscratched. The tension pads and rollers must be kept at correct tension and alignment. If any part of the sound gate is adjustable with reference to the optical system or other parts, these adjustments must be checked frequently and their alignment maintained perfectly. One thousandth of an inch is a whale of a lot around the sound line-up."

J. R. Prater says, "Above all things the sound gate must be kept absolutely clean. Dirt of any kind lodged in the path of the exciter lamp light beam will reduce the light and thus the volume, requiring a higher fader setting. It may even cause complete loss of sound. If the lodgement happens to be on one side, it will cut off the peaks of that side of the variable area track and thus ruin quality. Regardless of the type of track, if a bit of lint, a hair or any obstruction lodges in a certain place and vibrates with the motion of the film, it will cause variations in the light beam, resulting in noisy or raspy sound. Tendency to such troubles are minimized by wiping the sound gate carefully with a piece of lintless cloth before each threading; also, by keeping the film itself clean.

"Regular inspection should include careful examination of the second gate film tracks and tension shoes (in some cases the springs themselves serve as shoes, making certain the tension is right, and the sound track held in perfectly correct position and flat across the light beam. If the film tracks wear unevenly so that the film curves across the width of the light beam, the sound will be affected, and not beneficially."

L. Cimisoski says, "Keeping the sound gate (pressure roller and sound take-up drum on RCA Photophone equipment) clean is an easy task, but its perfect accomplishment is of major importance. Oil or any foreign material such as dirt, film emulsion, etc., lodged at certain points, will cause poor quality, low volume, flutter or wows. Razor blades or any hard metal instrument is unsuitable for sound gate cleaning purposes, since scratches on the polished metal will only cause more dirt, film emulsion, etc., to adhere. Water will soften emulsion deposits, whereupon it is easily wiped off. Dry carefully, rubbing thoroughly to make sure all deposit is removed."

Hundreds of answers bore down on cleanliness as the one most important item, which is in a way correct, though we might perhaps say that important as it is, several possible machanical faults are equally so, particularly exact sidewise adjustment of the film itself and maintenance of perfectly even speed of the sound track past the scanning beam, which latter may be affected by several things. A bit of dirt on the face of the sound sprocket, or improper contact of the film with the driving element, for example.

BLUEBOOK SCHOOL QUESTION NO. 40

(A) Explain how the cause of low volume can be traced down.

(B) How far or to what extent is the projectionist responsible for the maintenance of good quality in sound?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

D. Danielson answers Section B thus: "(1) Distance to screen, (2) dimensions of screen image, (3) brightness of screen, (4) size and location of observation port and color of wall surrounding it, (5) cleanliness of glass port cover and angle at which it is set, (6) illumination of projection room itself, (7) reflection of light spot from port cover glass, and (8) condition of projectionist's eyesight."

William C. Brown says, "Many factors tend to reduce the ability of projectionists to see the screen image clearly. Too-small ports is one frequently met with. Improper lighting of the projection room is probably next in line. Then comes wrong setting of glass in ports so that light from within the room is reflected into the projectionist's eyes. A long projection distance makes it impossible for projectionists to see the screen image details well with the unaided eye. Inadequate screen illumination of course has its effect."

B. DiVietti says, "The one most outstanding fault that hampers clear view of the screen is light where light should not be, which includes light reflected from the wall around the observation port, improperly located and poorly shaded lights in the projection room. Light from the lamphouses, reflected or otherwise. In fact, light of any sort that is within view of the projectionist.

"Other things tending to reduce visibility of the screen image are: (1) observation ports of insufficient size or wrongly located, (2) glass port covers incorrectly set or unclean, and (3) port glass of poor qualtiy."

To which Rau and Evans add, "Glare spots, such as too-bright exit lights, reflection from the stage floor, piano tops, etc."

G. E. Doe adds a thought of high value, as follows: "Working in a well illuminated projection room, especially if the front wall is light-colored, the pupil of the eyes are contracted. This is a matter of common knowledge. After examining the projection room lighting plan presented in the new Bluebook of Projection, I am convinced it is founded upon absolutely correct principles, and I intend, as soon as oppotunity affords, to have it installed in my room."

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IS YOUR SCREEN TWO YEARS OLD? RETIRE it! You can afford a new one now at our sale prices. Only 22½c sq. ft. for voco-chrome, 27½c sq. ft. for voco-beaded. They're top quality grade "A" sound screens; every one full size, brand new, flameproof and guaranteed. These prices good only until September 15th. Order from this ad for speedy service. S.O.S., 1600-AF Broadway, New York.

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USED SIMPLEX OR POWERS PROJECTORS OR heads, any condition, for cash. BOX 749. MOTION PICTURE HERALD, 624 So. Michigan Ave., Chicago.

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SIMPLEX AND POWERS PROJECTORS FROM time to time. Write best cash offer. BOX 761, MOTION PICTURE HERALD.

200 GOOD USED UPHOLSTERED CHAIRS. THEATRE—West Point, Iowa.

YOUR OPPORTUNITY TO BUY CHAIRS. Warehouse chuck full of veneer back, panel back and fully upholstered chairs. Special on spring cushions newly covered $1 each. Don't delay. ALLIED SEATING CO., 358 W. 44th St., New York City.

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OUTSTANDING VALUE! TWO RCA HIGH FIdelity soundheads, for Simplex, Kaplan or Superior, complete, late serial numbers, factory rebuilt and guaranteed, $309.75. Regularly $3,400. Hurry. TOM AUSTIN, 470 Eighth Ave., New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

Republic

gives you the

BIG SHOWS

in action-loaded, thrill-packed adventure pictures in Western settings . . . starring the screen's outstanding personalities!

8

WILLIAM COLT MacDONALD

Westerns

co-starring the famous "THREE MESQUITEERS" Bob Livingston, Ray Corrigan, Max Terhune

The Three Mesquiteers
Ghost Town Gold
Riders of the Whistling Skull
Bullets for Buckaroos
Come on Cowboy
Hit the Saddle
Gun Smoke Ranch
Three Fightin' Fools

2

GENE AUTRY SPECIALS

The First:

THE BIG SHOW

actually photographed at the Texas Centennial . . . with America's favorite singing son of the saddle!

8

JOHNNY MACK BROWN

Westerns

New hard-riding, fast-shooting thrills with the favorite of millions!

Watch for the first:
Undercover Man

8

BOB STEELE

Westerns

One of the best-known, best-loved action stars in a brand new series of outdoor dramas.

First Release:
Cavalry

6

GENE AUTRY

Musical Westerns

featuring headline radio, stage and screen specialties from all over the country!

Oh, Susanna!
Get Along Little Dogies
Riding the Range
Old Corral
Mexicali Rose
Roundup Time in Texas

All *from* REPUBLIC

NOTE: All titles subject to change

George BURNS and Gracie ALLEN
radio's top comedy team,
going to town in the Show
of Shows—Paramount's
"THE BIG BROADCAST of 1937"

● JUST TWO OF THE DOZENS OF CELEBRITIES IN "THE BIG BROADCAST OF 1937"

MOTION PICTURE
HERALD

Public Accepts Increase In Admission Prices

13 New Season Pictures Break Theatre Records

Actors Join Musicians In Demand for Jobs

VOL. 124, NO. 12 In Two Sections — Section One SEPTEMBER 19, 1936

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FULL STEAM AHEAD FOR THE NEW SEASON!

Sweeping on to new and bigger triumphs M-G-M reveals below very briefly the line-up of releases from now until New Years. IT'S GORGEOUS!

IT'S HAPPY NEW YEAR FROM NOW TO JAN. 1st!

JOAN CRAWFORD

ROBERT TAYLOR

JEAN HARLOW

MYRNA LOY

AUG. 28th—**THE GORGEOUS HUSSY**—Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone.

SEPT. 4th—**THE GREAT ZIEGFELD**—William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Virginia Bruce.

SEPT. 11th—**SWORN ENEMY**—Robert Young, Florence Rice, Joseph Calleia, Lewis Stone.

SEPT. 18th—**THE DEVIL IS A SISSY**—Freddie Bartholomew, Jackie Cooper, Mickey Rooney, Katherine Alexander.

SEPT. 25th—**OLD HUTCH**—Wallace Beery, Cecilia Parker, Eric Linden.

OCT. 2nd—**THE LONGEST NIGHT**—Robert Young, Florence Rice, Reginald Owen, Ted Healy.

OCT. 9th—**LIBELED LADY**—Jean Harlow, William Powell, Myrna Loy, Spencer Tracy.

OCT. 16th—**ALL AMERICAN CHUMP**—Stuart Erwin, Robt. Armstrong, Betty Furness.

NOTE: *The releases on this page, great as they are, reflect only a small part of the Star, Story and Production resources of M-G-M's Greatest Year.*

OCT. 23rd—**LOVE ON THE RUN**—Joan Crawford, Clark Gable, Franchot Tone. (*Also Oct. 23rd*—APRIL BLOSSOMS, Richard Tauber.)

OCT. 30th—**MISTER CINDERELLA**—Jack Haley, Betty Furness, Arthur Treacher, Raymond Walburn.

NOV. 6th—**THE WHITE DRAGON** (temp. title)—Elissa Landi, ZaSu Pitts, Edmund Lowe.

NOV. 13th—**BORN TO DANCE**—Eleanor Powell, Una Merkel, Frances Langford, Buddy Ebsen, Virginia Bruce.

NOV. 20th—**OUR RELATIONS**—Stan Laurel, Oliver Hardy, Daphne Pollard, James Finlayson.

NOV. 27th—**CAMILLE**—Greta Garbo, Robert Taylor.

DEC. 4—**AFTER THE THIN MAN**—William Powell, Myrna Loy.

DEC. 11th—**S. S. VAN DINE story** (title, cast later)

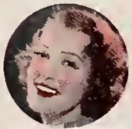
DEC. 18th—**TARZAN ESCAPES**—Johnny Weissmuller, Maureen O'Sullivan.

DEC. 25th—**MAYTIME**—Jeanette MacDonald, Nelson Eddy.

CLARK GABLE

GRETA GARBO

WILLIAM POWELL



JEANETTE MacDONALD

SPENCER TRACY

WALLACE BEERY

FREDDIE BARTHOLOMEW

JOHNNY WEISSMULLER

ELEANOR POWELL

NELSON EDDY

LAUREL & HARDY

Two Giant Hits to Start The Fall Season!

Never in the history of films did any company ever commence a new year with such a whirlwind head-start! "Gorgeous Hussy" Wow! "Great Ziegfeld at Pop Prices! They're breaking records! They're Holding over everywhere! They're are you lion-ed up for 1936-37!

There's one sure way that you'll be able
To dress the darlin' in ermine and sable
–For the Warner line-up 'phone, wire or cable
'Cause right after 'An
Comes 'Cain an

MARION DAVIES CLARK

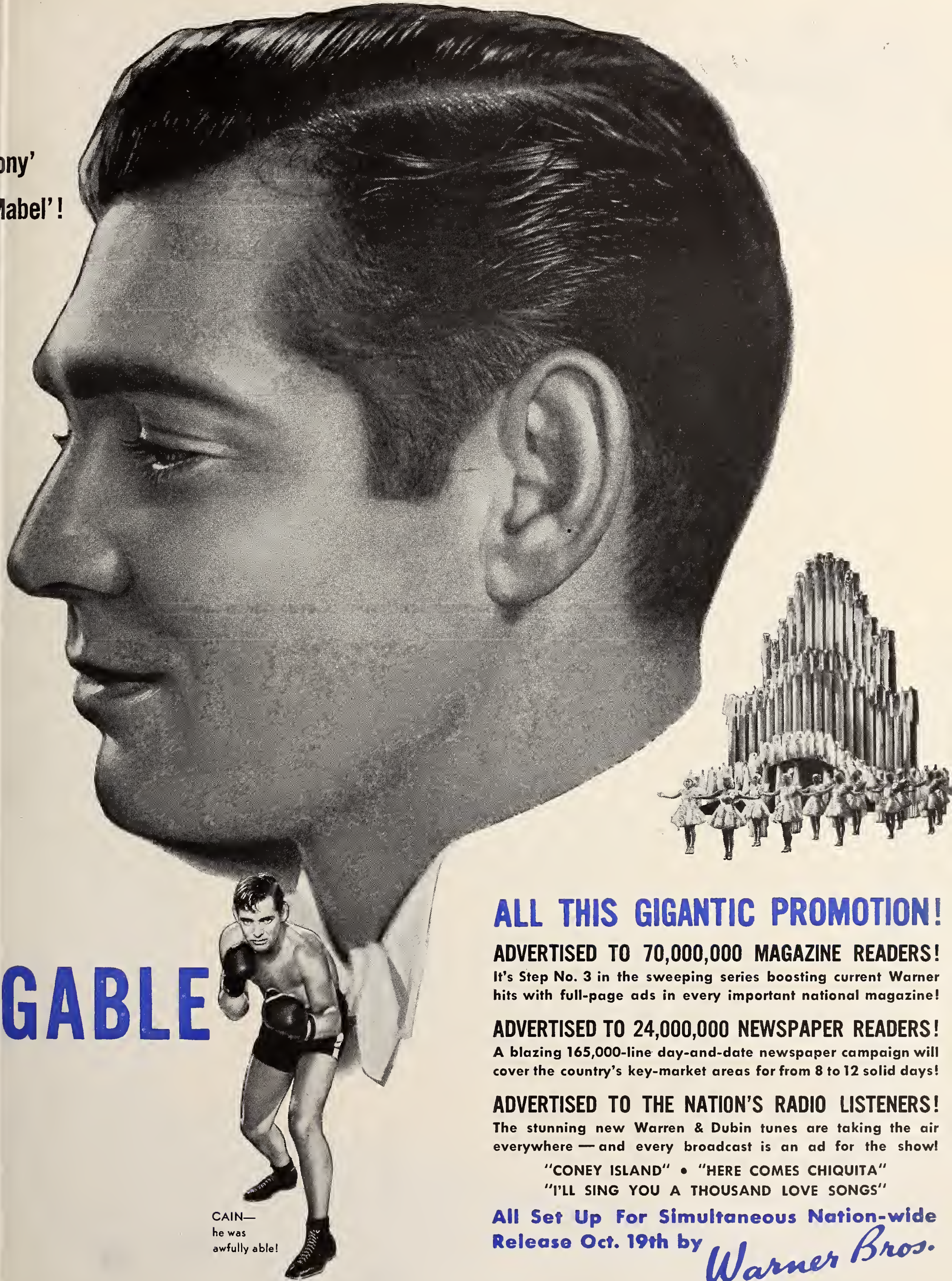
"CAIN AND MABEL"

With ALLEN JENKINS
WALTER CATLETT • DAVID CARLYLE
Directed by **LLOYD BACON** • Music and
Dance Creations by Bobby Connolly

ROSCOE KARNS
HOBART CAVANAUGH
Lyrics by Harry Warren & Al Dubin
A Cosmopolitan Production

ony'

Mabel'!



CAIN—
he was
awfully able!

ALL THIS GIGANTIC PROMOTION!

ADVERTISED TO 70,000,000 MAGAZINE READERS!
It's Step No. 3 in the sweeping series boosting current Warner hits with full-page ads in every important national magazine!

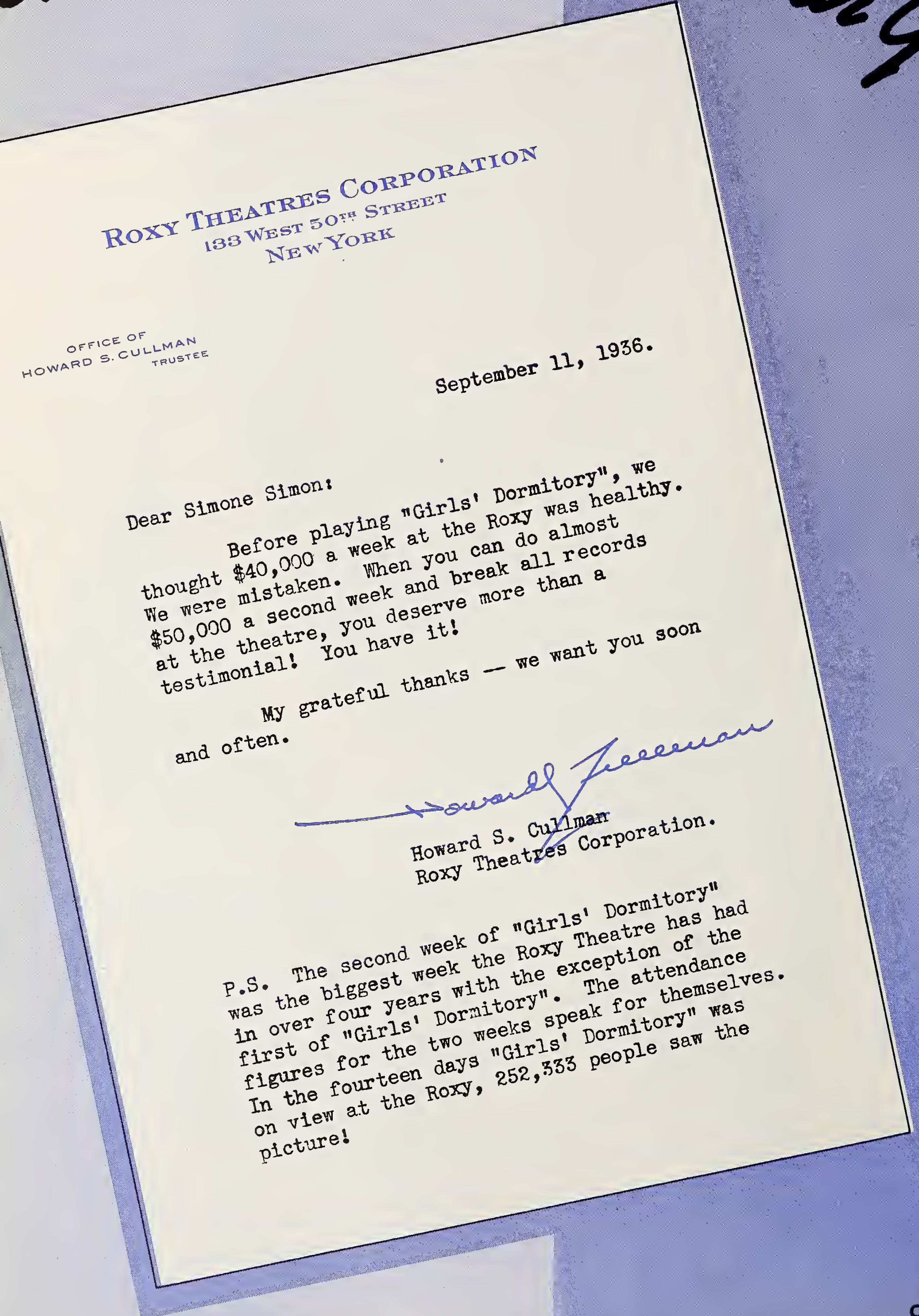
ADVERTISED TO 24,000,000 NEWSPAPER READERS!
A blazing 165,000-line day-and-date newspaper campaign will cover the country's key-market areas for from 8 to 12 solid days!

ADVERTISED TO THE NATION'S RADIO LISTENERS!
The stunning new Warren & Dubin tunes are taking the air everywhere — and every broadcast is an ad for the show!

"CONEY ISLAND" • "HERE COMES CHIQUITA"
"I'LL SING YOU A THOUSAND LOVE SONGS"

All Set Up For Simultaneous Nation-wide Release Oct. 19th by *Warner Bros.*

A Showman writes to Our Girl!



ROXY THEATRES CORPORATION
133 WEST 50TH STREET
NEW YORK

OFFICE OF
HOWARD S. CULLMAN
TRUSTEE

September 11, 1936.

Dear Simone Simon:

Before playing "Girls' Dormitory", we thought $40,000 a week at the Roxy was healthy. We were mistaken. When you can do almost $50,000 a second week and break all records at the theatre, you deserve more than a testimonial! You have it!

My grateful thanks — we want you soon and often.

Howard Cullman

Howard S. Cullman
Roxy Theatres Corporation.

P.S. The second week of "Girls' Dormitory" was the biggest week the Roxy Theatre has had in over four years with the exception of the first of "Girls' Dormitory". The attendance figures for the two weeks speak for themselves. In the fourteen days "Girls' Dormitory" was on view at the Roxy, 252,333 people saw the picture!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 12 September 19, 1936

POWER and SERVICE

ADDRESSING the Third World Power Conference in Washington, President Roosevelt, defending the administration policy of development of electrical power and pressures toward rate reductions, made much of the significant promise of social evolutions to come due to the special availability of the energy of the dynamo in transmission and its capacity for division into small units.

The President sees social developments hampered by the lingering influence of the steam age when labour had to concentrate around the power units. Electrically, power can go to the people.

This suggests that the Administration might well be cognizant of the degree to which exactly that sort of process of fluidity and divisibility has made the motion picture the servant of the whole people, delivering, too, a quality of amusement product at rate levels possible only to the great distribution machine of the screen world.

PRIVATE enterprise has achieved in the amusement world the sort of social application for which the President is arguing in the power industry, and backing the policy with Federal works.

Incidental to his power discussion the President commented on the prospect of increased leisure for the millions, and raised a question as to its effect upon "our culture and our way of life." "I would suggest," he said, "that the answer should not be left solely in the hands of bankers, government officials or demagogues."

In that connection there is provocation to suggest responsible examination into the manner of conduct of the government WPA theatre, beginning, just for instance, with the Living Newspaper production entitled "Injunction Granted" and devoted to indictment of the federal judiciary from the district courts to the United States Supreme Court—with names.

△ △ △

W.C.T.U. RE-TAKE

PROPAGANDA has its problems no less than Art.

This week the editor is bowed in sympathy with the W.C.T.U., so valiantly engaged in the making of a three part screen drama entitled "Ethyl Alcohol, What It Is and What It Does."

Production was going merrily in pursuit of the script for the exposure of Ethyl, in the Chicago Burton Holmes Studios, when it was discovered, revealed in fact, that one of the leading women, the comely and alluring Miss Carol Fisher, had been a model for Budweiser beer advertisement illustrations, issued by that famous old firm of art publishers, Anheuser-Busch, Inc., of Saint Louis, Missouri.

Can you fancy the scene when that story broke!

The annals of Ethyl were already half shot, and now the shooting has started all over.

△ △ △

IRVING THALBERG

RECORDING this week the tragically abrupt demise of Mr. Irving Thalberg one comes to a pause between laments for the living who survive to miss him and his final great triumph over fate that brings the curtain down upon success at its dramatic zenith.

It is given to Mr. Thalberg now, as to few men, that all that is ever to be known of him is success, achievement, victory.

Most likely, it would seem, Mr. Thalberg would have gone on to continuing successes. There was that about his career of the last trying decade which promised much for the next. He came through, with glory, a technological revolution of the art and survived in uncommon success the ordeals of the industry in the years of the depression.

But no matter what he might have done for the tomorrow. His contributions of what must now be the yesterdays were a man's work, and ample.

△ △ △

WORD-MONGERING

MR. HEYWOOD BROUN, labour agent for the unionized newspaper reporters, who incidentally writes a column for the New York *World Telegram*, while engaged in trying to make a case for the Red WPA theatre has found it necessary to assault the motion picture with a charge that "most of these fine ventures have an accidental quality. The medium has unlimited possibilities, of course, but there never was a setup more cleverly devised to stifle talent of all kinds."

The writings of Mr. Broun upon the subject of the motion picture reveal him as almost as well informed an authority as Mr. George Bernard Shaw. Both of these volatile gentlemen are remarkably unhampered by facts at any time, both are entirely willing to and do confuse facility in word-mongering with information and judgment.

One is forced to regret the loss of Mr. Broun by the sports pages to which his naively presumptuous journalism is best suited.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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Address all correspondence to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Teatro al Día, Spanish language quarterly in the theatre and equipment field, and International Motion Picture Almanac and the Box Office Check-up, both published annually.

This Week

Price Raise Accepted

Tentative increases in admission prices made in numerous territories throughout the country are regarded as successful by exhibitors. In New York, Chicago and Philadelphia general upward revision is now under way or is planned, while in other sections of the country small advances have been made in more or less isolated situations. One policy being closely watched by theatre men is the practice of charging increased rates for special pictures. It is believed that success in instances where this is done may lead to a permanent adoption of higher scales for those houses. In several areas, however, exhibitors seem agreed that increases are not warranted for their theatres at present.

A general survey of the most recent reports on the problem may be read on page 13.

Wanger's Policy

Walter Wanger's organization policy, which enables him to hold on contract stars in general demand by lending them, when not engaged on his productions, to other producers whose assignments for them are in harmony with their employer's plans, is credited with effecting overhead economies beneficial alike to producer, distributor, exhibitor and player.

Details of Producer Wanger's policy are given on page 43.

Patronage Records

Unusually good business being done by a number of outstanding productions released since August 1st is presenting a flood of opportunities for claims to new house records for attendance and gross receipts in every section of the country. Recent tabulations are noteworthy for their quantity and because of the fact that they are being made in such numbers at a season of the year when the industry is usually only showing the first signs of recovering from the summer doldrums. Individual claims to greatness are being borne out by compilations of total grosses in key cities which are establishing new highs on their own account.

A review of claims made by various companies and a list of the records claimed to have been exceeded is printed on page 15.

New Financing Plan

A recapitalization plan for Consolidated Film Industries which provides for elimination of accumulated dividends on the present preferred stock by a part cash payment, and reduces the fixed annual cumulative dividend on the preferred stock now outstanding from $2 to $1, will be voted upon by the stockholders at a special meeting set for October 9th.

Details of the plan are outlined on page 37.

The G-B Deal

Rumors questioning the progress of the Metro-Goldwyn-Mayer-20th Century-Fox-Gaumont British deal were scotched this week when Joseph M. Schenck, chairman of the board of 20th Century-Fox, explained in full the present status of the negotiations on his return from London. The distribution machinery planned for England under the agreement will be ready to start functioning on January 2, 1937, and GB pictures will be handled by the two American companies in this country after the start of the selling season next spring, he said. Few changes have been made in the provisions of the original agreement, he said.

Mr. Schenck's frank answers on the negotiations are quoted on page 42.

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Cutting Room Page 39

British Studios Page 53

Showmen's Reviews Page 45

Productions in Work Page 56

J. C. Jenkins—His Colyum Page 62

Theatre Receipts Page 72

Managers' Round Table Page 63

The Release Chart Page 75

Technological Page 52

Merger Echoes

Influenced if not precipitated by the Schenck-Ostrer transaction relating to Gaumont British are two developments engaging close attention of the trade in England, formation of Associated Artists, Ltd., and the Independent Exhibitors Distributing company, both to function with exhibitors owning substantial interests. Trade conditions are reported as favorable to development of both projects.

Bruce Allan's story of these developments is published on page 54.

Pooling Patents

A pool of patents covering processes and devices used in the field of composite photography has been organized by producing companies owning the rights to 33 domestic and 13 foreign patents covering these processes. Immediate result of the action has been the withdrawal of five suits claiming infringement of patent rights, a court ruling on any of which would have made nearly every Hollywood studio liable for damages running into millions of dollars. The pool is regarded as an important advance in the technical branch of the industry since it may be the forerunner of similar agreements covering new developments in every field of production.

Details of the agreement will be found on page 56.

Soap, Soup, Gasoline

Cecil B. DeMille, Mervyn Leroy, Cary Grant, Patsy Kelly, Ruth Chatterton, Brian Aherne, Dick Powell, Smith Ballew and Margo were among the motion picture personalities presented last week on radio programs sponsored by advertisers of soap, soup and gasoline. "Quality Street" and "Bittersweet" are forthcoming films broadcast in condensed form. Each sponsor closed his program with announcement of other screen personalities scheduled to appear this week.

An account of the broadcasting is published on page 32.

Exhibitors Convene

Milwaukee exhibitors, members of the Independent Theatres Protective Association, met this week for their annual convention with a crowded program of speeches and events scheduled. The New Jersey branch of the Allied States Association adjourned after voting a fund of between $5,000 and $6,000 as its contribution to a national fund of $100,000 to be raised by the organization in its fight against producers and distributors in the field of exhibition.

Reports of the meetings are to be found on page 44.

Attorneys Agree

An initial agreement on stipulations of fact in the government's monopoly action against the American Society of Composers, Authors and Publishers has been reached by attorneys in the case. After a final draft of the agreement has been drawn up and approved by parties to the action it will be submitted to federal court for a decision.

The story of the agreement and developments in the Canadian licensing situation are told on page 16.

Blue Laws Up

Sunday blue laws prohibiting the showing of motion pictures on Sunday have been the subject of controversy in three localities. In one area, in Pennsylvania, residents of Washington County will vote on repeal of the laws this November. In Virginia one test case is in progress and another will be started soon. In Rockwood, Tenn., the city commission has voted to allow Sunday movies.

Reports from the various localities appear on page 31.

Signing the Navy

Herbert Wilcox has practically the entire British fleet at his disposal for his picture "The Navy Eternal," with a unit working at the naval base at Scapa Flow. First activity will center upon a filming of the autumn maneuvers from privileged camera points on all types of war craft, from battleship to submarine.

These and other developments at the British studios are recorded on page 55.

Production Sustained

Deep into production schedules looking forward to a big box office year, Hollywood last week maintained its recently heightened production activity. Eleven new pictures were put before the cameras. Nine films were moved to the cutting rooms. Confidence in the continuance of recent attendance increases was generally prevalent.

Gus McCarthy's story of the week's production activity, with titles and personnel of pictures started and finished, appears on page 43.

Shaw's Diatribe

A letter from George Bernard Shaw, published in the New York *Times* this week, in which he referred to an alleged attempt to censor the motion picture script of his play, "St. Joan," brought replies from individuals in and outside the industry which not only called attention to the many erroneous statements of fact but also raised the question whether the British dramatist had written the piece for ballyhoo purposes. What had happened was that Alexander Korda of London Films had sent an agent to Rome to get the script approved by "the Vatican authorities." Instead, the agent met a representative of an Italian Catholic organization known as "Azione Catholica." Whereupon Mr. Shaw proceeded to confuse this group with "the Hays Organization," the Legion of Decency and the Production Code Administration, no two of which are connected with each other, and adminster a word-lashing to all of them. From Cincinnati Archbishop McNicholas redefined the status of the Legion. Will Hays pointed out that the script had not even been submitted to the Motion Picture Producers and Distributors of America.

How it all came about is detailed on page 22.

Musicians Attack

Motion picture theatres, described as "morgues" without "living" music, were made the subjects this week of an attack by the American Federation of Musicians and American Federation of Actors to force reinstatement of "non-canned" music in order to relieve the musicians' and actors' unemployment ranks. "Forceful" picketing is being resorted to; and posters, window cards, buttons and radio mess-
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Irving Thalberg

Death came swiftly this week to Irving Thalberg, Metro-Goldwyn-Mayer producer, just as had career, success and fortune. Only last week he had left his studio office in Culver City to treat a cold acquired at a Del Monte outing. Morning brought the end, in his thirty-seventh year. Mr. Thalberg had started with Universal in a secretarial position at thirty-five dollars a week. It was but a few months later that he was being consulted on matters of business policy. Within two years he was placed in charge of studio management. His success at Universal brought him to the attention of Louis B. Mayer, then an independent producer.

The story of Mr. Thalberg's life and wider aspects of his passing are discussed by Terry Ramsaye on page 17.

Clearance Fight

Directors of the Allied Theatres association at Chicago have authorized a protest to Samuel Cummings, U. S. attorney general at Washington, against the seven days' clearance which exchanges have been giving
circuit between "C" week
new

This Week in Pictures

FROM DOWN UNDER. Just before their return to Australia last week Stuart Doyle, managing director of Greater Union Theatres, Ltd., and his family [illegible] to right are Mrs. [illegible]

SOCIETY TO SCREEN. Polly Rowles of Pittsburgh society and Queen of Carnegie Tech Dramatic College, has been given the feminine lead in Universal's "Love Letters of a Star."

OLOR. And there's an abundance of it in the of Spotted Elk and Buffalo Horn, but Hollywood is nt above them. They're two of the 2,500 or so Cheyenne ans from the Lame Deer Reservation appearing in Cecil B. ille's "The Plainsman," Paramount.

CITY MANAGER NOMINEE. Rafael Ramos Cobian, head of United Theatres, Inc., of Puerto Rico, was nominated for city manager, or Mayor, of San Juan.

ICAN AIRLINES
AMERICAN AIRLINES
AMERICAN AIRLINES

AFTER POWWOW. Executives of National Theatre circuit and distributors reach Newark Airport from Hollywood. (L. to r.) Miss Marquis, George Balsdon, Edward Zabel, A. Skouras, Spyros P. Skouras, George J. Schaefer, Aubrey Schenck, Thelma Well. On gangway: William T. Powers and Howard Malcolm.

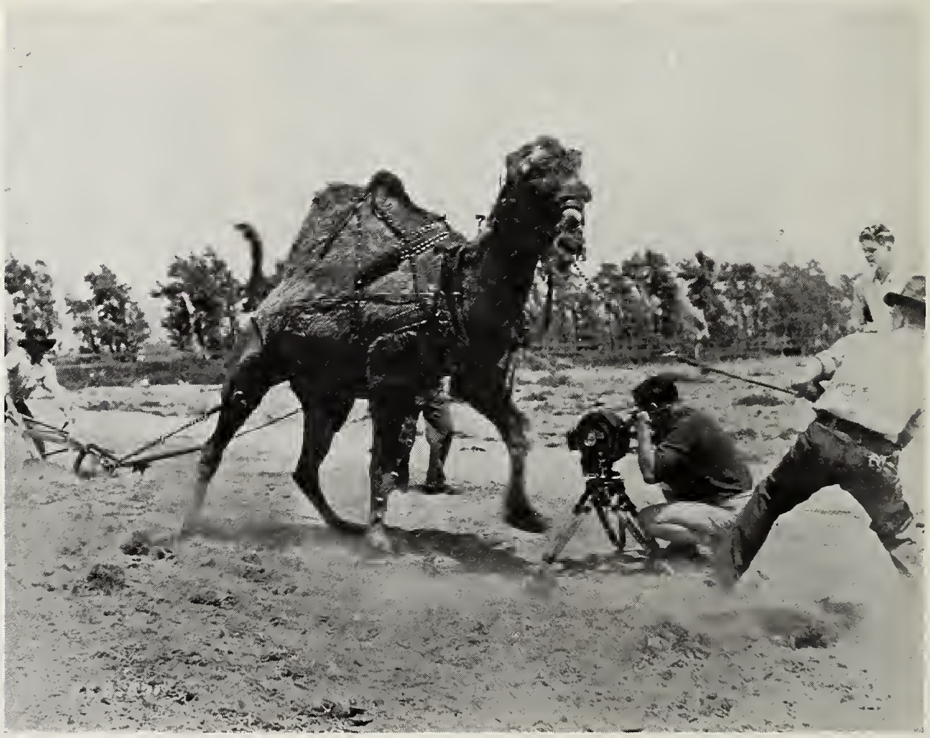
HONORS AND MEDALS. Dr. N. G. Palugyay, manager of Paramount's office in Budapest, receives two medals from Mr. Rein, chief of the motion picture section of the Hungarian radio publication "Radio Ujsag," one for "The Crusades," 1935-36 winner, the other for consistent product.

IN THE PALM OF HER HAND. Eleanor Powell has worked out her new routines for her current Metro-Goldwyn-Mayer musical, "Born to Dance." You might call it mental figures come to life and going through the steps—her step-children, as it were. Roy Del Ruth is directing.

GENERAL SPANKY. And General it surely should be, for Spanky McFarland, the spark of the Our Gang Comedies, has been given a real starring contract by Hal Roach. The producer releases the comedies through MGM.

SIGNING. Eddie Cantor signs to star in Twentieth Century-Fox films. Beside him is seated Darryl Zanuck, vice-president in charge of production, while William Goetz witnesses proceedings.

DOUBLE WELCOME. Lee Dixon, young song and dance man under personal contract to Rudy Vallee, is greeted at Warner Brothers by Rosalind Marquis, starlet. The two are featured in the forthcoming "Gold Diggers of 1937."



One second after this picture was taken, Mervyn Freeman, daredevil Universal Newsreel camerman, had two broken ribs and a cut in his forehead that required seven stitches of hospital crocheting art. The idea, says the home office, was to show that the animal could be prevailed upon to pull a plow. The camel prevailed instead, with the help of an unruly bison who joined in the game of tag.

PUBLIC PAYS PRICE RAISE WITHOUT PROTEST, IN TEST

General Upward Revision of Admission Scales Initiated as Steady Policy in New York, Chicago and Philadelphia

Policy Most Frequently Followed Is to Increase Admission Charge for Special Pictures; Patrons' Reaction Fair

Experimental advances in admission scales have been made in numerous areas throughout the country in the last two or three weeks and the results, so far, have warranted their adoption, according to major and independent circuit officials who declare that attendance figures have been maintained. Planned or proposed increases in other sections are being held up pending conclusive reports on the effect of mounting price levels in those situations where they are being tried.

New York, Chicago and, to a lesser degree, Philadelphia, are the chief territories thus far in which general upward revision of price scales has been attempted as a permanent policy but similar moves are being contemplated or are in the early stages of operation in many other cities. One of the most closely watched moves in this direction is the policy in general use this season of raising prices for special pictures. This practice has been almost universal in the case of "The Great Ziegfield" and "Anthony Adverse" as well as for other features of similar type.

In the case of Metro-Goldwyn-Mayer's "The Great Ziegfeld," a minimum admission price of 25 cents is being insisted upon, it is reported. Where exhibitors have been scaling prices at 30 and 40 cents the distributor is asking that the price be advanced to 40 and 55 cents. Sales officials of Warner Brothers report that exhibitors similarly are advancing prices for "Anthony Adverse." Theatre operators declare that in every case in which this policy has been adopted no complaints have been registered by patrons, and this is taken as an indication that generally advanced scales can now be introduced in most sections of the country.

Exhibitors Are Cautious

Despite this feeling that increases will not meet with any opposition from patrons, however, exhibitors are being extremely cautious. In many cases larger circuits are increasing their prices for neighborhood and subsequent-run houses by not more than five cents, as a feeler. In other cities operators are refusing to make any move while awaiting the outcome of negotiations for unanimous adoption of a plan in the territory.

No major circuit as yet has inaugurated any nationwide advance in prices, increases being confined to small territories. There have been reports that a general policy would be adopted by the Fox West Coast circuit. Officials of the circuit point out that the present West Coast scale is 7½ per cent higher than that of competitors, the average admission being 31 cents.

"ROMEO" MAY PLAY TO HIGHER SCALES

Executives of Metro-Goldwyn-Mayer are studying results achieved by "The Great Ziegfeld" which played to higher admissions in most of its opening runs, with a view to inaugurating the same policy for "Romeo and Juliet" after the picture completes the 15 roadshows now scheduled.

Reports on the admission situation, alphabetically by cities, follow:

Albany

Warner Brothers' Strand and Si Fabian's RKO Palace have increased their top prices from 40 to 55 cents for the runs of "Anthony Adverse" and "The Great Ziegfeld," but the increase will be for these two pictures only. Managers in the territory believe the time is not yet ripe for a general advance. There is to be an advance in prices for these two pictures also in Troy and Schenectady.

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Atlanta

No effort to change admission prices in Atlanta or the neighboring territory from the 40 cent top prevalent for the last ten years has been made and none is indicated except in the case of roadshows. The federal tax is regarded as the chief obstacle despite agitation for an increase to at least 50 cents. In addition, managers believe any such attempt would not be received favorably by the patrons. Four deluxe houses in Atlanta have stabilized their price list at 40 cents top at night; matinees 35 cents; 25 cents to 1 o'clock, and 25 cents for balcony seats at all times. Neighborhood houses charge 15 cents for matinees and 20 cents at night.

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Baltimore

Neighborhood theatres predominate in Baltimore and, operating at relatively low prices, they have held the scales in first run houses at a level which both operators and distributors agree is unfair. First-run exhibitors are afraid of driving their customers to the subsequent-run theatres.

In view of the move to increase prices on certain pictures, however, exhibitors hope they eventually may maintain as established policy the rates adopted on such occasions.

Many theatre men are of the opinion that juggling of prices may lead the public to interpret the basic price as evidence of inferior product. They also contend that box office prices should be not be lightly tampered with

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Birmingham

Second and subsequent-run houses have increased their prices from 10 to 15 cents to 20 cents in most cases, with only a few theatres in northern Alabama retaining a 15 cent top price. Although the increase has not seriously affected patronage there seems no immediate prospect of a corresponding increase by first-run houses. An amusement tax is scheduled for action by the legislature this fall.

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Boston

Immediate plans for an increase in the Massachusetts territory are not being prepared, but there has been discussion of such a change by various theatre executives including E. M. Loew, Warner, Mullins & Pinanski, and a few independent exhibitors. The owners and operators declare they are watching other parts of the country. The suburban houses look to the Boston theatres to make the first move, and almost all the houses have maintained the same prices for the last three years. Most of the theatres in New England, however, did not reduce scales when prices in other parts of the country were being cut.

Business conditions in the section now, according to a report issued by the New England Council, have reached a level not touched since 1930. With this fact and with the increased number of summer visitors and conventions, it is believed that the exhibitors will be favorably disposed to a general rise of admission prices in the fall.

The RKO Boston theatre with a two feature policy during the summer played to a 50 cent top, but this was increased to 65 cents when the fall program of stage attractions with a single feature was introduced on September 3rd, to capacity business.

Ten Warner houses in Connecticut will increase admissions by five cents this month as an experiment. New Haven houses are not included in the plan, although prices there will be advanced 10 cents for "Anthony Adverse."

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Chicago

A general campaign of advance in admission prices has been instituted by the Balaban and Katz circuit in the Chicago territory. The increases so far have been cautious and gradual, the scales at neighborhood houses being raised five or ten cents. Reaction from the public has been excellent and it has been decided to make the move general throughout the circuit.

It is expected, however, that the real move for restablishment of 1929 prices will not come until the circuit inaugurates its double feature policy late in October or early in November. It is believed that addition of the extra picture will serve as a reason for a general increase in admission rates.

Independent exhibitors and other circuits are backing Balaban and Katz in the plans for price raising and there is no indication that any of the rival houses will use the opportunity for a rate war. Exhibitors did remarkable business for the hot weather. It is expected that the B. K. move will mean a 15 to 20 per cent increase in revenue within the next six months.

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Cincinnati

The possibility of an advance in admission prices in Cincinnati appears remote at the moment, according to theatre executives.

"Cincinnati will not be affected by any increase in admissions on Broadway, or in any other city, at least not for the present," declared Arthur M. Frudenfeld, division manager for RKO Midwest, the dominating circuit. "Of course, we are paying more for pictures now than we have at any time in the past, but this is because the producers are putting more money

(Continued on following page)

EXHIBITORS CAUTIOUS ON INCREASES

(*Continued from preceding page*)

in them, and turning out better product. We are doing very well with our present scales."

Aside from the RKO Shubert, at which the normal scale under the regular policy of stage shows and pictures is 35 cents until 1 p.m. and 55 cents thereafter, there are no "early bird" prices, these having been discontinued about a year ago when the deadline for lower admissions was extended to 5 p.m. This actually constituted a reduction, Mr. Frudenfeld explained.

The independents have been discussing an increase in children's admissions to 15 cents, although the consensus is that the adult prices also should be raised to be more in keeping with mounting costs in virtually every other line. It is not considered likely, however, that the adult rate will be changed according to reports from the Greater Cincinnati Exhibitors.

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Cleveland

While most Cleveland exhibitors agree that the price level should be raised five cents, no one will make a start unless it is uniformly adopted by all theatres. Houses playing last runs in a zone charging 15 cents, which follow other subsequent-runs also charging 15 cents, contend that they should be allowed to remain at 15 cents while the houses getting pictures ahead of them should get 20 cents.

G. W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, has been instructed to call in exhibitors in zones where such conditions prevail, in the hope of ironing out the difficulty. If he is successful, it is believed there will be no delay in adoption of a five cent increase in the Greater Cincinnati area.

Nat Wolf, Warner zone manager, has raised the scale at Warners' Hippodrome, Cleveland, for "Anthony Adverse," which opened at 56 cents top instead of the regular 42 cents. This price includes a five cent federal and a one an a half cent state tax.

Akron exhibitors also are attempting to raise prices but are meeting the same difficulties as the Cleveland operators have encountered.

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Dayton

The Victory, independent theatre in Dayton, has increased night admissions to 35 and 55 cents for balcony and lower floor, for the engagement of "Anthony Adverse." The week day matinee rate of 30 cents has not been changed but the Sunday matinee price has been raised to 35 cents. Children are admitted for 15 cents at any time. The new scale is the first price advance in the city in several years.

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Des Moines

With the opening of the Orpheum in Des Moines by the Tri-States circuit this week, three other houses operated by the circuit have shifted their price schedules. The Des Moines and the Roosevelt, which formerly charged 26 cents to 2 p.m., 36 cents to 6 p.m. and 41 cents for evenings, have changed to 26 cents to 2 p.m. on weekdays and to 1 p.m. on Sundays and holidays, and 41 cents until closing. The Paramount, instituting a full week run, is now charging 26 cents to 2 p.m., 36 cents to 6:30 p.m., and 41 cents to closing, instead of the former scale of 26 cents to 6 p.m. and 26 cents for the balcony and 36 cents for the orchestra in the evenings.

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Indianapolis

A temporary rise in prices has been announced by Loew's in Indianapolis for "The Great Ziegfeld," to open Friday. Prices will advance from 25 and 40 cents to 35 and 55 cents. No other changes appear imminent and theatre men are agreed that if any should be deemed advisable during the winter months they will be small.

COLUMBUS MARKS "MOVIES WEEK"

"The motion picture industry has become an important factor in the education and amusement of American citizens everywhere, and the industry is to be praised for showing better, cleaner and more educational pictures," Mayor Myron B. Gessaman of Columbus, Ohio, declared in a proclamation which set apart the week of September 7th as "Greater Movies Week" for the city. The executive also praised Columbus theatres for their current and future bookings of outstanding pictures.

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Kansas City, Mo.

Loew's Midland in Kansas City will raise admissions from 25 and 40 cents to 35 and 55 cents for "The Great Ziegfeld," and the Glen W. Dickinson circuit in Missouri, Kansas and Iowa, will follow a policy of raising admissions five or ten cents on similar big pictures. Theatre operators in general regard this as the only move in the direction of an increase this year.

One other revision by an exhibitor, however, has given some theatre men some hope that a generally increased level is not far off. Jay Means, operator of the Oak Park and Bagdad in Kansas City, raises his prices on special occasions such as holidays and in connection with certain special pictures. He has found the practice so successful the past year that he will extend its use during the coming season. At the Oak Park for example, over the Labor Day holiday he increased the normal 20 cent admission to 25 cents.

"Out of 1,000 customers," Mr. Means commented, "only three or four will even comment on the increased admission, and they go on in. We have not had a definite complaint."

The average for Kansas City is just a little over 16 cents and for the area only about 18½ cents. This was computed from the scales of 134 theatres in 14 typical cities and towns and does not include towns of under 10,000 population. In addition many theatres listed as 35 cent houses go to 25 cents for some shows; 25 cent houses show at 10, 15 and 20 cents on some nights and 20 cent houses show at 10 and 15 cents. The elements of double bills, increasingly strong, and giveaways, which while a little slower in the summer have not run their course in the territory, were not taken into consideration.

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Milwaukee

Fox's Palace and Wisconsin in Milwaukee raised their admissions from a 40 to a 50 cent top, on September 4th for the opening of their new season pictures. The scale is 25 cents until 1 p.m., 35 cents until 6 p.m. and 50 cents to closing, including tax. The previous scale was 25 cents until 6 p.m. and 40 cents thereafter.

The increase followed closely on one inaugurated by the Warner theatre for "Anthony Adverse." At that time it was declared the new price would be in effect for that picture only, but in view of the Fox increases it is expected to remain as the regular admission price. "Anthony Adverse" played to record crowds at the 50 cent top.

It is the first time in more than a year that first run houses in the area have increased admissions.

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New Orleans

Harry McLeod, manager of the Strand theatre, during September, is advancing his price for daylight hours to that of the night rates, 25 cents straight on the orchestra floor plus a one cent welfare tax.

The move is the only change reported in admissions for the New Orleans territory.

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New York

Between 80 and 95 per cent of the theatres in Greater New York have eliminated "early bird" prices and instituted a 5 p.m. evening scale and within the next few weeks it is expected that every theatre in the area will cooperate.

Efforts will be made to induce Howard S. Cullman, trustee of the Roxy, to join the move, since other operators reason that much depends on this house increasing its morning admissions, now set at 25 cents to 1 p.m. for a first run feature and a stage show. Independents along Broadway and 42nd Street contend that they cannot compete with this price if they charge 15 cents for "early birds."

C. C. Moskowitz, Loew circuit executive, said that 80 per cent of the houses in Greater New York had adopted the plan and that it was known by the committee before the plan went into effect that the Times Square theatres would be difficult to line up. He added that some neighborhood theatre managers had misunderstood the date.

Harry Brandt, president of the Independent Theatre Owners of America, declared that out of 585 theatres only 41 had not adopted the plan at the start, that 35 of these had joined at the last committee meeting, and that if the Broadway and Times Square theatres joined there would be 98 per cent cooperation.

All Brooklyn downtown first and second-run houses have increased admissions in addition to discarding "early bird" prices. The Fox has raised prices from 40 to 50 cents, the Paramount, Albee and Metropolitan from 50 to 55 cents. A number of independent and major circuit heads feel that no matter what other theatres do, their houses will continue to operate with advanced admissions.

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Omaha

One group of theatres, the Carl Snider trio of ten cent houses in Omaha, raised admissions to 15 cents at the start of the summer heat, and weathered the elements so well that it seems they will be able to maintain this level. This was the only such move in the territory. Business in all cities in the sector is very much improved but theatre men see no excuse for general increases, especially in view of the crop failures in the territory.

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Philadelphia

A survey of the Philadelphia area indicates that the general tendency this fall will be for upward revision of admission scales. The first

(*Continued on page 38*)

NEW SHOW SEASON STARTS WITH FLOOD OF BROKEN HOUSE RECORDS

At Least Thirteen Pictures Have Established Opening Day Or Subsequent High Marks Since August 1st, Present Season

Rush of Business Attributed to High Quality Product for 1936-7, and to Increased Showmanship - Management

Bearing out their advance exploitation, the first releases on the new season's schedules are making new opportunities every day for producers and distributors to claim broken house records of every sort for attendance and gross receipts. Returns from first-run houses in every section which have opened with the new pictures support indications that the year will be one of the best ever.

In the period since August 1st, usually the dullest of the year, at least 13 pictures have established opening day or subsequent records at various houses. The producing companies, alert to report any broken attendance or gross receipts marks, found a constant parade of box office reports to justify claims.

The outstanding business done by the season's first pictures was attributed to various causes, chief among which is that the quality of the first samples of the new product are considerably in advance of that of their predecessors. An unusual number of such films have been shown to an amusement hungry and increasingly prosperous public. Extra sales efforts by exhibitors and intensive campaigns by distributors also have contributed.

See Reflection in Earnings

The returns for August and the first weeks of September are expected to reflect in the third quarter net earnings statements of most of the major companies. Preliminary financial surveys indicate that some of the companies, notably Paramount, Warner Brothers, 20th Century-Fox and Loew's, will have encouraging statements for the periods included.

After grosses in 28 key city first-run houses for the week preceding Labor Day were reported higher than any reached during the previous 50 weeks except the peaks reached late in November, 1935, and again at Christmas time, returns for the holiday weekend touched new highs. Executives of major circuits reported that business jumped 20 to 50 per cent over last year's Labor Day period. All circuit operators were enthusiastic. They unanimously attributed the results chiefly to the attractions being shown.

According to officials of eight major companies, 13 feature productions were strong factors in accumulation of the high grosses, and numerous house records were detailed as proof of the increased business. The fact that other companies or other productions are not included in the imposing list of records does not mean that they are not participating in the movement. In some cases major companies reported no outstanding releases had been scheduled for the period under consideration.

"Girl's Dormitory," debut vehicle for Simone Simon as a new 20th Century-Fox star, grossed $55,000 in its first week at the Roxy, New York, which the distributor said, was the largest in the history of the theatre while under the management of Howard S. Cullman. In its opening three days the picture established three individual records for attendance and receipts for Fridays, Saturdays and Sundays, a total of 74,555 persons having purchased tickets over the weekend. All opening day attendance and box-office records of the last four and a half years for the theatre were broken when the picture began its run on August 27th, and that mark was destined to be superseded soon. The totals for the day were said to be 20 per cent better than the opening day attendance for "Diamond Jim" and "Frankenstein," the previous record holders.

At the same time the picture set a new Labor Day record at Proctor's in Newark with a total gross of $4,877. Three days earlier, at the Fox in Detroit, the film played to the largest opening day business of the year with a gross of $3,615.

After an intensive local exploitation campaign, "Ramona," 20th Century film in color, broke opening day records on its Labor Day world premiere at the Alvin, Pittsburgh, according to John H. Harris, house manager there. The gross receipts were $3,619. The exploitation was coordinated with the 40th anniversary celebration of the Harris Amusement Company and included double newspaper space, airplane banners and special radio broadcasts.

"Sing, Baby, Sing," latest release by 20th Century-Fox, topped the weekend attendance record at the Roxy, New York, which had been previously broken by "Girls' Dormitory." According to Mr. Cullman, 75,397 persons attended showings of the picture on Friday, Saturday and Sunday, September 11th, 12th and 13th.

"Swing Time," latest Astaire-Rogers musical, has established several new house records for RKO-Radio since its release. At Radio City Music Hall, New York, the picture was reported to have drawn a bigger second week than its first. Attendance marks at the theatre were broken over Labor Day weekend when one film pulled a three day audience of more than 90,000, beating "Top Hat," the former record holder.

At the Orpheum theatre, New Orleans, the opening day was $200 over any previous gross.

At the Mayfair, Asbury Park, N. J., the house reported a new record with $300 over for the first week and $400 for the first day. The Brandeis theatre in Omaha equaled its all-time record.

In Philadelphia at the Stanley, Labor Day was the biggest occasion in the annals of the theatre, with the full week's business going more than $7,000 over "Top Hat." The Park theatre, Reading, Pa., the Palace in Chicago and the Albee in Cincinnati all exceeded former house records with "Swing Time" during their first weeks. The new Astaire picture also surpassed previous marks set by "Top Hat" in the Orpheum, Salt Lake City; the Golden Gate, San Francisco; the Hippodrome, Baltimore; Keith's, Washington, and the Pantheon, Toledo.

In Glens Falls, N. Y., the Rialto theatre broke all its previous records for a five-day run. At the Warner in Memphis, the theatre had its biggest opening day on record, while at the Palace in Columbus, Ohio, it was the first picture in the history of the house to be held over for a second week.

Paramount Top Is Set

Paramount's "The General Died at Dawn," with Gary Cooper and Madeleine Carroll sold 75,000 tickets over the Labor Day weekend at the Paramount, New York, breaking the 10 year house record. The picture, in addition, set a new opening day record on September 2nd when it topped the attendance mark set by "The Trail of the Lonesome Pine," previous record holder at the theatre. The feat was repeated when the picture opened at the Paramount in San Francisco, grossing $2,720, which was 29 per cent better than "The Trail of the Lonesome Pine" and the biggest first day business for the house in three years. The all-time weekend attendance record at the Fox theatre, Spokane, was broken by "The General" when 10,500 attended on September 12th and 13th.

The Paramount office also pointed to exceptional business scored by "The Texas Rangers." At the Majestic in Dallas the picture recorded the best business for 1936, topping the previous record of Rhythm on the Range by nearly $3,000, and in Oakland, Cal., at the Paramount theatre the picture brought an opening day gross of $2,700, better than any previous high at the house.

An opening day record at the Alvin theatre, Pittsburgh, was claimed for "Nine Days

(Continued on following page)

FINANCIERS SEE DIVIDEND INCREASE

Reflecting the health of box office receipts, the motion picture industry fared better this summer than was anticipated, the Wall Street Journal observes. Loew's net income for the final quarter of its fiscal year, ended August 31st, was estimated at $2 a common share. This would mean about $6.50 a share for the full year, the best since 1931. It is indicated that Paramount will show a substantial profit for the current quarter and Warner Brothers, in the final quarter of its fiscal year, ended August 31st, may have added a few cents to the 60 cents a common share reported for the first 39 weeks of the year.

NEW SEASON RECEIPTS SET RECORDS

(Continued from preceding page)

a Queen," latest release of Gaumont British, by the house management there. The picture opened its run on September 1st and continued to do exceptional business during its first week.

Heralded by an extensive campaign, Warner Brothers' "Anthony Adverse" scored 11 new records in different territories. At the Strand in New York the picture broke the opening day's attendance and box office records, and in its first three weeks exceeded the all-time business done by the house on several other occasions. Opening day attendance and gross figures were also smashed at the Boyd theatre in Philadelphia and the film, in addition, broke the week's record from August 21st to 28th. On August 22nd and 23rd it exceeded any previous weekend mark at the Warner theatre in Memphis, Tenn., and on August 25th at the Criterion in Oklahoma City it recorded the best Tuesday business in seven years. At the Warner house in Atlantic City the picture broke the all-time house record by 50 per cent on August 14th and scored the best opening day business on August 20th at the United Artists theatre in Detroit.

The biggest opening day in the history of the Broadway theatre in Charlotte, N. C., was marked at the picture's premiere there and a new house record for the Denver theatre, Denver, was set when the first four days' receipts topped the gross for a full week's engagement of "G-Men." At the Warner, Milwaukee and Keith's, Syracuse, "Anthony Adverse" doubled former record totals and house records were similarly surpassed at the Bonoff in Madison, Conn., despite advanced prices. A unique mark was made by the production when the Shea-Buffalo, Buffalo, guaranteed a second week's run before the opening.

Deviation from the usual practice of holding back good box office attractions during the hot summer months proved very profitable for Metro-Goldwyn-Mayer according to company sales executives. Three August releases scored records of various types immediately after their first showings.

"The Great Ziegfeld" broke all-time records for MGM product during runs at five theatres in South Haven, Mich.; Traverse City, Mich.; Benton Harbor, Mich.; Atlantic City, N. J.; and Colorado Springs, Colorado.

At the Hollywood in Petoskey, Mich., during a five day run the picture was reported to have brought in business better than any film since "Tugboat Annie" in August, 1934. Similarly at the Plaza in Asheville, N. C., it was said to have established an all-time record for all productions played at any theatre in the two Carolinas and at the Paramount in San Francisco during a 20 day run it recorded totals exceeded only by "San Francisco" earlier in the summer.

"The Gorgeous Hussy" broke all records for MGM product at the Palace in Washington, D. C., and at the State in Minneapolis since 1934. Opening business broke the house record of the Albee in Cincinnati and the first day for the film at the Des Moines, Des Moines, was the best since New Years Day, 1935. The picture opened on a Saturday at the Great Lakes theatre, Buffalo, and the totals were reported the best Saturday business for any MGM picture since 1934. "His Brother's Wife" also surpassed any previous MGM record at the Michigan theatre in Detroit.

"PREVIEW" MACHINE RECORDS REACTIONS

Charles E. Ford, editor of Universal Newsreel, has invented what for lack of an official name is called the "Preview Machine." Some weeks ago he went to a coast preview and sat in on a conference at the studio later to discuss what was wrong with the picture. Nobody agreed on the audience reaction to the various sequences.

So Mr. Ford built himself a machine. It has two turntables with wax records and microphones. It's portable and can be plugged into any theatre light socket. When the picture begins he starts his records, and when the picture is finished he plays back every sound that has come from the screen and from the audience.

When laughs interrupt dialogue the effect is obvious. When funny situations or dialogue don't click there is silence. In one picture where it has been tried, additional film from the cutouts has been added to clear up the dialogue and give time for the laughs to die down. In another an entire sequence has been retaken.

Only one picture was on the release schedule for United Artists during August. "The Last of the Mohicans," Reliance production, has played in approximately 40 key situations including resorts and, while exact figures were not given, home office executives reported that the film has done 40 per cent above average business in most cases and has set new marks for United Artists' releases in many houses. The picture opened at the Rivoli, New York, on September 2 and attendance was reported as surpassing any since the first showing of Charlie Chaplin's "Modern Times." At the Aldine, Philadelphia, more than 7,500 attended the first showing of the film, the greatest attendance in the history of the house, according to the management.

Universal Pictures recorded new high totals for three houses with the simultaneous opening of "My Man Godfrey" in Los Angeles and Pittsburgh. Following an advanced price premiere on September 1st at the Pantages, Los Angeles, the picture started its regular run at that theatre and the RKO Hillstreet Playhouse with attendance figures better than any since the two houses changed to a picture policy five years ago. At the Fulton, Pittsburgh, the film broke all opening day records in spite of rain in the afternoon and evening.

Paramount Profit For Three Months Seen by Official

Paramount Pictures, Inc., will show a profit for the quarter ending September 30th, according to an unnamed executive of the company quoted in the Motion Picture Daily. Although the amount of earnings indicated by current operations was not indidicated it was said that the expected net would be realized without applying anything from the special inventory reserve of $2,500,000 set up out of 1935 earnings.

Substantiating the prediction, Neil F. Agnew, vice-president in charge of sales, announced that business had reached a five-year high for Paramount Week. Film rentals were 35 per cent higher than the figures for the same period last year, he said.

In both 1936 quarters Paramount's theatre operations showed a substantial profit and during the current quarter earnings from this source are running eight to 10 per cent ahead of the first half of the year with good prospects of an even larger increase during the current month. Distribution, likewise profitable in the first two quarters, is estimated to be a 12 to 15 per cent better in the third quarter.

The company's improving financial position is reflected in the present popularity and strength of its securities. The first preferred has advanced during the past three months from a low of 59 to its present 87, close to the year's high. The second preferred and common issues, likewise, have made significant advances in recent heavy trading.

Agreement Made In ASCAP Action

An initial agreement on stipulations of fact in connection with the Government's monopoly action against the American Society of Composers, Authors and Publishers has been reached by representatives of the Attorney General's office and Arthur Schwartz of Schwartz & Frolich, counsel for ASCAP.

With the completion of the conferences, the Attorney General's office will prepare a first draft of the stipulations. This must be checked by ASCAP and other defendants with the possibility that several months will elapse before a final draft has been approved by all parties to the action.

Leslie Boosey, president of the Performing Rights Society of London, is scheduled to arrive in New York on October 19th for conferences with E. C. Mills, general manager of ASCAP on the Canadian situation and the future policies of the organizations there.

Thalberg Dies and Hollywood Wonders About Heir to Crown

Death of Producer Joins Swift Succession of Career, Success and Fortune

by TERRY RAMSAYE

ALL things in life came swiftly to young, earnest Irving Thalberg, career, success, fortune, and this week the last of them, death, in his thirty-seventh year.

Last week Mr. Thalberg left his Metro-Goldwyn-Mayer studio office in Culver City to go home and treat a cold acquired at a Del Monte outing. He took to his bed in the provincial French cottage by the sea on Santa Monica Palisades. Pneumonia developed and flaming fever burned his slight strength away through the racing hours. Monday morning a little after ten o'clock he was dead.

Hours before the announcement of the end had come the New York wires were carrying dire reports, unconfirmed and unconfirmable. The official tidings, when they came, swept over the press wires, the market wires and the international telephone to the world capitals and thence under page wide headlines to the public of the whole world of the motion picture in which Mr. Thalberg achieved his fame.

This worldwide news import of the death of Mr. Thalberg is a spontaneously significant token of the importance of his position in the complex economic and political structure of the motion picture industry and its inter-related ramifications. His passing is an event on the international map of a new screen dominion which is even now forming between Hollywood, New York and London.

THE death of Mr. Thalberg brings the first fundamentally important change in the personnel structure of the Metro-Goldwyn-Mayer production organization since its founding a dozen years ago.

With Irving Thalberg gone there must now ensue a re-orientation of production leadership not alone in Culver City but for all of the world of the screen. The potential consequences are many and complicated. While to the many Mr. Thalberg has been known chiefly as a maker of motion pictures he was all the while exerting large influence and authority on the executive chessboard of Hollywood. He had for several years asserted vigorously the doctrine of production control of the industry, of final authority and responsibility where the pictures were made.

It is to be remembered that just about

(*Continued on following page*)

Life a Modern Industrial Romance

(*Continued from preceding page*)

a year ago there was the story of an episode and occasion when Will H. Hays was discussing deeply "in camera" a consideration of important policy decisions at a meeting of Hollywood executives and suggested that before a decision was reached "you gentlemen consult your principals in New York."

To that, it is related, Mr. Thalberg replied: "You are talking to the principals here, now."

THALBERG the producer was world famous, without proclamation. By kindred processes, also without proclamation, Thalberg the executive was felt, rather than known, and was, when Death came riding him down, on the way to more evident authority.

The attention which Mr. Thalberg gave to the commercial performance of and public reaction to his productions was quite as intensive as his creative endeavours.

The night of an opening of a Thalberg production of first importance, in New York, London or even lesser centers, in his office presented a scene like that of a presidential candidate getting the returns on election night.

The long distance telephones and the telegraph wires were a-chatter, reporting on the box office sales, the line-up in the street, the standing room, the audience reactions, the first flashes of press opinion, the notions of picture men and Metro personages at the showing.

On these occasions Mr. Thalberg was tense with nervous attentions. He did not smoke, but was given to sitting teetering with his chair on its back legs, a bit of walking up and down — and occasionally pilfering his secretary's desk in quest of chocolates.

While the Thalberg personality was less flamboyant, and less assertive, externally, his career, rise and influence in the production world was in some degree parallel to the rise and might of the emphatic Winfield Sheehan in the day of his dominance in the Fox picture domain. Chief of the differences of pattern was in the fact that Mr. Sheehan began as an executive and added production achievement, while Mr. Thalberg began with production and acquired executive importance and power.

Markedly the fame of Mr. Thalberg was nourished much by the always effective factor of competence-in-youth, notable in a number of motion picture careers and personalities. It was, it is to be recalled, a part of the making of Joseph P. Kennedy to be known as "the boy banker" before he moved into the motion picture scene and thence on to New Deal fame.

A POSITIVE PERSONAL FORCE, SAYS DIETZ

by HOWARD DIETZ

One could not have known Irving Thalberg and have been indifferent to his charm. He was a positive personal force. Careful in listening, careful in talking, considerate of personal feelings. His tirelessness was a true manifestation of self. He had continuous goals and was unhappy unless moving toward them. He was truly modest, but never silly about it. He knew that he knew his business, but he did not assume that others did not know theirs.

In the midst of his dynamic ways he was always friendly and thoughtful. He was truly in love with his wife and family and he also had love for his friends. It is true that he had made patience and painstaking effort the star parts in a career that has been considered one of genius. He was unquestionably the finest producer of films since the industry began.

He believed that good work was the result of good taste and hard work, and he was scornful of comments about his own brilliance. He never cared about personal publicity. In fact, in the midst of the great credit rush he never once allowed his own name to appear on a motion picture screen.

And again in the instance of Sam Katz, by coincidence both a producer for Metro and also introduced to the world of the motion picture in the service of Carl Laemmle, even as Mr. Thalberg. And again, not so long ago with Metro, there is the rather young David Selznick, also with spectacular successes to his credit. It would appear that Mr. Mayer, who is really no greybeard himself, has found the young idea something to encourage.

With his newly released "Romeo and Juliet" now playing, Mr. Thalberg was well into the labours of the eight pictures which he elected to give personal supervision for this season. On that schedule, just now complete are "The Good Earth" and "Camille." Others on that interrupted schedule are: "Marie Antoinette," "The Prisoner of Zenda," "Pride and Prejudice," "Beloved," "Maytime" and the Marx Brothers in "A Day at the Races."

▽

THE outlines of Mr. Thalberg's life story etch a cameo of modern industrial romance, a bright page in the annals of the magic of Baghdad-on-the-Subway. He was born the thirtieth of May in 1899, to William and Henrietta Thalberg, in an oldfashioned brownstone house at 1303 Bushwick Avenue in Brooklyn. His father was a minor importer of laces. The boy went to Public School 85 in Brooklyn and was graduated by Boy's High School there. He was a frail lad and at the end of his schooling became ill and bed ridden for some six months. Two years elapsed before he could get about in normal activities.

Through his convalescence Mr. Thalberg applied himself to study at home. He read a great array of books, and went about learning shorthand, Spanish and the manipulation of the typewriter. When he was well enough he went to a business school and later took some special courses at New York University.

Then one day he inserted an advertisement in the New York *Journal of Commerce:*

> SITUATION WANTED—Secretary, stenographer, Spanish and English. High school education, inexperienced. $15.

Of the four responses to this advertisement one brought a job, at fifteen dollars a week, and within the year young Irving Thalberg had become assistant manager of a small exporting concern. He discovered limitations in the possible opportunities and began to look about for something else to do.

OPPORTUNITY knocked, and he ignored it, one day when on a visit to Edgemere in Long Island he met Carl Laemmle, president of Universal.

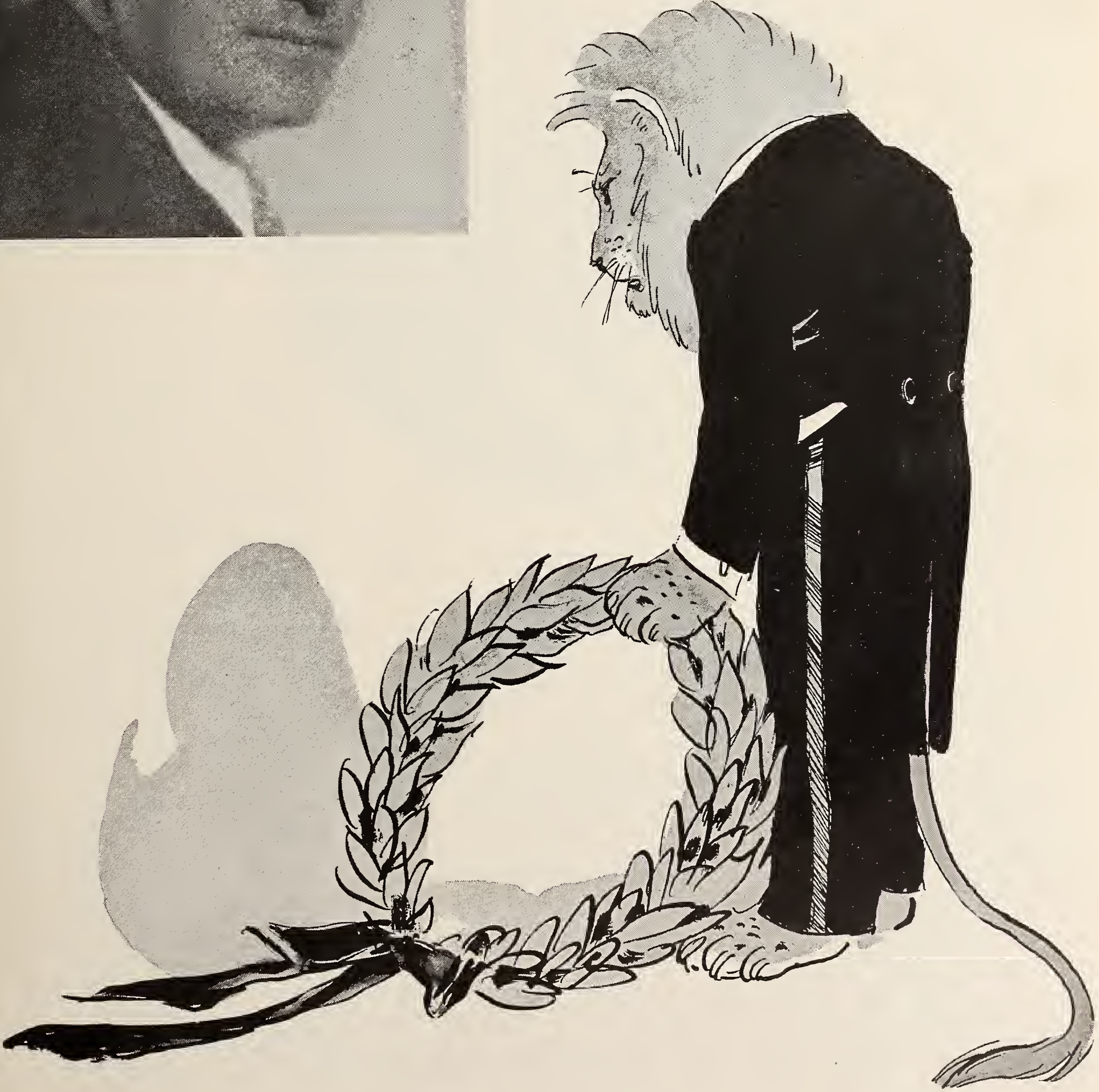
Mr. Laemmle, struck by the boy's manner and personality, offered him a job in the New York offices of the company. He rejected it, feeling that he wanted to remain in mercantile business. A while later the young man found himself walking past the Universal offices. He saw the sign, and, suddenly changing his mind about the moving pictures, went upstairs. But he did not ask for Mr. Laemmle. And without seeing the head of the company he got a secretarial position at thirty-five dollars a week.

Months later Mr. Laemmle, passing through the outer offices, discovered that the young man who had refused to work for him was on the payroll anyway. Then he offered him a position as his private secretary.

In a few months Mr. Thalberg was being consulted on matters of business policy. At the end of two years he accompanied Mr. Laemmle to the coast on a business trip and was left in charge of studio management while Mr. Laemmle went abroad. This worked out so successfully that he was made general manager of the studios.

There was one embarrassing feature about this for the young executive. He

(*Continued on page 20*)



Started with Universal at $35 a Week

(Continued from page 18)

was under twenty-one and legally could not sign checks.

At Universal Mr. Thalberg was responsible for the making of such pictures as "Outside the Law," "Merry-Go-Round" and "The Hunchback of Notre Dame." Hollywood started to call him the "boy wizard" and the "boy Napoleon."

HIS success on the Universal lot brought Mr. Thalberg to the attention of Louis B. Mayer, who at the time was an independent producer. They met, liked each other and Thalberg decided to join the Mayer organization.

When in April, 1924, the consolidation of Metro-Goldwyn and Mayer took place, Mr. Thalberg became vice-president and a producing chief at the big Culver City plant. In a brief time he had reached one of the most responsible posts in the industry.

Mr. Thalberg's progress from this point was bedecked with story successes, and new talent discovered. "Ben-Hur" and "The Big Parade" marked the inauguration of Thalberg's preeminence as story producer. John Gilbert was one of his earliest acting discoveries. "The Scarlet Letter" and "He Who Gets Slapped" were early out-of-the-ordinary pictures.

Other players who developed, under Mr. Thalberg's leadership, included Greta Garbo, Lon Chaney, Ramon Novarro, Marie Dressler, Joan Crawford and Wallace Beery, and these were supplemented later by Robert Montgomery, Jean Harlow, Myrna Loy, Clark Gable, Jackie Cooper, Nelson Eddy, Robert Taylor and many others. Most of these people were unknown, obscure or misplaced when first engaged by Thalberg, under whose direction they attained fame.

DURING his development of new talent, Mr. Thalberg's attention was directed to a youthful actress playing in small parts in films made in New York. Her name was Norma Shearer. She was invited to join the MGM roster, and soon developed into one of the more talented players at the studios. Two years later Mr. Thalberg ventured his first off-the-lot engagement with Miss Shearer. In 1927 they were married.

The Thalbergs' domestic life has been held an example to hectic Hollywood. There are two children, Irving, Jr., who is now six, and Katherine, fourteen months old.

LAEMMLE RECALLS EARLY CONTACTS

by PIERRE AUTRE

in Paris

Carl Laemmle, visiting in Paris at the Hotel George V, was deeply affected by news of the death of Irving Thalberg. The veteran executive who gave Mr. Thalberg his start in motion pictures said that his death "is the greatest loss in the history of the industry. He was the industry's greatest man and nobody can replace him. His was an outstanding personality. It was magnetic," Mr. Laemmle emphasized, adding:

"I knew him when he was a boy of 17 and, although in later years he no longer worked with me, he kept in close contact, always reminding of what I had done for him and telling everyone of it. I was proud of him always."

The arrival of talking pictures placed Thalberg in the most challenging position of his career, obliging him to chart a reconstruction. His first dialogue film, "The Broadway Melody," broke records. From then on, despite the depression, his successes continued. Some of the outstanding pictures produced under his supervision include "Grand Hotel," "Smilin' Through," "The Barretts of Wimpole Street," "The Merry Widow," "What Every Woman Knows," "A Night at the Opera," "No More Ladies," "China Seas," "Mutiny on the Bounty" and the newly released "Romeo and Juliet." In addition to his supervision of pictures he was much concerned with executive decisions at the MGM studios. Meanwhile it was common for him to spend a day aiding in the cutting, editing, photographing or continuity treatment of several different pictures, in addition to keeping his ordinary office appointments.

Mr. Thalberg was the exact opposite of the film mogul of fiction and the stage. He was quiet, slight of build, ever-courteous, tireless in enthusiasm and energy but restrained in speech, and modest in the extreme. It was this trait which was responsible for the absence of his name among screen credits. He was, in fact, the only producer in Hollywood whose name was not given "top billing" on pictures individually turned out.

Studios Close for Thalberg Funeral

Irving Grant Thalberg was buried Wednesday morning in a crypt in Forest Lawn Memorial Park at Forest Park, in the hills of Hollywood. Funeral services were read at 10 o'clock, Pacific Time (2:00 P. M. Eastern Daylight Saving Time), at B'nai B'rith Temple, Los Angeles, by Rabbi Edgar Magnin. The services were private, with only Mr. Thalberg's family and intimate friends in attendance. Only the family attended the interment, conducted from the Malinow and Stevens funeral parlors on Venice Boulevard.

The honorary ushers at the Temple were Carey Wilson, writer; Sam Wood, director; Cedric Gibbons, art director; Robert Leonard, director; Douglas Fairbanks, actor; Sidney Franklin, director; Moss Hart, writer; Clark Gable, actor; W. S. Van Dyke, director; Fredric March, actor, and J. J. Cohn.

On receiving news of the death of their associate, Nicholas M. Schenck, president of MGM; J. Robert Rubin, general counsel, and Howard Dietz, director of advertising, left New York on a chartered plane for California. Flying with them were Edgar B. Hatrick, Douglas Shearer, Bert Nayfack and Joseph Mankiewicz, friends of Mr. Thalberg's.

On their arrival at Culver City, they found production at the Metro studios at a standstill. Edmund Goulding had halted work on "Maytime" and Sam Wood on "A Day at the Races," with the Marx Brothers. The studios resumed later, but closed again on Wednesday for the day. The company's home office in New York closed at one o'clock Wednesday, while MGM exchanges throughout the country ceased work for one hour with the beginning of the funeral services.

The official Soviet motion picture industry cabled from Moscow to its representative, Boris Schumiatsky, in New York, a joint expression of sympathy from the directors and motion picture artists in Russia.

The Association of Motion Picture Producers, Hollywood branch of the Hays organization, announced that "the entire industry" stopped for five minutes during the funeral services.

Thalberg Romance Was Filmic Idyl

It was through Irving Thalberg's habit of jotting down ideas in a pocket notebook that his romance with Norma Shearer began. When a young executive at Universal, he happened to catch a Los Angeles preview of a picture entitled "Channing of the Northwest." Something about the personality of the leading lady prompted him to watch for her name on the title card and he put down Norma Shearer in his book as a likely prospect for bigger things.

Rejects First Offer

Soon afterward the actress, then alternating film roles with posing for advertising photographers, received an offer, through her New York agent, to come to Hollywood. The offer was far below her expectations of a Hollywood salary and she declined, taking trouble, however, to pen a personal note of thanks for the interest in her work.

Mr. Thalberg switched over to a partnership with Hal Roach. Another offer was forwarded to Miss Shearer. Again she declined. When Thalberg joined forces with Louis B. Mayer a third offer—more tempting—reached the surprised actress. It contained a four-week guarantee with options for five years, beginning with a salary of

(Continued on page 37, column 1)

The personnel of Twentieth Century-Fox Film Corporation expresses its deepest sympathy to the family and associates of Irving Thalberg, in whose passing this industry loses one of its most brilliant and best-loved leaders. His great abilities will forever be an inspiration, and the fine qualities of the man himself will forever be remembered.

IGNORANCE OR BALLYHOO BLAMED FOR SHAW'S ATTACK ON HAYS BODY

Briton Accuses MPPDA and Legion When Member of Italian Catholic Unit Prescribes Script Changes

George Bernard Shaw, British dramatist, wrote a long and bewildering letter referring to an alleged attempt to censor the motion picture script of his play "St Joan" which was published by The New York *Times* on September 14.

Mr. Shaw's letter, of which there was three solid columns, as printed in *The Times,* upon examination became to the informed an amazing document comprising innumerable erroneous facts and fallacious conclusions. It was remarked that this handsomely paid author might have earned a neat sum had he written for a fiction magazine a completely fanciful article of the same length instead of this letter of protest which is almost completely fanciful. It was remarked also that canny Mr. Shaw might have been only foxily foolish in writing the letter because of its ballyhoo possibilities for the scheduled production of his play.

Riled by Script Changes

It seems that "St. Joan" has been scheduled for production by London Films of which Alexander Korda is the head. It seems also that acting upon bad advice Mr. Korda several months ago dispatched an agent to Rome for the purpose of getting the script approved by "the Vatican authorities." Apparently the agent, unable to get any competent Vatican authority to act in the matter, did fall into the hands of a representative of an Italian Catholic organization, known as "Azione Catholica." This representative seems to have prescribed a long and fantastic list of excisions, alterations and amendments in the script.

Takes Pen in Hand

News of this prescription riled Mr. Shaw considerably. He took his pen in hand and hence the letter to *The Times.*

Mr. Shaw had heard of "The Hays Organization" in Hollywood and also of The Legion of Decency but what he had heard of them, or at least what he remembered, was full of error and misunderstanding. He remembered apparently that the Hays Organization had some arrangements for examining scripts and pictures. Also he seemed to remember that the Legion of Decency in the United States was concerned with the moral influence of motion pictures and that this latter organization was conducted under Catholic auspices.

Attacks Hays Organization

Out of all of this Mr. Shaw proceeded in a bewildering manner to assault the Hays Organization for mutilating his script; to assume that the Legion of Decency in the United States was identical with his Italian Catholic Action and to assume also that the Legion of Decency is somehow connected with the Hays Organization.

Ignorance or misunderstanding as to the following facts gave rise to the Shaw letter:

That the script of "St. Joan" has not been passed upon by the Hays Organization or even submitted to it.

That the Legion of Decency has no connection with the Hays Organization.

That the "Azione Catholica," named by Mr. Shaw, is obviously an Italian agency and is not the agency of Catholic Action on motion pictures in the United States.

Hays Issues Statement

The following statement was issued Monday by Will H. Hays:

"George Bernard Shaw in a letter to The New York *Times* published this morning relative to a proposed motion picture version of his play, 'St. Joan,' has committed several errors of fact.

"No motion picture treatment of the play has been received by the Association and consequently no opinion as to such treatment has been rendered.

"With respect to Mr. Shaw's statement that 'the censorship of the Hays Organization includes that of a body called the Catholic Action':

"In the first place, the functions of the Association's Production Code Administration are not censorship. They provide a self-regulation which is wholly cooperative on the part of those participating in its activities.

Entirely Independent

"Furthermore, our Production Code Administration functions entirely independently of any other organization. It is, of course, responsible to the public for the character of the motion pictures it approves. In this sense, the views of any responsible public agency are weighed by the Production Code Administration for their proper value. But no outside agency of any character controls or determines the judgments or opinions of the Production Code Administration.

"We have no knowledge whatsoever concerning the advices given to Mr. Shaw relative to the changes and deletions in his play which he says were suggested.

"There is no organization in the United States known as the 'Catholic Action.' The Catholic organization in the United States concerned with moral significance of motion pictures is known as The Legion of Decency, which organization for its membership reviews and classifies motion pictures following release and does not participate in any manner in the activities of the Production Code Administration."

On the day following the publication of the Shaw letter *The Times* devoted more than a column and a half to statements of various interested persons, all of them declaring that Mr. Shaw is badly muddled or, perhaps, just a good press agent.

Archbishop Defines Legion

Refuting the charges made by Mr. Shaw, Archbishop John T. McNicholas, in Cincinnati, speaking as chairman of the Episcopal Committee on Motion Pictures and for Roman Catholic Bishops in the United States, redefined the status of the Legion of Decency in a formal statement to the press, which follows:

"The Legion of Decency has no connection directly or indirectly with the Hays organization. It is not to be identified with it. The words 'Catholic Action' are used so loosely by Mr. Shaw as to embrace apparently the Hays organization and The Legion of Decency. Nothing could be further from the truth. There is no Catholic group in the Hays organization nor in the motion picture industry.

Hays, Answering Briton's Letter to New York 'Times', Says "St. Joan" Script Never Was Received by MPPDA

"The Legion of Decency is an agency of Bishops in the United States. It deals only with the morality of the cinema. Its chief concern is to point out what is contrary to moral principles and moral living. Groups carrying on other activities even under the name, Legion of Decency, have no commission from the general body of Bishops.

"In the confusion arising from the misuse of the words 'Catholic Action' in the letter of Mr. Shaw the impression is given that The Legion of Decency might concern itself with scripts and requisitions. The Legion of Decency does not undertake in any way to criticize specific scripts nor in any manner whatsoever indicate how a motion picture should be produced. That is not its business. But after a picture is produced it can and does say, if necessary, what wrong moral ideas are contained and that the picture is to be considered, in part or in whole, dangerous to Christian morality.

"The Legion of Decency has noted with great gratification that the motion picture industry has set up a system of self-regulation that is helping it to produce pictures that are becoming more and more acceptable to the general public. It must be unmistakably clear, however, that the Legion of Decency has no part in this self-regulating body nor has it any responsibility for it. Members of the American hierarchy constitute a conservative body of prelates whose judgment is always sane. They are never meddlers. They know their domain of doctrine and morality and Catholic action. Beyond that they never wish to go."

"Like Will Hays and some of the spokesmen for the Catholic Church, we are confused by George Bernard Shaw's letter to the New York *Times* on the alleged censorship of the scenario of 'St. Joan,'" said a statement issued to the press on Wednesday by the National Council of Freedom from Censorship, unit of the American Civil Liberties Union.

"Chuckles Over Excitement"

Meanwhile the New York *Times* extended the controversy by telephoning from London to Mr. Shaw on vacation in a remote corner of Wales, where, the *Times* correspondent reported to New York by wireless, "the octogenarian dramatist chuckled over the wire as he learned of the excitement he had created."

"Told of denials of a Catholic attempt to censor 'Saint Joan' as a moving picture," Mr. Shaw said, according to the *Times* wireless, 'Yes, they would deny it—let them fume for another week.'"

The *Times* dispatch added that "Mr. Shaw at the moment was unable to say exactly who raised objections."

Bahn Leaving Syracuse Herald

Chester B. Bahn, for years motion picture critic and editor of the *Syracuse Herald,* has resigned, but will not divulge his future plans for another week. Hayden Hickok succeeds him.

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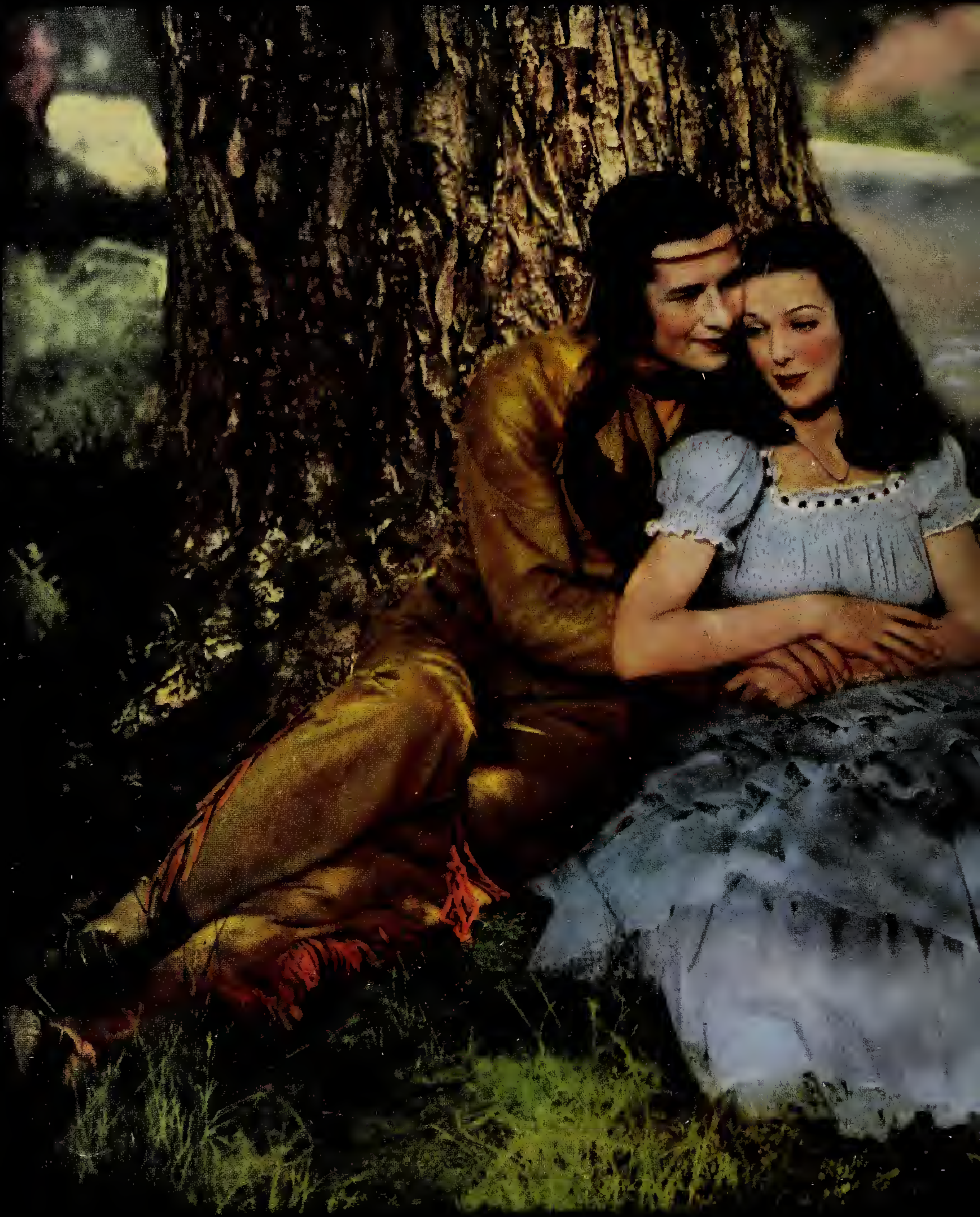

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J. CARROL NAISH • CHARLES WALDRON • CLAIRE DU BREY
PEDRO DE CORDOBA • RUSSELL SIMPSON • WILLIAM
BENEDICT • ROBERT SPINDOLA • CHIEF THUNDER CLOUD**

Directed by **HENRY KING** • *Executive Producer* **SOL M. WURTZEL**
Screen play by Lamar Trotti • Based on the novel by Helen Hunt Jackson
Songs by William Kernell • Associate Producer John Stone
A 20th Century-Fox Picture • Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MUSICIANS START 'WAR' TO RETURN MUSIC TO THEATRES

21 New York Houses Are First Targets of Pickets Demanding Use of Pit Orchestras and Stage Bands to Provide Jobs

Theatrical unions started this week to "gang up" on the motion picture business to create new jobs for their unemployed members, at a cost to exhibitors of millions of dollars annually in wages and added expenses to pay for the house policy changes which, they demand, be effected at once for the purpose.

The American Federation of Musicians, backed by the American Federation of Labor and sympathetic theatrical crafts, sent 6,000 men, first of a proposed national army of pickets, into the streets to enlist the public's support in a campaign to force music on exhibitors, to "return musicians and actors to movie-morgue theatres," and to aim their attack at the theatres' vital spot, the box office.

Then, but with considerably more finesse, Actors' Equity Association, never able to gain control over motion picture actors, made the unusual demand that the film industry turn a large part of its theatre holdings from motion picture policies to legitimate shows in order to create employment on the wholesale for stage players. (Equity's demands are reported on page 31.)

The musicians lost no time in getting their campaign off to a fiery start. Vitriolic messages about silent "movie morgues" and "Hollywood greed" were started on their way to the public through hundreds of thousands of posters and "buttons," carried and distributed by the 6,000 shock troops to pickets in front of theatres, to the public and to local merchants for display in their store windows.

21 New York Theatres Targets

A nationwide boycott is urged against theatres refusing to reinstate music through pit orchestras and stage bands. Twenty New York theatres were arbitrarily selected for concentrated picketing, pickets variously informing the public that, "Hollywood greed drove musicians and actors out of theatres," and urging them, "Don't patronize greed." Another style of the propaganda broadcast is: "Continuous movies impoverish the public as well as the musician and actor," and, therefore, the public should "Demand the best living entertainment."

"Live entertainment," the public is now being told, "is a hit at Radio City Music Hall, Paramount, Loew's State and the Roxy theatres," so: "Why not at your neighborhood theatre?"

Public Asked to Sign Pledge

The public is asked by the musicians to sign this pledge: "I will not patronize your theatre until living music and entertainment returns." The pledges are passed on to the local theatre owner as he is subjected to concentrated attack.

"Where will the art of music be after musicians are ploughed under?" ask the musicians in one poster message, while in still another they urge the public to "Stay out of movie morgues, create palaces of entertainment."

The pickets first appeared in full dress suits at the Capitol, Strand, Rivoli and Palace theatres on Broadway, where the union will conduct the "headline" aspects of the campaign. Then, turning to more vulnerable spots in those sections of Bronx and Brooklyn which are thickly populated by union men and their sympathizers, the musicians next selected for picketing Loew's Paradise and Loew's Boulevard, RKO's Franklin and Fordham, the Windsor, National, Chester, Royal and Bronx Opera House, all in the Bronx, and Loew's Pitkin and Kings, RKO's Fenmore and Tilyou and the Patio and Premier theatres, in Brooklyn.

On Tuesday, picketing of the new Criterion theatre in Times Square began.

The American Federation of Musicians, 16,000 strong, and claiming millions of sympathizers, is said to be determined to spend at least $250,000 to bring "non-canned" music back to America's film theatres with pit orchestras and stage bands.

"Forceful" picketing, house-to-house canvassing, strongly-worded propaganda addressed to the public, and advertising and publicity by the carloads will be used as the principal mediums for trying to force exhibitors to re-employ musicians.

The musicians claim not only the backing of the American Federation of Labor and its millions of members, families and sympathizers, but also the support of the American Federation of Actors, the Central Trades and Labor Council, and the Women's Trade Union League—all militant unions.

The picketing campaign is first to be directed against film and other theatres that have abandoned their orchestras, vaudeville acts and other stage presentations, and its beginning was announced last Thursday night at a mass meeting sponsored by the New York Local 802, American Federation of Musicians, at the Manhattan Opera House.

A capacity house of 5,000 persons, with 700

(*Continued on following page*)

DO NOT PATRONIZE
THIS THEATRE
TALENT AND
ENTERTAINMENT
MUSICIANS UNION

ONE OF THE PLACARDS USED BY MUSICIANS IN PICKETING THEATRES

CIRCUITS SAY MUSICIANS WILL LOSE

(*Continued from preceding page*)

others listening to amplifiers outside, heard the announcement and pledged a boycott.

"We will regard this drive as the opening gun and a life-and-death matter for the musicians, actors and allied theatrical crafts," declared Jacob Rosenberg, secretary of Local 802.

The speakers included William Feinberg, acting president of the local; Joseph P. Ryan, president of the Central Trades and Labor Council; Ralph Whitehead, secretary of the American Federation of Actors, and Paul Dullzell, executive secretary of Actors Equity.

La Guardia Sends Message

Mayor La Guardia, of New York, in apologizing by letter for his inability to attend the meeting, said:

"A good musician cannot be produced overnight and if we are to leave to the next generation a class of musicians who can render good music, it is absolutely necessary that economic security of the present generation of musicians be provided."

Generally, the speakers assailed the motion picture for bringing about the reputed widespread unemployment among musicians. Mr. Whitehead denied that vaudeville was dead, and pointed to the success of music hall and night club enterprises through the country as evidence.

Too, Mr. Whitehead declared that the public was tired of double features and "fictitious forms of amusement," and blasted theatre managers for "bringing gambling into the theatre to corrupt our young people." He also assailed the theatre operators for bringing in amateur talent while so many professionals walked the streets, and accused the theatre men of being "so hungry for the dollar that they can't see their own destruction."

Points to Film Costs

Fred Birnbach, secretary of the American Federation of Musicians, maintained that the cost of some pictures equalled 50 per cent of the gross receipts which made it impossible for a theatre manager to employ an orchestra even if he wanted to. Another factor which motivated against musicians' employment, he said, was the admission tax, which applies to admissions of over 40 cents.

Paul Dullzell, of Actors' Equity, warned that without vaudeville the talent source of motion pictures was drying up, and that unless something is done to help vaudeville the films would be in the same position as vaudeville now finds itself.

Other speakers included Fred Waring, orchestra leader; W. C. Handy, composer; William Collins, AFL organizer; Rose Schneiderman, president of the Women's Trade Union League; Vincent Jacobi, business agent for Local No. 1, stage hands, and Jack Rosenberg, secretary of Local 802.

Actors Join Move

The campaign took a new turn on Tuesday when the actors joined the musicians to make it a joint drive. The Actors' Federation and other artists' organizations, it is claimed, are naturally interested in backing and aiding the musicians' movement, because it is intended for the benefit of all performers.

The proceedings at the mass meeting were broadcast over radio station WEVD and the sponsors of the movement have arranged for four 15-minute broadcasts subsequently in delivering the appeal to the public.

On October 13th, the musicians in New York will ask the public and the clergy to attend a "monster" mass meeting, at a place to be determined, in order to crystallize public sympathy. Mayor La Guardia has consented to be the principal speaker, it was said Tuesday at the local's headquarters.

FROM READERS

FINDS MATRON HELPS PROTECT PROPERTY

To the Editor of the Herald:

One of the finest assets to the theatre is the matron, under the new law regulating admittance of minors to theatres. It has helped to find out many things.

It has always been my belief that seat cutting was done by boys around the age of twenty. Now I find that in the past four weeks of our matron's time there has been a decrease of about 80 per cent in the cutting of seats, which means that most of the destruction has been done by children under sixteen. The constant attendance of the matron also keeps the children in check more than the ushers.

The theatre is much more quiet, and much comment has been given to me by adults, who can enjoy the picture more. I have also noticed a greater increase in adult business Saturday and Sunday matinees, due to this reason.—Joe Wallace, Wyckoff Theatre, Brooklyn, N. Y.

On Friday morning, at the local's offices, near Rockefeller Center, New York's outstanding orchestra leaders are scheduled to meet with the union's officials in order to determine what their role will be in the drive. "We expect it to be an active part," Local 802 officers declared, mentioning Fred Waring and Dick Himber as being "sure to be present."

50,000 Buttons Distributed

Up to Sunday night, concluding the third day of the "war," the musicians gave away to the public some 50,000 of the campaign buttons, broadcasting the message: "Make jobs by returning musicians and actors to theatres." Some 20,000 copies of a new union paper, "Theatre Pit," created for the purpose, were also handed out, and 10,000 window cards were placed in neighborhood stores in New York, Bronx and Brooklyn. Some 20,000 additional window cards were ordered.

Picketing shortly will be extended from the 20 theatres now under fire, to every motion picture house in the Metropolitan area which at one time or another in the past played vaudeville, stage shows or pit orchestrations.

The local said this week that "We are very well satisfied with the results to date in hitting the theatres where they feel it most—at the box office," through boycotting and picketing.

While Broadway heard reports that the large theatre interests in New York, principally the major circuits, were secretly talking about injunctions to restrain the pickets from parading in front of their theatres, exhibitors and managers of individual situations appeared on the surface to be calm over the threatening attack. In any event, the large circuits were preparing to meet immediately to determine their strategy in retaliation.

That the "forceful" picketing was undertaken arbitrarily, and without any more than one day's notice served on the theatre owners, proved especially irksome to some of the large interests. A spokesman said that they definitely do not intend to employ pit orchestras unless the present all-film policies are changed and vaudeville is reinstated, a plan which is regarded as remote at this time.

Elsewhere, from a circuit spokesman assigned to study the situation for the combined major circuits, came the observation that the large interests are privately deprecating the musicians' efforts as a lost cause.

"People do not want vaudeville," he said, "and neither the musicians, nor anyone else are going to shove it down their throats. That prevents any return of the so called 'stage band.' Obviously 'pit orchestras' are impossible because of the musical scorings and dialogue accompanying the pictures being screened.

"We're thinking about it," was the reply of officials of the Chicago musicians union regarding their joining in the American Federation's campaign to force music on theatres. If the New Yorkers succeed it is indicated that the Chicago union will start a similar plan.

However, one executive of a large Chicago circuit said that demands for the using of more bands in theatres would meet with serious consideration at this time, as a good business getter.

Smaller exhibitors in Chicago who would like to use "live" music in their theatres point out that the union salary scale for theatres is too high.

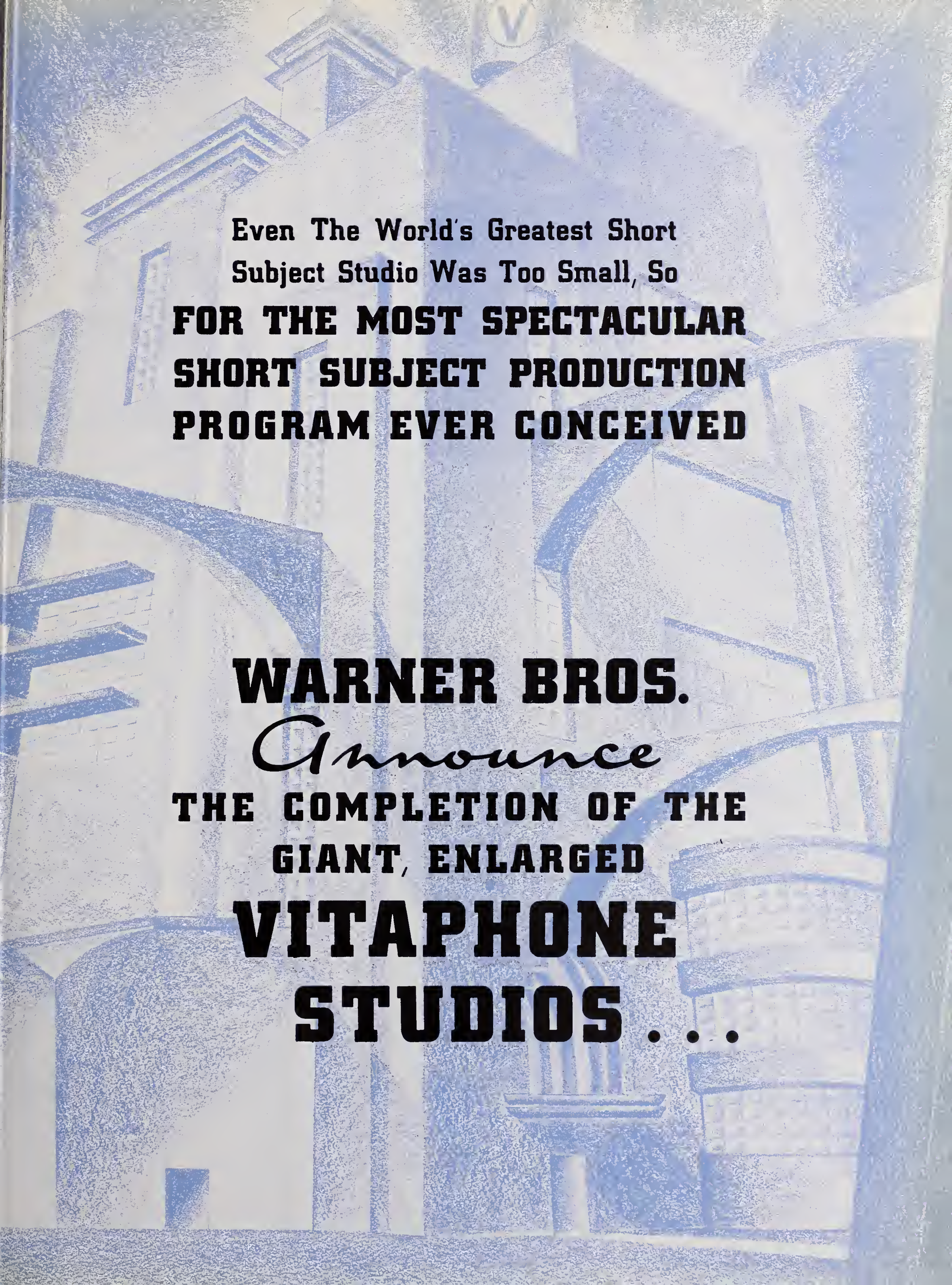
James Petrillo, head of the Chicago local union, is understood to favor action for getting more musicians in the theatres this fall but is awaiting reports of the New York locals' attempt to force music on the theatres.

Film Service Plan May Be Extended

A centralized film exchange being established in Philadelphia by Horlacher's Delivery Service may be duplicated nationally by other film carrier concerns, according to James P. Clark, president of the company. The establishment of the system throughout the country will be discussed at the next meeting of National Film Carriers in Chicago. The Horlacher company will set up the community exchange service in Washington and possibly other eastern centers in which it operates, according to present plans.

The Philadelphia unit will be known as Clark Film Distributors, Inc., and has leased over 10,000 square feet of floor space in the Warner Building. It will handle complete physical distribution for any distributor or producer in the territory. Mr. Clark asserted that the project will not cause unemployment since arrangements will be made to take over film inspectors and shippers from exchanges which close down after subscribing to the service.

This will be possible, he said, because the bureau will operate 24 hours a day, seven days a week. Numerous economies are claimed possible for branch operation through the use of the community film exchange.



Even The World's Greatest Short
Subject Studio Was Too Small, So

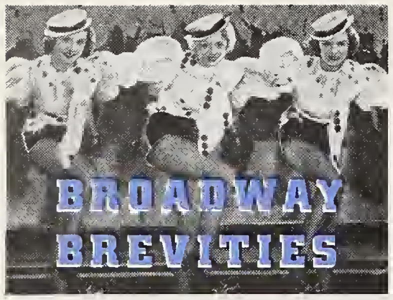
FOR THE MOST SPECTACULAR SHORT SUBJECT PRODUCTION PROGRAM EVER CONCEIVED

WARNER BROS.

Announce

THE COMPLETION OF THE GIANT, ENLARGED

VITAPHONE STUDIOS . . .


BROADWAY
BREVITIES

Genuine 'Warner Musical' scope in two reels—plus the big-star laugh-getters of radio, stage and feature films!

This Week

"THE CHOKE'S ON YOU"

starring JOE PALOOKA

COLORTOUR
ADVENTURES

Odd-spots of the world—filmed in FULL COLOR by E. M. Newman, with narration by radio's ace commentators!

This Week

"PEARL OF THE PACIFIC"

MELODY
MASTERS

The nation's favorite 'swing' bands and 'sweet' bands presenting all their celebrated song and dance specialties!

This Week

CLYDE LUCAS
AND ORCHESTRA

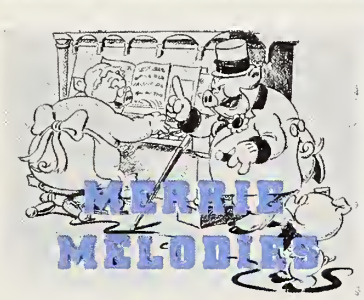
Now A Studio

BIGGER THAN EVER

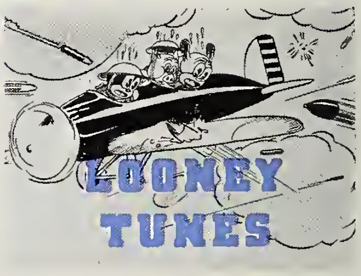
Making These Famous

VITAPHONE SHORTS

BETTER THAN EVER


MERRIE
MELODIES

All the latest developments in COLOR CARTOONS and the latest hit tunes—in the famed Leon Schlesinger technique!


LOONEY
TUNES

Faster animation, funnier gags, set a new peak in cartoon novelty—all starring the celebrated Looney family!

BIG-TIME
VAUDEVILLE

You can tell 'em vaude's back! Headline names and big-time acts in the original variety-packed manner!

This Week

"VITAPHONE GAYETIES"

featuring
Jack Pepper, The DeLongs, others

PICTORIAL
REVUES

Sensational new idea in woman appeal! Filmed at Warners' Burbank studios with top-line femme stars—partly in COLOR!

This Week

FIRST OF THE SERIES

VITAPHONE
NOVELTIES

Exclusively different entertainment features with a unique surprise in every reel . . . perfect on any program!

This Week

"LOGGING ALONG"

EQUITY ASKS FILMS TO PUT STAGE SHOWS IN THEATRES TO AID ACTORS

Says Opening Picture Houses to Legitimate Shows Would Provide Actors' School and Inspire Practical Dramatists

"The motion picture industry controls thousands of theatres which may house legitimate drama, either exclusively or one or more days a week. Opening these houses to legitimate drama will open up a nationwide school for actors and a new incentive to would-be dramatists." This time it is Actors' Equity Association speaking again.

Equity, a union, exists on dues paid by its working members. The fact is generally known that the low estate of the stage also has caused Equity huge losses, through depleted ranks and subsequent reductions in income from dues. Equity does not control motion picture players, whether or not recruited from the stage, except indirectly through the "union" of the Screen Actors' Guild in Hollywood.

Addressing its plea to "the wise movie men" to enlarge the field for talent, Equity is asking the producers to supplant motion pictures at some of their theatres, exclusively or otherwise, with stage shows of the type of the legitimate theatre, in order to put more actors to work. It charges films with killing off the talent sources of the road, stock, tents, repertoire, chautauquas and whatnot

Equity asks pointedly whether Hollywood gives the training a dramatist gets when his play is produced in the legitimate theatre, overlooking the fact that dramatists and stage players themselves flock to Hollywood for contracts, and scarcely a play or a book is written today without film royalty rights in mind. Then there is Hollywood's $2,000,000 annual investment in Broadway stage plays, even if Hollywood has in mind the developing of a source of story and talent material through each new play it finances, or sponsors.

Wants "Talent School"

While Equity demands that motion pictures open a "talent school" by way of legitimate shows at film houses, most of the large studios in Hollywood for some time have been conducting schools on their own lots. At Radio Pictures, in Hollywood, Leila Rogers is in charge of a stock school. Paramount's stock school is directed by Mel Shauer, as supervisor, and Phyllis Laughton, as coach. Universal has Rufus Le Maire acting as supervisor, and Sylvan Simon as coach. Florence Enright is in charge at Twentieth Century-Fox, while at Metro-Goldwyn-Mayer, Oliver Hinsdell directs the stock school for Culver City. Melvina Fox Dunnis is the coach at Warner Brothers-First National, Harold Winston at Columbia.

Complimenting the motion picture for its achievements, before crying that signs of danger are ahead, the Actors' Equity Association, in its organization magazine, this week observes that: "As a closely allied art, we have recently turned our attention to conditions in motion pictures, and Equity yields to no one in its admiration of the technical and artistic achievement which is daily exhibited. There is every evidence that directors, writers and actors, and all departments ranging behind them, are extraordinarily alert, accomplished and vital. And from the trade papers we learn that mechanical progress is not at a standstill and that new and valuable advantages to the art are in the way of accomplishment."

SCREEN SCENARISTS PRAISED BY ODETS

Actors' Equity has advanced the thought that the motion picture business should open its theatres entirely or in part to legitimate shows in order to train and develop acting and playwrighting talent of which the organization feels there soon will be a painful lack because of the loss to the theatre of the formerly numerous stock companies and roadshows.

Clifford Odets, perhaps Broadway's best known playwright of the hour, in Hollywood on his first assignment, "The General Died at Dawn" for Paramount, declares on the other hand that aspiring playwrights should frequent the corner film theatre frequently. "The average movie scenarist knows more about construction than all the playwrights in the country," he maintains.

Regardless, warns Equity, "There are accompanying this progress signs of danger—danger signals which should be carefully examined." These signals Equity explains as follows:

"A fundamental in every good picture is sound, experienced acting and competent playwrighting. One danger signal says, what is being done to develop competent actors for the future?

"Another danger signal says, is all possible being done to develop a continuing body of intelligent, experienced playwrights?

"A second necessity for the consistent financial success in motion picture production is the giving to the patrons of motion pictures sufficient variety so that their interest is not dulled.

"From these premises arises a third danger signal, is everything being done to give patrons of motion pictures that needed variety?

Cites Narrowing of Field

"An examination of pictures produced today will show that a very large proportion of the acting bone and sinew has been drawn from the legitimate theatre. For 15 years or more, and especially since the advent of talking pictures, the men and women who gained their experience in the legitimate theatre have been more and more in demand.

"This would clearly indicate that those who gained experience in the legitimate theatre have some especial quality to give to pictures. It will hardly be denied that this is so.

"But of late years this legitimate field, where these actors may gain needed experience, has been gradually narrowed. Nearly all the great trying-out grounds have disappeared—the road, stock, tents, reps and chatauqua.

"This poses the question where is the motion picture actor of tomorrow coming from?

"It is also true that a large proportion of the best minds among the dramatists gain their experience in writing legitimate plays. Scores of these dramatists are in Hollywood. But does Hollywood give the training a dramatist gets when his play is produced in the legitimate?

Association Addresses Plea to "Wise Movie Men" to Enlarge Field for Talent, Urges Elimination of "Prejudice"

Without the legitimate theatre to develop their art, where is the experienced dramatist of tomorrow coming from?

"The production of pictures with new and interesting ideas, with new and interesting slants, is daily becoming more difficult.

"What may be done to secure that variety which holds interest in motion pictures?

"Equity suggests that by appropriate cooperation between the motion picture industry and the legitimate theatre, these impending dangers may be lessened and perhaps removed.

"That cooperation should aim to secure the reopening of the legitimate theatre throughout the United States, instead of leaving it as it is, confined to the principal cities. Such a reopening may be brought about with comparative ease if there is genuine cooperation.

Protests Prejudice

"The motion picture industry controls thousands of theatres which may house legitimate drama, either exclusively or one or more days a week.

"Opening these houses to legitimate drama will open up a nation-wide school for actors and a new incentive for would-be dramatists.

"There will be much to be ironed out—brains may be necessary to strike a needed balance—some give and take will be required to secure harmony—but both arts have a firm hold in the hearts of our citizens, and that hold should not be lost.

"With better times at hand, with reduced railroad rates, with bus competition, with millions for the first time being brought into contact with the legitimate theatre through the government expenditures, it would seem obvious, if the dangers above noted are really dangers, that now is the time that all those interested should sit down together and substitute imagination and foresight for prejudice and procrastination, and at such a get-together, develop plans for the common good."

Sunday Blue Laws Topic of Dispute

The so-called blue laws prohibiting showing of motion pictures on Sunday are the subject of controversy in three localities, in one of which the voters will decide in November on continuance of the ordinances and in a fourth area the laws have been repealed.

In Washington County, Pa., near Pittsburgh, five districts which now enforce a ban on the Sunday shows, have cleared the way for a referendum on the subject. They are Burgettstown, Cecil Township, Centerville, McDonald and Finleyville.

A test case on the subject is in progress in Danville, Va., with Lem Long, a projectionist, appealing a $5 fine which was imposed on him for operating a motion picture machine at a paid performance on Sunday.

Sunday shows began September 6th in Rockwood, Tenn., the city commission having voted to allow them.

180 Minutes With Soap, Soup and Gasoline

A Volunteer Investigates the Radio Activities of Divers Screen Personalities

by WILLIAM R. WEAVER

At 9:59 p. m. eastern daylight saving time September 14th Cecil B. DeMille dedicated ten seconds of the Lux Radio Theatre's allotted sixty minutes on the air to silent tribute to Irving G. Thalberg, taken by death that day in Hollywood.

Minutes previously, such is radio, Mr. DeMille and Mervyn Leroy had exchanged compliments in a dialogue inclusive of this whimsy:

Mr. Leroy: Knock-knock.

Mr. DeMille: Who's there?

Mr. Leroy: Lux.

Mr. DeMille: Lux who?

Mr. Leroy: Lux hope the people haven't tuned out.

At least one hadn't. This one was your reporter, self-assigned to find out for himself whether radio programs featuring motion picture personalities are worth staying home from the cinema to listen to. He had dozed through a microphone version of Sir James Barrie's "Quality Street," in which Ruth Chatterton and Brian Aherne doggedly delivered dialogue written for utterance in costume and setting, coming awake to hear how Mr. Leroy, program guest of the evening, had progressed from child actor to producer of "Anthony Adverse" and to hear Mr. DeMille's brief, well spoken announcement of the silent tribute to the deceased. He regrets to report the opinion that many a dial had been spun long before the master of ceremonies abandoned the evening's business of selling soap to speak sincerely as one great producer of another.

Sales Methods Diversified

Mr. DeMille's methods of selling soap, it turns out, are many and diversified. On this program, for instance, Miss Chatterton returned to the microphone, after doing what she could to give life to Barrie's at best difficult heroine, to say that she always carries Lux Toilet Soap and a parachute when flying and, therefore, knows no fear. At another point, Mr. DeMille introduced the screen test director of the MGM studios, whose remarks implied that success in the films and use of the sponsor's toilet article are practically inseparable. These, it seems, are routine practices, but introduction of the product name in the interview with the guest of the evening, Mr. Leroy, represents a development. Dr. A. H. Giannini, program guest a week previously, was spared this obligation.

Mr. DeMille's technique in this no doubt essential detail of his avocation appears to an inexperienced listener decidedly superior to most. Perhaps that is due in part to a past which includes production of a protracted series of silent pictures in which no leading lady could work out her emotional destiny without bathing, at least once, in a tub that out-Craned Crane (never billed as sponsor) and powdering her nose at a dressing table strewn with gadgets, atomizers and what not Woolworth hasn't matched to this day. In any case, your investigator notes that players appearing on the Shell Chateau program are not interviewed as to the kind of gasoline they use in their automobiles and, as far as the program reveals, guest stars of Hollywood Hotel are permitted to take their Campbell's soup or let it alone.

Opportunity Is Ignored

Smith Ballew, who officiates for Shell Chateau, might make a note of that. Last week, for instance, he missed a natural. Cary Grant, in the course of a gory little ten minute tidbit entitled "Emergency Operation," sped up to a filling station and murdered the attendant to get money to pay for his dying lady friend's operation. He could just as well have told the victim, before he shot him, "Fill 'er up with Super Shell," but he didn't. Neither was the product named by Patsy Kelly, featured in separate bits on the same program, although she did put pep into the script by admitting that she didn't understand some of the gags either.

Mr. Ballew's program, to an untrained ear, makes up in sound and fury what it lacks in finesse. Compared to Mr. DeMille's, it is as a page advertisement in the Hearst newspapers is to a campaign in *Harper's Bazaar* (to keep the journals in one family). He announced at the opening of this one that the music by Victor Young's orchestra would be from "The Big Broadcast of 1937" and out came a tune from "Rhythm on the Range," perhaps because Martha Ray was there to sing it as in the picture. He made good later, though, and it seems to be a radio rule that close is close enough.

Investigator Is Puzzled

Just why anyone should stay home from the movies to listen to Mr. Ballew's program is not clear, however, to one who, faithful to a self-imposed duty, did so. Mr. Grant's enactment of a gangster in hideout was not precisely of what is called the essence. And Miss Kelly's tussle with the wisecracks in the script was no better than a draw. Between them the pair utilized twenty-seven of the available sixty minutes, appearing separately, and a good start on a double feature bill can be made in that much time.

Reasons why a normal individual deprived of seeing the play during its long and notable New York run might have made it a point to be within earshot of a radio when Maxwell Anderson's "Winterset" was broadcast on the Hollywood Hotel program, with members of the original cast pronouncing the lines, are somewhat more evident. The play has been the subject of much discussion, in part as demonstrating that blank verse is a commercially marketable medium of dramatic expression in this generation, in part as recipient of a majority vote taken among New York drama critics to determine the best play of last year. A wish to give ear to this exclusively oral presentation of the work in condensed form, the while awaiting its production upon the screen, was conceivably rational. As matters turned out, it was also rash.

Play Given 18 Minutes

The Hollywood Hotel presentation of "Winterset," a play overlong for stage purposes in its original form and dependent for effectiveness upon scenic investiture and the steady, cumulative cadence of its dialogue, was shoved through the loudspeaker in eighteen minutes. Interspersed, necessarily, with swiftly spoken synopses of abridged episodes and speeches, it came to listeners with all the subtle charm of a police alarm calling all cars.

Prior to the massacre of Mr. Anderson's poetry, Dick Powell had sung a good deal and Louella Parsons had confided her belief that the players, most of them newcomers to Hollywood, would find the place congenial and their screen futures assured. After the play, as frequently before, there were nice things said about Campbell's soup, and then "Valiant Is the Word for Carrie," with Gladys George in the principal role, was announced as the next week's attraction.

This, then, is the new competition of the screen, and these were three hours, 180 minutes, time enough in which to have seen a motion picture program free of soap, soup or gasoline salestalk, uninterrupted by station identifications, rounded, complete, a thing independent in and as and of itself.

Competition is a strong word.

Decency Legion Classifies Nine

Of nine new pictures reviewed and classified by the National Legion of Decency in its list for the current week, seven were classed as unobjectionable for general patronage, one as unobjectionable for adults and one as objectionable in part. The new films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "The Devil Is a Sissy," "Draegerman Courage," "Ich Sehne Mich Nach Dir" (German), "King of the Royal Mounted," "Sea Spoilers," "They Met in a Taxi," "Two in a Crowd." Class A-2, Unobjectionable for Adults: "Christopher Bean" (French). Class B, Objectionable in Part: "Walpurgis Night" (Swedish).

When you see a HERALD review quoted:

You know it was not written as a vehicle of verbal antics by a reviewer seeking the glorification of advertising display the next week—or merely trying to be smart.

And the Herald, with its articles and editorials widely and continuously quoted in the world press, enjoys a status and acceptance that can not be enhanced by quotation of reviews inside an industry which already knows the Herald above all others.

Herald reviews are inventories of product for the showmen who will have that product to sell on their screens. Herald reviews have no other purpose.

MOTION PICTURE HERALD

(Member Audit Bureau of Circulations)

ADVENTURE IN

OPENING RADIO CITY MUSIC HALL IN OCTOBER

"Concocted with the blend of originality, comedy, romance, farcical intrigue and novelty that made 'It Happened One Night' a refreshing and entertaining cocktail which intoxicated the box-office with its results, 'Adventure in Manhattan' should prove a delight to the season's audiences!"

— *Motion Picture Daily*

"CRAIG'S WIFE"
OPENS RADIO CITY MUSIC HALL SEPTEMBER 24TH

and here's how to advertise Columbia's newest smash hit

MANHATTAN

"BABY, YOU TOOK MR. DEEDS TO TOWN . . .
NOW I'M GOING TO TAKE YOU!"

When Jean jolts Joel...
or vice versa...it's the
maddest marathon
of movie mirth
in years and years!

JEAN ARTHUR JOEL McCREA

Adventure in Manhattan

REGINALD OWEN · THOMAS MITCHELL · HERMAN BING
Adapted from the story by May Edginton · Directed by Edward Ludwig
A COLUMBIA PICTURE

. . . . *and*

JUST AROUND THE CORNER

BING CROSBY
PENNIES from HEAVEN

★

IRENE DUNNE
THEODORA GOES WILD

★

GRACE MOORE
INTERLUDE

★

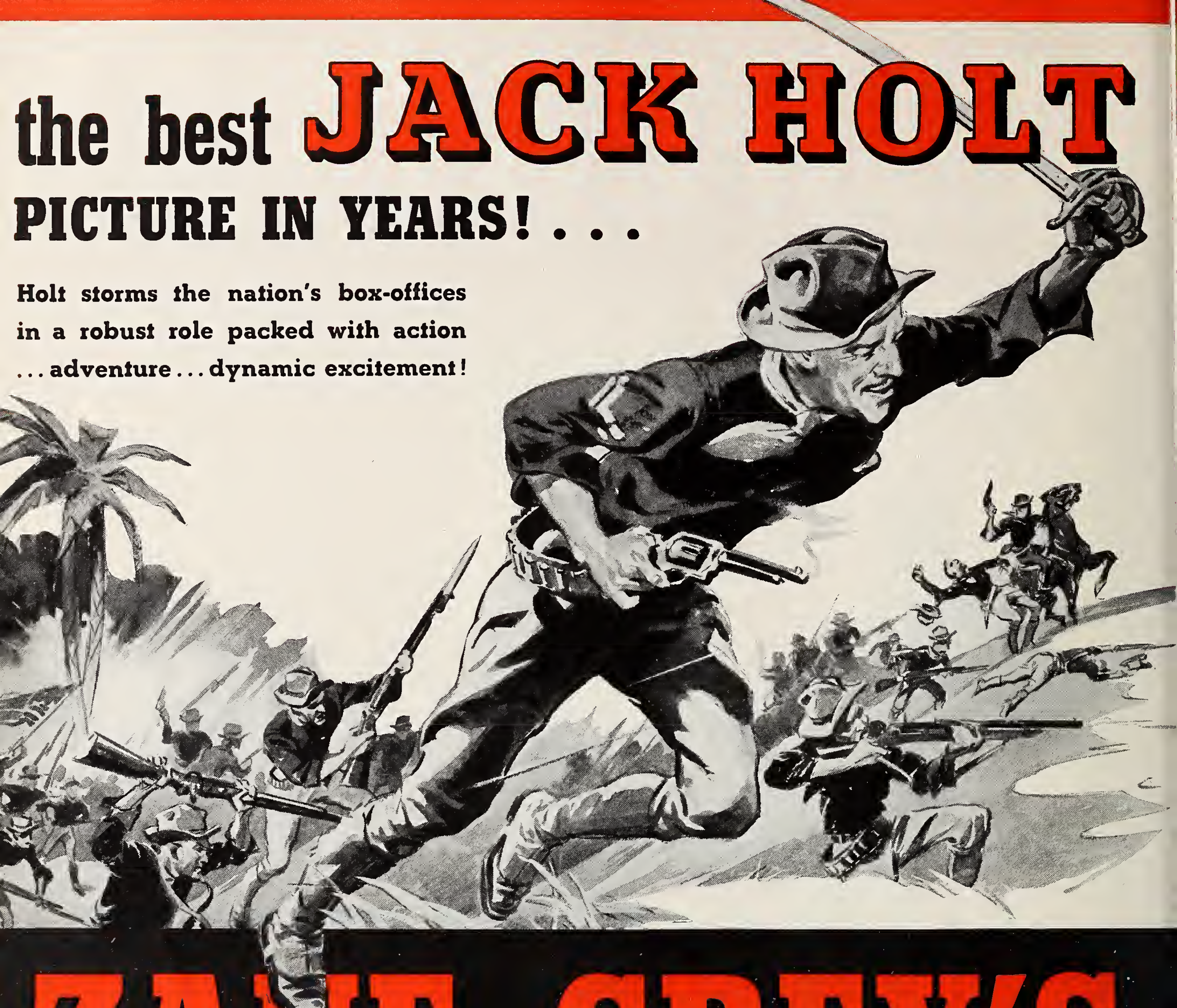
EDWARD G. ROBINSON
THUNDER IN THE CITY

★

FRANK CAPRA'S
GREAT PRODUCTION STARRING
RONALD COLMAN
LOST
HORIZON

the best JACK HOLT PICTURE IN YEARS! . . .

Holt storms the nation's box-offices in a robust role packed with action . . . adventure . . . dynamic excitement!



ZANE GREY'S

pulse-racing tale of that daredevil battalion—the Rough Riders—roaring from the bravest pages in history—thrilling the world anew as they storm the road to glory up the bullet-swept trail of San Juan Hill!

END OF THE TRAIL

LOUISE HENRY • DOUGLASS DUMBRILLE • GUINN WILLIAMS

Directed by Erle C. Kenton • Based on "Outlaws of Palouse"

COLUMBIA PICTURES

Thalberg Romance Recalled as Idyl Of Screen Capital

(Continued from page 20)

$150 a week, double her average income. She accepted with alacrity.

Boy Meets Girl

It was when she arrived at the studio that the actress and Thalberg met for the first time. Entering the main office, Norma asked a passing young man to announce her to Mr. Thalberg.

"I am Mr. Thalberg . . ." he replied.

Taken aback, because of his youth and boyishness, Norma found herself speechless, utterly forgetting the nice little greeting she had all rehearsed.

In the months that followed, Norma went through the studio grind all young players experience. The company became the Metro-Goldwyn-Mayer Corporation. Production expanded and the studio hummed with activity. And in this great hustle-and-bustle Norma felt she was being sidetracked into obscure roles. Indignant, she went in to see Mr. Thalberg.

"I want you to know," she said, "that I had two other offers before I came here!"

"Yes," he replied, "I know," and from his desk he extracted the two letters she had written, expressing thanks for the offers.

Probably in the realization of that moment was born the first romantic thought Norma entertained for Thalberg. But whatever was in their hearts or minds on this subject never cropped to the surface in any tangible sign.

Norma saw Thalberg at social functions with other girls. He saw her swained by other young men. Then came the night that Norma wearily climbed the stairs to her dressing room, flipped on the light and started to remove her makeup. The telephone rang. It was Vivian Newcomb, Thalberg's secretary, calling to ask Miss Shearer if she would accompany Mr. Thalberg to a premiere that night.

Instead of replying directly, Norma merely whispered into the telephone: "Why don't you ask me yourself, Mr. Thalberg?"

Thalberg, caught listening-in, laughed in confusion. Then: "Well, will you?"

"Yes," she replied.

Mr. Thalberg Proposes

It was much later, in the Hotel Ambassador's Cocoanut Grove, that Mr. Thalberg asked Miss Shearer, simply, "When shall we be married?" But it was the secretary, again, who summoned the actress one day to the executive's office, asked her to await her turn, and then admitted her as though to a business conference, whereupon Mr. Thalberg pointed to a jeweler's tray and invited her to select her engagement ring. Followed their simple wedding, attended only by family and close friends, and, six months later, a European honeymoon.

The Thalbergs rarely talked business. Between pictures, Mrs. Thalberg was altogether the wife and mother. At the studio she was always the actress, her husband the executive. Never did she enter his office unannounced. That was the prerogative of just one person—Irving Thalberg, Jr.

Cuban Government To Censor Newsreels

The Department of the Interior of the Cuban Government has ordered Havana distributors of American films to submit all newsreels for special censorship. The order was issued because of fear that shots showing the civil war in Spain might cause disorders among members of the Spanish colony in Cuba who are sympathetic to opposing factions abroad.

Criterion Theatre Opens on Broadway

The keen competitive motion picture exhibition situation on Broadway was intensified on Monday night when independent interests opened the new Criterion, amid fanfare and arc lights, on the historic theatre site of the old New York Roof at 44th Street and Times Square.

Owned and operated by the new team of B. S. Moss and Harry L. Charnas, former director of Warners' Metropolitan theatres, the house seats 1,700 and has the latest construction features.

Celebrities from all walks of society, stage and screen attended the opening, which was the occasion for the premiere of the Warner Brothers' picture "Give Me Your Heart," starring Kay Francis. Some of those invited were Mayor La Guardia, Mrs. James A. Farley, Senator Robert E. Wagner, Congressman Emanuel Celler, Hon. David Wilentz, Grover A. Whalen, Max Steuer, Sol Rosenblatt.

Celebrities invited from the film world were: Mr. and Mrs. Leslie Howard, Mr. and Mrs. Frank McHugh, Mrs. Eddie Cantor, Jack Pearl, Belle Baker, Sophie Tucker, Kitty Carlisle, William Gaxton, Fay Marbe;

Also: Mr. and Mrs. H. M. Warner, Major and Mrs. Albert Warner, M. H. Aylesworth, Adolph Zukor, Joseph M. Schenck, David Sarnoff, Leo Spitz, Marcus Heiman, Max Gordon, Martin Beck, W. G. Van Schmus, Arthur Lee, E. G. Hattrick, John Randolph Hearst, W. R. Hearst, Jr., Guthrie McClintic, Judge Salvatore Cotillo, Judge Vincent Lippe, Judge Donnellan, John Hertz;

Also: Captain Ugo D'Annunzio, Gaetano Vecchiotti, Italian Consul General, Gerald Shepert, Acting British Consul General, Baron George De Guer, Count and Countess Archibald Huntingford, Prince Saghphi.

Society was invited as follows: Sir Hubert and Lady Wilkins, Mrs. Jerome Napoleon Bonaparte, Mr. and Mrs. Langdon Post, Mrs. Brokaw and Henry Fonda, Mr. and Mrs. Leslie Weldon, Mr. and Mrs. Joseph Seeler. Miss Mary Benjamin, Virginia La Grobe, Mrs. A. H. Keef, Miss Catherine Halle, Polan Banks, Mrs. J. Harrison Irvine, Frederick Courdert Ballinger, Baroness Bliton Feincke, Fannie Hurst and party, Mrs. S. Stanwood Menken and party, Robert Milton and party, Cobina Wright and party, Gloria Braggioti, Catherine Dale Owens, Bernard H. Gimbel and party, Princess Obelinski, Conde Nast, Duchess Carafe, Miss Edith Jarvis, Mrs. William Brown Maloney, Gen. Stotesbury, Julia Hoyt, Rosalind Pinchot, Jules Glaenzer, Tom Johnson, Nanette Guilford, Cerena Van Gord, Princess Matchabelli and party.

Philco Claims a "Fight for Life" In RCA Action

As hearings commenced on Tuesday in the Court of Chancery, Wilmington, Del., on an injunction action brought by the Philadelphia Storage Battery Company, parent of Philco Radio and Television Company, to restrain RCA from terminating a licensing agreement under which the latter concern operates, Philco spokesmen described the company as making "a fight for life." Basic patents covering radio and television apparatus, of which RCA is said to hold upwards of 4,000, and the basis of royalties for their use, are involved.

The present hearing follows the bringing of suit by PSBC against RCA in May, 1935, to prevent termination of an agreement under which PSBC and Philco, its subsidiary, distribute products through various subsidiaries, including Transitone Automobile Radio Corporation. In a cross suit RCA maintained that PSBC had violated its agreement when, in July, 1934, Philco, until then a 100 per cent subsidiary, was reorganized as an independent corporation.

There is also a claim on the part of PSBC that the company has been overcharged for royalties.

On the same day RCA filed answer in the supreme court to Philco charges made August 5th that representatives of RCA had used unfair business practices in obtaining trade secrets of Philco.

New Consolidated Finance Plan Up for Vote Oct. 9th

A recapitalization plan for Consolidated Film Industries will be voted upon at a special meeting of the company's stockholders on October 9th. The plan provides for elimination of accumulated dividends on the present preferred stock by a part cash payment, and reduces the fixed annual cumulative dividend on the preferred stock now outstanding from $2 to $1.

If the proposal is approved, holders of the present 400,000 shares of preferred stock will receive in exchange for their shares, together with unpaid accumulations in excess of $1 cash dividend to be declared with the stockholders' approval of the plan, one and one-quarter shares of the new preference stock and one-quarter share of new common stock. Holders of the present common stock will receive two-thirds of a share of new common for each share of old.

The new preference stock carries a fixed cumulative dividend of $1 per share per annum, and as a class takes one-half of all dividends declared by the corporation in excess of such $1, the common as a class taking the other half. Unpaid dividends on the preference stock will amount to $5 per share on Oct. 1.

Under the plan the authorized capitalization of Consolidated Film will become 500,000 shares of preference stock, all of which will be outstanding, and 600,000 shares of common stock, of which 449,982 shares will be outstanding.

INCREASES START IN NEIGHBORHOODS

(*Continued from page* 18)

move was made by Warner Brothers on Sunday, September 6th, when an increase in Sunday matinee admissions went into effect for all key neighborhood houses. The circuit recently acquired the first-run Fox theatre as well as four first-run neighborhood theatres formerly under the management of Paramount Publix. They are the Nixon, Tower, Frankford and Roosevelt.. The transaction, officials said, will eliminate direct competition between the Tower and 69th Street theatres; between the Nixon and the State; and among the Frankford, Roosevelt and the Circle. It previously had been reported that when the transfer was completed admission prices in all the Warner key houses would be increased to a uniform .52 cents and 37 cents, and this announcement is expected soon.

The change in the Sunday matinee scale to make it correspond with Saturday evening prices is regarded as the first move by the circuit toward a general increase in which they will be followed by the independents who, while not welcoming a change, want to maintain a five cent differential.

For "The Great Ziegfeld" and "Anthony Adverse" Warner set the scale at 57 cents and 42 cents, an average increase of almost 40 percent.

▽

Pittsburgh

A number of theatres in western Pennsylvania towns plan to raise their admissions for the first time in several years when they play the big pictures to be released this fall. Among the first to report increases are houses playing "The Great Ziegfeld" and "Anthony Adverse." The State in Altoona raised its top from 25 to 40 cents with "The Great Ziegfeld" and expects to follow suit with "Swing Time." The Warner circuit increased the scale at the Stanley in Pittsburgh when that house switched to straight pictures with "Anthony Adverse." The former 40 cent top advanced to 55 cents. The scale at Loew's Penn similarly was increased for "The Gorgeous Hussy." It is reported that the new prices will be permanent for all such special pictures but the reaction of patrons will govern the theatre operators in any plan to make the higher scales permanent.

▽

Richmond

Increased prices were charged for the showing of "The Great Ziegfeld" in Loew's Richmond. Matinee prices were advanced from 30 to 35 cents and evening prices from 40 to 55 cents. Children's tickets were increased from 15 to 20 cents. George Arthur Jones, manager, said the increases would hold only for the single picture.

▽

St. Louis

Loew's theatre has raised admissions for "The Great Ziegfeld" to 65 cents top against 55 cents formerly. The Missouri theatre, reopened as a first-run, will charge 25, 35 and 55 cents, while the St. Louis, second-run house with films and vaudeville, is charging 25 cents to 6 p.m. and 40 cents at night. No price changes are being made by the Ambassador, Fox and Orpheum.

▽

San Francisco

4,550,000th PATRON GETS FREE TICKET

Two days before the Fox theatre in Spokane, Wash., celebrated its fifth birthday customer No. 4,550,000 bought a ticket and was given another by Al Baker, manager of the house.

Coffee and cakes, the western premiere of "The General Died at Dawn," and the Fox Theatre Handicap, sixth race of the opening day at Playfair, marked the birthday week celebration.

An indication of a gradual shifting of the admission scale is seen in the recent action of Cliff Work, RKO division manager in San Francisco, in raising the scale at the Golden Gate theatre from 40 to 55 cents top on several occasions. The theatre showed "Mary of Scotland" with the 55 cent scale and theatre men believe the policy may be retained permanently. Fox West Coast recently reacquired the 5,000 seat Fox theatre and will impose a scale of 30, 35 and 40 cents after many months of a 25 cent admission.

Herman Cohen, who operates the United Artists, first-run, and the Market Street subsequent-run house, the Strand, consistently has held the United Artists to a 55 cent top. Mr. Cohen also operates the Embassy, outlet for independent first-runs, reissues and used often as the RKO continuation house. The Embassy scale until a few months ago was 35 cents general admission, with the customary 30 cents for afternoons. The recent top price has been 40 cents for evenings. A similar policy prevails at the Fox West Coast continuation house, the St. Francis. Although 40 cents general admission always has been charged by the Fox West Coast Paramount, the price was advanced to 55 cents for the showing of "The Great Ziegfeld."

Suburban subsequent-run prices remain unchanged, the majority of houses charging 20 cents afternoons, 30 cents evenings and 40 cents for loges. A few set their evening general admission at 25 cents.

▽

Seattle

Prices at the Hamrick-Evergreen Fifth Avenue theatre were advanced for "Anthony Adverse." Matinees until 1 p.m. are 35 instead of 25 cents; from 1 until 5 p.m. the rate is 40 cents plus tax and after 5 p.m. the scale is 55 cents including tax. The increase will be effective only during the showing of this picture, according to Andrew Saso, manager.

A five cent advance in evening admission rates at the Palomar theatre changes the former scale of 20 and 30 cents to 25 and 35 cents. Matinee prices remain unchanged at 20 cents top. The program includes a feature, shorts and five acts of circuit vaudeville.

John Hamrick, general manager of the Hamrick-Evergreen theatres in Seattle, declared that executives in the city would vigorously oppose any tendency to increase admission rates.

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Sioux City

The first important admission price increase went into effect in the Iowa territory this week when Evert R. Cummings, district manager for the A. H. Blank theatres, raised rates at five subsequent-run houses. The increases are: the Loop, 11 to 16 cents; Hipp and Rialto, 11 to 16 cents for matinees and 16 to 21 cents evenings; Iowa, 16 to 21 cents matinee, and the Granada, 21 to 26 cents evenings.

▽

Spartanburg, S. C.

The Strand theatre in Spartanburg, featuring second-run attractions, has advanced its admission to 20 cents after 6 p.m. The price was formerly 15 cents at all hours.

▽

Spokane

A five cent increase a year ago at four Evergreen theatres, controlling most of the first-run product, raised admissions to the 40 cent limit where they will stay in order to escape the federal tax of 10 per cent, according to J. J. Rosenfield, city manager. The raise anticipated the general increase now being discussed elsewhere in the Pacific Northwest.

Cecil Miller, speaking for the Peoples Amusement Company, recently formed, said prices at the Empress, Ritz and Post Street theatres would remain unchanged. There are no bargain hours in town, no bank nights and only one single feature house, the State.

▽

Washington, D. C.

Although no theatre operating companies have announced any general increases, there are indications that there may be agitation for such a move at an early date. The report, at present, is based on announcements that increases will be made for certain pictures.

Loew's, Inc., is said to be contemplating a sliding scale, the basic price to be that currently charged, with increases for particular productions. The dominating circuit of the territory, Warner Brothers, does not admit to any move to increase the scale. Officials feel that in certain situations admissions are too low but that conditions are not favorable to an increase.

"The Green Pastures" played at A. E. Lichtman's Lincoln, Negro theatre, at a top of 35 cents, advanced from the normal 30 cents. It is reported that both attendance and receipts were unaffected by the move. Warner exchange spokesmen indicated that a similar policy would be adopted by exhibitors for showings of "Anthony Adverse."

Monogram Revival Set for Next Year

Monogram Pictures Corporation, which is being revived by W. Ray Johnson, will not become operative until the 1937-38 season, Mr. Johnson said this week. Organization work will occupy the fall and part of next winter and a sales convention will be held in the spring. The reorganized Monogram plans to sell franchise to circuit operators, who would develop their own exchanges along the lines of the original First National plan, Mr. Johnson said. In this way the distribution problem existing because of many independent distributors being tied up with other franchise deals already, might be solved.

Independent producers would contribute to a schedule of 36 features and four serials. Trem Carr, former production head of Monogram, will not be associated with the new company because of his existing contract commitments. Mr. Johnston is reported dickering with Warren William to make three pictures a year, with continuing options starting with the 1937-38 season. Monogram has acquired the screen rights to a published magazine story by Albert Payson Terhune to be released under the title "College Sweetheart." Another recent purchase is an original "The Girl Next Door." Mr. Johnston has also secured the screen rights to the book, "The Million Dollar Mystery," by Harold McGrath.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Big Broadcast of 1937

(Paramount)

Music and Romance

Following precedent and desirous of capitalizing on the prestige established by its predecessors, Paramount spared neither time nor expense on "The Big Broadcast of 1937." Nor did it ignore the all important matter of names; a host of screen, stage, radio and concert stage notables were rounded up.

Here's the roster of who and what they are: Jack Benny of radio and picture repute, especially "Broadway Melody of 1936," Burns and Allen, who need little identification; Bob Burns, on the radio with Crosby and Whiteman, in pictures in "Rhythm on the Range"; Martha Raye, the surprising comedienne of that picture; Leopold Stokowski and his orchestra; Benny Goodman and his band, Bennie Fields, and plenty more like Shirley Ross, the new coming Frank Forest, Eleanore Whitney, Louis DePron, Ray Milland, Sam Hearn, Virginia Weidler, David Holt, Billie Lee and Irving Bacon. Like its predecessors, the 1937 big broadcast looks like a showman's natural.

Naturally the motivating story is one of comedy, music and romance. It all develops when Burns and Allen go into business and decide to advertise on the radio. Ensues the parade of celebrities as the underlying comedy, companionate romance and light drama are worked out.

The production is based on a topical original story by Erwin Gelsey, Arthur Kober and Barry Trivers. Music and lyrics were prepared by Ralph Rainger and Leo Robin. Dance ensembles were arranged by LeRoy Prinz. Musical direction is in the hands of Boris Morros. Fantastic imaginative photographic effects were devised by Gordon Jennings and Paul Lerpae. Responsibility for production success is Lewis E. Gensler's job and direction is taken care of by Mitchell Leisen, maker of "Hands Across the Table" and more recently "Thirteen Hours by Air."

15 Maiden Lane

(20th Century-Fox)

Drama

Beyond the "Fulton Street Deadline" stands 15 Maiden Lane, headquarters of the diamond trade in New Lork, a building that is taboo to crooks and thieves. But despite hordes of secret police, plainclothesmen and uniformed officers, despite steel safes and clanging burglar alarms, thieves cracked the most carefully guarded building in the city, outwitted the police and got away with a fortune in jewels. That is the situation that builds a suspense laden story, which places a girl's life at stake, makes possible the introduction of a refreshingly contrived love contrast, and permits a girl to round up the crooks when police departments, detectives and insurance investigators fail.

Something different from the routine crime-crook girl theme, the production is based on an original story by Paul Burger, with the screen play the combined effort of Lou Breslow, David Silverstein and John Patrick. Direction is in the hands of Alan Dwan.

Claire Trevor, most recently in "To Mary, with Love" and "The Holy Lie," is the heroine of the story. Lloyd Nolan, now in "Texas Rangers," has the role of a detective lientenant, and is the romantic and dramatic hero. The heavy, engineer of the sensational robbery, is Cesar Romero who, more concerned with his power to charm a pretty miss than with his own safety, falls victim to the trap Miss Trevor sets for him. With Douglas Fowley, a slick, thieving double crosser of the first water, this group accounts for the principal action. Supporting players, in characteristic roles, include Lester Matthews, Robert McWade, Russell Hicks, Howard Hickman, Murray Kinnell, Paul Fix and Holmes Herbert.

In addition to the potential entertainment to be provided by the story, production detail promises to give an illuminating insight into some of the most carefully guarded secrets of the diamond cutting trade.

Libeled Lady

(Metro-Goldwyn-Mayer)

Comedy-Romance-Drama

Star power as represented by names in this production should give any kind of exhibitor something to conjure with. It has "The Thin Man" pair, William Powell and Myrna Loy; Powell fresh from "Ziegfeld" and "My Man Godfrey," Miss Loy direct from "To Mary, With Love." Spencer Tracy, who scored a personal triumph in "San Francisco," is included, as is Jean Harlow, who did all right for herself in "Suzy." Walter Connolly is important in the story, as are Charley Grapewin and E. E. Clive. Also there's quite a roster of lesser lights, notably Cora Witherspoon, Lauri Beatty, Spencer Charters, Greta Mayer, William Benedict and Hal K. Dawson.

Story material appears to be uiquely suited to talents and personalities of stars and principals. Essentially a comedy, quite modernly flamboyant and rowdy in character, it is wholesome and invigorating fun in spite of its mixed matrimonial situations, high pressure drama and romantic intrigue.

Publisher Tracy, threatened by Miss Loy with a whacking big libel suit as the result of accidentally published scandal, hires Powell to sidetrack the menacing lady. To complicate things, however, Tracy causes Powell to marry Jean Harlow. Ensuing situations readily can be visioned with Powell falling in love with Loy, Tracy thinking that he is being double crossed, and Harlow, who married just because she wanted a trip to Reno, rising in wrathful indignation.

The yarn is an original by the onetime newspaper man Wallace Sullivan, and the screen play is by Maurine Watkins and Howard Emmett Rogers. Jack Conway who balanced his rough and ready "Viva Villa" with the classic "A Tale of Two Cities," is the director.

Million Dollar Profile

(Radio)

Comedy-Romance

This title has definite showmanship value. In connection with the story, its theme and production detail, principal backgrounds for most of the comedy and romance being a high class model posing advertising agency, the significance from an exploitation point of view is strengthened. It becomes further valuable in its connection with the two leading players in this production, the third in which they have appeared, Gene Raymond and Ann Sothern. The other two were "Hooray for Love" and "Walking on Air."

The story concerns two young folk, a professional advertising model and a young man who, to be near her and convince her to marry him, causes a rival agency to be established, whereupon accidentally he becomes her companion model. Generally the situations are gay, in line with previous successes.

With lively and wholesome fun as its primary attraction and the angle that showmen will like to stress, the potential draw of Raymond and Miss Sothern as co-stars is increased by the pulling power of those who will be seen in support. Erik Rhodes and Eric Blore will be seen in characteristic comedy parts. Since "The Gay Divorcee" both have added to their popularity. So has Helen Broderick, seen with Raymond in "Love on a Bet" and "The Bride Walks Out."

Being produced by Edward Kaufman, maker of "Walking on Air" and "Ex Mrs. Bradford," the story is an original by Muriel Scheck and H. S. Kraft, with screen play by Viola Brothers Shore, who did "Walking on Air." The director, Joseph M. Santley, also handled "Walking on Air."

Valiant is the Word For Carrie

(Paramount)

Drama

In essence the story told in this production is of deeply human interest. In quality it is comparable to the most impressive heart touching themes. While intimate, it is warmly wholesome and down to earth, dealing practicably with elements that are the basis of life. It is the story of a bad woman of a small town, who forsakes her careless ways when two youngsters touch her heart as no man could, takes those children to her, and when they attain maturity rescues one from a life of despair that the happiness of both might be assured.

On the surface this would appear to be a difficult attraction to exploit. Yet considered primarily as a woman's picture, not lacking, however, in elements profoundly appealing to all adults, it automatically recommends itself to real showmen.

The novel from which it was adapted was written by Barry Benefield and was one of the most widely read books of the past year. Further, it marks the screen debut of Gladys George, one of America's foremost dramatic artistes. Known directly or by reputation to thousands, Miss George promises to be a screen attraction of high rank. As Wesley Ruggles, serving as producer and director, collaborated with Claude Binyon in preparation of the screen play, it can be expected that none of the original's power will be lost.

While Miss George undoubtedly will prove to be the most exploitable personality, the inclusion of such figures as Arline Judge, John Howard and Isabel Jewell assures a name value strength.

TO THOSE HUNDREDS OF THEATRES SOON TO PLAY

"SWING TIME"

When you've got a sensation like this, DON'T LET ONE SINGLE EXTRA DOLLAR GET AWAY!

★

Open your doors earlier, close them later, give extra shows, EXTEND YOUR PLAYING TIME!

★

ADVERTISE BIGGER THAN EVER BEFORE!

★

SHOUT YOUR SUCCESS so that the whole pop-

GO THE
WILL GO

ulation of your zone knows you've got the one picture they're all waiting to see!

★

Swing aboard the "Swing Time"-Packard tie-up, which will send additional thousands of folks to your theatre for entry blanks. Take advantage of the Packard radio program, which is advertising "Swing Time" over the nation-wide NBC network!

★

Get your copy of the showman's press book, and through its helps and your own enthusiasm blast plenty of excitement into your campaign.

RKO RADIO PICTURE

LIMIT FOR THE SHOW THAT THE LIMIT FOR YOU!

SCHENCK EXPLAINS GAUMONT DEAL; WILL GO INTO EFFECT JANUARY 2

GB Pictures Will Be Handled in U. S. by MGM and 20th Century-Fox with New Selling Season Next Spring

Rumors reaching New York from London variously in recent weeks questioning the progress in the negotiations for effecting the Metro-Goldwyn-Mayer and Twentieth Century international operating agreement with Gaumont-British were set at rest this week by definite statements on the present status of negotiations from Joseph M. Schenck, chairman of the board of 20th Century-Fox, who arrived on the *Normandie* from London on Monday.

Mr. Schenck, interviewed by Motion Picture Daily in his suite on the liner as it steamed up the bay from Quarantine to its North River pier, said the distribution machinery planned by the three companies will be ready to start functioning on January 2, 1937, and that GB pictures will be handled in this country by MGM and 20th Century-Fox with the start of the new selling season next spring. He emphasized his view that the deal "is advantageous to all three companies."

The board chairman, although wan from an illness which he suffered immediately before leaving England, seemed in good health and even better spirits. He answered all questions without hesitation and appeared anxious to have the status of the deal explained thoroughly and exactly. His reasons for seeing the three way merger as advantageous to the companies involved and to the industry generally, were explained when he said:

"If the Ostrers, who have absolute control of GB, sold out to John Maxwell, who always has been ready to buy, Maxwell would have control of 60 per cent of the theatres in England, thereby putting into the hands of one man the power to practically dictate terms."

Korda Not in Deal

Michael Balcon, production head for GB, will occupy that position in the production setup under the triple management in England and Alexander Korda will not figure in the deal, Mr. Schenck declared. Cabled reports have been received at various times from London that Mr. Korda would be included in the program and become general studio head of the combined production in England and that Mr. Balcon would join MGM in Hollywood as a producer. "There is absolutely no truth to these reports," Mr. Schenck said.

"Negotiations have been completed and the legal departments of the companies will take the next 110 days to draft the contracts so that the deal can become operative immediately after the first of the year," the executive said. He explained that the points in the agreement have not been "fundamentally changed" from the original program. The only major variation in this connection, he said, was the fact that the three companies will keep their GB stock instead of depositing it with a holding company which, it had been planned, would supplant the Metropolis & Bradford Trust, present holding company for GB stock. This was made necessary under English law he said.

The complete interview with Mr. Schenck follows:

JOSEPH M. SCHENCK, chairman of the board of Twentieth Century-Fox Films, on his arrival Monday aboard the Normandie from England, where he had spent the last six weeks on business.

"Isn't most of the detail of the transaction set and of the remaining, isn't it merely a routine matter of the Ostrers depositing their stock?" Mr. Schenck was asked.

"Not all the details are set," he answered. "Operations of the distribution for the three-way company have yet to be worked out. There will be no change in this country or England. Sidney R. Kent will go over this month or next to work out the details."

"Isn't it a fact Sam Eckman will supervise the sales of the three companies when the merger becomes effective?" he was next asked.

"Nothing has been determined at all because there has not been a meeting of the three companies to decide."

Q.—Has the name been decided for the new company to replace Metropolis & Bradford Trust?

A.—There will not be a holding company. The stock of G. B. will be divided and held by each company. It was originally intended to form a new holding company, but this legally could not be done.

Q.—How much stock will M-G-M and Twentieth Century-Fox have?

A.—Combined, Twentieth Century-Fox and M-G-M will have 40 per cent, the Ostrers, 20 per cent and the rest will be in the public's hands.

Q.—It has been widely reported Alexander Korda will tie in with the deal, perhaps as general production head. Have you anything to say on this? Will Michael Balcon join M-G-M on the coast as was discussed about a year ago, or will he continue to head G. B. production?

A.—There is absolutely no truth at all to the reports. As a matter of fact, Balcon will produce for the three companies. Although G. B. is scheduled to produce 24 this year, the combined production of the three companies will be increased to 36.

Q.—We understand M-G-M and Twentieth Century-Fox will each distribute a minimum of five annually in America under the G. B. deal. Is this correct?

A.—Yes.

Chairman of 20th Century-Fox, Home, Says Balcon Will Continue as GB Production Head in England

Q.—Is there any maximum?

A.—No. This depends on the quality of product made.

Q.—Reports indicate G. B. distribution in America will be discontinued not later than the spring of 1937 with absorption of the sales force by M-G-M and Twentieth Century-Fox. Is it possible that the American sales staff of G. B. will be absorbed by Jan. 1?

A.—That's our present intention. There is no chance of taking over G. B. distribution in this country by the first of the year. The company must sell its product here for the rest of the season and this position will not be changed until our next sales convention, probably in May.

Q.—Are there any changes in the deal as first announced? London has reported the stock setup has been altered to further reduce the Twentieth Century-Fox and M-G-M participation in Metropolis & Bradford Trust.

Original Deal Stands

A.—Fundamentally, no. In details many changes have been made on account of legal points. You cannot operate there as you do here, and vice versa. But fundamentally the deal is set up as originally contemplated.

Q.—Is it not a part of the plan to retire the Ostrers from active management within a year after the deal becomes effective?

A.—The only change which has come about from what we originally contemplated is that we have abandoned the idea of setting up a new trust company to replace M. & B. We didn't deem it advisable to have the Ostrers as a one-man control. We are now doing away with that so the control will not be in one man's hands.

Q.—Has any stock changed hands?

A.—No.

Q.—Who will direct the activities of the new combined company?

A.—That will be up to the board of directors. Twentieth Century-Fox will have two men on it, M-G-M, two and the Ostrers, two. Of the remaining six, these men will be impartial and will act for the best interests of G. B. They will not be rubber stamps, but regular directors.

Q.—Any date set when M-G-M and Twentieth Century-Fox will ratify the deal?

A.—I understand the Loew board has given my brother the authority to ratify the pact. The Twentieth Century-Fox board will hold a meeting as soon as Mr. Kent comes back from Maine. I understand he is due back Tuesday.

Q.—Has the G. B. board ratified the deal?

Calls Approvable Inevitable

A.—The Ostrers control the G. B. board and it is bound to approve the arrangement. The G. B. board hasn't had a meeting because the papers have to be drawn and submitted to the members. It wouldn't be practical for them to ratify the deal until we have done it first. After our boards have passed on the pact, the G. B. directors will meet and dissolve Metropolis & Bradford Trust.

Q.—Many of the G. B. theatres in the provinces are antiquated and outmoded. How far have plans progressed for reconstruction or rehabilitation and is the report correct that plans have been discussed to augment the circuit by

(Continued on page 44)

THE HOLLYWOOD SCENE

The Wanger System

"Unless he has star talent under exclusive contract an independent producer who aspires to make grade A pictures is not really independent. Without such talent to offer in exchange, he is placed in the position of being dependent upon the good offices or business necessities of brother producers when he seeks to borrow top flight names."

That is Walter Wanger's reason why he has invested more than $1,000,000 a year in a super stock company. The group, unique in Hollywood independent production annals, includes six ace players, Sylvia Sidney, Joan Bennett, Henry Fonda, Madeleine Carroll and Charles Boyer, and the current secondary players, Peggy Conklin, Tom Rutherford, Alan Baxter and Pat Paterson, whom Wanger hopes to develop into stars.

The investment in exclusive personal contracts has two purposes. Its primary aim is to serve Mr. Wanger's ambition of giving exhibitors consistently good pictures in which, from a showmanship viewpoint, the all important requirement of adequate name value is assured. Secondly, it permits him to loan and borrow under the most advantageous conditions possible. With these players, all of whom, incidentally, are in constant demand, to serve as collateral, he can make sound trades and procure strong casts for his own pictures.

Mr. Wanger, however, instead of being a star seeking borrower, is in the odd position of being an independent producer who lends stars to major rivals. Illustrative of this is the case of Henry Fonda, who starred in two Twentieth Century-Fox features prior to making his debut under the Wanger banner in "The Trail of the Lonesome Pine."

With his high ranking sextette, Producer Wanger has more than enough established personalities to accommodate the requirements of his program of seven pictures. Yet, while not working for him, his players are not sitting idly around eating up overhead. They are loaned so that the expense of their contracts is absorbed by the borrowing producer and loaned in such a manner that their screen appearances are mutually beneficial. Thus Charles Boyer was loaned to Selznick-International to co-star with Marlene Dietrich in "The Garden of Allah" and Madeleine Carroll to Paramount to appear with Gary Cooper in "The General Died at Dawn." Later Boyer will be loaned to MGM to be with Greta Garbo in the picture to follow "Camille."

Mr. Wanger's lendings are not shots in the dark made merely for the purpose of keeping his people working. When approached for a player, he analyzes the proposed story, informs himself of the details of production and makes his deal so that his property is fully protected. He ascertains that in every detail the proposed picture will be of the same high caliber which he produces. With the fact of these circumstances established, Wanger appreciates that the borrowing company will give his player a publicity campaign that will redound to his benefit.

Following his system Mr. Wanger is not compelled to force his own talent into too many pictures produced under his own auspices. As his exclusive talent is regularly employed, he can operate his company economically, plan his schedules accordingly, so that when he makes a picture he can get his money on the screen, a value which, after all, is the thing exhibitors are paying for.

There is no necessity to maintain a large organization. Nevertheless, Mr. Wanger is not unaware of his responsibility and duty as a producer to develop new personalities. Under his own sponsorship and through loan-outs Alan Baxter, Tom Rutherford, Peggy Conklin and Pat Paterson are kept on the screen and given ample opportunity to develop their talents in the same manner as do his higher ranking stars.

Though Mr. Wanger has done much loaning in a manner beneficial to the entire industry as well as personally, it is not a fetish or specialty with him. He is first a producer. As such, and cognizant of the buildups that have accrued to his players under his own auspices from past deals and anticipated in connection with future trades, he is planning to use the entire group in "Arabian Nights," which will be made next year.

Production Holds Pace

Production activity continued apace during Labor Day week as eleven pictures started and nine finished. Despite the dual holiday period, which also included California Admission Day, there was no letup in intensive programs now occupying practically all studios.

Leadership in new work went to Universal, which started three films. In "Empty Saddles," a Buck Jones production, the star is featured with Louise Brooks, Lloyd Ingraham, Frank Campeau, Harvey Clarke, Charles Middleton and Claire Rochelle. Les Selander is directing. The second picture, which David Howard is directing under Trem Carr's supervision, will present John Wayne and Jean Rogers in the leading parts. Just started, "Three Smart Girls" currently features Diana Durbin, Barbara Reid and Nan Grey with Mischa Auer. Henry Koster is directing.

Following several weeks tryout of material in Coastal theatres, MGM started "A Day at the Races." Featuring the three Marx Brothers, the film will also present Allen Jones, Margaret Dumont and Esther Muir. Additional castings will be made as the picture progresses. Sam Wood is directing. With a cast headed by Lionel Barrymore, Freddie Bartholomew and Spencer Tracy, "Captains Courageous" also started. Victor Fleming is directing.

At the Hal Roach studio an untitled Laurel and Hardy feature went into work.

Two pictures were started by Columbia. In "The Depths Below," which Erle Kenton is directing, Richard Dix is teamed with Dolores Del Rio in the leads supported by Chester Morris, Ward Bond, George McKay, Marc Lawrence, Ron Rowan, Lucille Ward, James A. Mack and Si Jenks. The cast for "North of Nome," a Larry Darmour production for Columbia, includes Jack Holt, Dorothy Appleby and Evelyn Venable.

Goldwyn started "Love Under Fire" with Merle Oberon, Brian Aherne and David Nevin in the top roles.

At Warners "Mountain Justice," which will feature George Brent, Josephine Hutchinson, Guy Kibbee, Robert Barrat and Frieda Inescourt, started. Michael Curtiz is the director.

Twentieth Century-Fox started "Charlie Chan at the Opera." Warner Oland again is starred, supported by Boris Karloff.

Warners dominate in the list of completed pictures as four moved to the cutting rooms. The large cast for "God's Country and the Woman" includes George Brent, Beverly Roberts, Robert Barrat, Alan Hale, Barton MacLane, Joseph King, Billy Bevan, Bert Roach, Roscoe Ates, Addison Richards, El Brendel, Herbert Rawlinson, Susan Fleming, Victor Potel, Mary Treen and Eily Malyon. William Keighley directed. "Green Light," which Frank Borzage directed, will present Errol Flynn, Anita Louise, Cedric Hartwicke, Walter Abel, Margaret Lindsey, Henry O'Neill, Spring Byington, Erin O'Brien-Moore and Henry Kolker. Leading players in "Stolen Holiday" are Kay Francis, Claude Rains, Ian Hunter, Alexander D'Arcy and Alison Skipworth. Michael Curtis directed. The fourth picture, "The Making of O'Balley," features Pat O'Brien.

Universal wound up active shooting on two pictures. "Four Days Wonder" features Jeanette Dante, Kenneth Howell, Alan Mowbray, Martha Sleeper, Walter Catlett and Margaret Irving. Sidney Salkow directed. The cast featured in "The Flying Hostess," which Murray Roth directed, includes Judith Barrett, William Gargan, Astrid Allwyn and Etta Logan.

"Ladies in Love" was finished at Twentieth Century-Fox. Janet Gaynor, Constance Bennett, Loretta Young and Simone Simon are co-starred

Paramount checked "The Accusing Finger" off its active schedule. Important cast names are Paul Kelly, Kent Taylor, Robert Cummings, Martha Hunt, Harry Carey, George Irving and Bernedine Hayes. James Hogan directed.

The final picture on the completed group is "Ghost Town Gold," credited to Republic. It will present Robert Livingston, Ray Corrigan, Max Terhune, Kay Hughes, LeRoy Mason, Burr Caruth, Bob Kortman, Milburn Morane, Frank Hagney and others.

THREE EXHIBITOR UNITS STUDY TRADE PRACTICES

Independents at Milwaukee Gathering Tackle Advertising and Copyright Problems, with Allied Leaders as Speakers

Exhibitor attention was focused this week on the problems of theatremen as organized discussions were held in New Jersey, Milwaukee and California, and western Pennsylvania theatre owners set October 19th and 20th for their annual meeting to formulate policies for the year.

The New Jersey branch of the Allied States Association, meeting in Atlantic City, N. J., voted financial and moral support and cooperation with the national body in the proposed legislative fight against producers and distributors in the exhibition field.

Talks on organization, territorial problems, prospects for the coming year, advertising and the copyright situation inaugurated the annual convention of the Independent Theatres Protective Association at Milwaukee on Tuesday.

In California a membership meeting of the Independent Theatre Owners ratified the action of Attorney Frank Hutton regarding day and date bookings, extended runs and unfulfilled product contracts.

Allied of New Jersey will raise between $5,000 and $6,000 as its share of the national defense fund currently set at $100,000 which is to be used in the fight against control of theatres by producers and distributors. The action, supporting the decision reached last June in Cleveland by national Allied, was voted unanimously at the 17th annual convention of the New Jersey branch in Atlantic City.

The New Jersey quota is to be raised by a special committee which will be named by Lee W. Newbury of Belmar, president of the organization. The fund will be used both for litigation and in efforts to obtain enactment of legislation seeking the separation of theatres from producer and distributor ownership. This, it was pointed out, has been done in other industries.

Speakers declared that such separation of manufacturer from retailer has been successfully carried out in lines such as meat packing, and is mandatory in the liquor business.

"And in our field," one speaker pointed out, "we have to buy our films from the producers, yet we may have a theatre across the street, competing with us, controlled by that same producer and getting first choice of his product at special terms."

All Officers Reelected

Reports also were received on the progress of the campaign against blind buying and block booking, the subject of the Neely-Pettengill Bill in Congress. Speakers included Nathan Yamins of Fall River, Mass., president of the national organization; Herman Blum of Baltimore, its treasurer; Arthur Price of Baltimore, eastern regional vice-president; Arthur Howard of Boston, business representative of the New England group, and Sidney E. Samuelson of Newton, N. J., past president of the New Jersey group.

The entire slate of officers of the state organization was reelected at the closing meeting of the session. In addition to President Newbury those retained in office are: Louis Levin of Newark and Simon Myers of Moorestown, vice-president; Jacob Unger of Hillside, secretary; David Snaper of New Brunswick, treasurer, and Edward Lachman of Morristown and Maurice Miller of Passaic, assistant treasurers.

A crowded program was drawn up for the ITPA convention in Milwaukee this week. The first day's session, called for two o'clock Tuesday afternoon at the Hotel Plankinton, began with an address by F. J. McWilliams, president; an outline of the convention activities by George Fischer, convention chairman, and four addresses on topics of interest to exhibitors.

In one of these talks Congressman Thomas J. O'Malley declared that hearings conducted in connection with the copyright bill, S3047, during the last Congress did some good even though the measure was not passed. He said that the American Society of Composers, Authors and Publishers has ceased to bring suits against non-profit and charitable organizations for violation.

Aaron Saperstein, also a speaker at the opening session, pointed to the situation facing exhibitors in Cook County, Ill., where Publix will shortly launch double features and will ask for an extra week's allowance, as an example of the need for cooperation among independent exhibitors.

Californians Act

A membership meeting of 80 exhibitors of the Independent Theatre Owners of California this week ratified action taken by their attorney, Frank Hutton, on day and date bookings, extended runs and unfulfilled product contracts. Los Angeles and Arizona exhibitors have been notified by the organization, through Mr. Hutton, that pictures not delivered on current contracts must be delivered in 1936-37.

The group upheld the action on the Fox West Coast consent decree regarding extended bookings in the outlying territories which was signed in 1930. Mr. Hutton has the organization's permission to take any necessary legal action. His moves will depend on the replies received from distributors.

At the meeting Jack Berman was named chairman of a committee to study the closed shop plan suggested by the International Association of Theatrical Stage Employees.

Schenck Explains GB Deal Status

(*Continued from page 42*)

acquisition or construction of new theatres throughout the United Kingdom?

A.—A substantial amount of money has been appropriated to rehabilitate theatres naturally. The theatres are much finer than I thought they were and business is very good. Where G. B. business is not very good is in the producing end. Yes, a policy of expansion is natural as soon as the deal goes through.

Q.—Who will run the G. B. circuit and is it fair to assume that the operator will be an American theatre executive sent over from this side?

A.—An Englishman, by all means. We may send over technical men, if needed. No change in management is contemplated. The present operator is a good man. However, we will send over a man to make a report so that we know what we have. I believe there are about 340 theatres.

Q.—What about A. C. Blumenthal's commission?

A.—Blumenthal will get his as soon as the deal is finished. He will be paid by the Ostrers and Twentieth Century-Fox and not from M-G-M. The Ostrers and Twentieth Century-Fox are selling something, while M-G-M is the buyer.

Q.—In view of M-G-M's first announced plans to send important talent over, what is the plan now that G. B. will be the production outlet for M-G-M in England? What talent from Twentieth Century-Fox will go abroad? How does Bob Kane fit into the picture?

A.—M-G-M will have to answer for itself. Twentieth Century-Fox hasn't yet decided. Whatever will be the best policy for the production company will be worked out by the three companies, not by one man or one company. Michael Balcon will remain as the top man, but with the help of more producers. We know we're going to have a new producing company to be financed by the three firms and naturally we will do everything to make it a success. Bob Kane will be in the new company in a business capacity.

Q.—The G. B. studios at Shepherd's Bush are recognized as antiquated and old-fashioned. What are the plans for a new studio and is it true the new Amalgamated studios will be used?

A.—Yes, Shepherd's Bush is antiquated and expensive to produce in. Alexander Korda has a fine studio and we may make a deal with him. If not, we will have to get new studios. Korda's studio is ideal. The layout is such that we could increase offices and stages under the present arrangement as much as we want. If we cannot make a deal with him, we will build a studio large enough to make as many pictures as we decide. We may even rent space at other studios.

Central Distribution

Q.—Counter moves on part of other American and British companies have been reported. Radio and Columbia are reported talking to John Maxwell. C. M. Woolf is said to be buying theatres on the q.t. What is there to say about this, if anything, on the theory the G. B. deal and counter moves are popularly believed to be influencing a widespread change in the entire alignment of the British industry, putting independent exhibitors on their guard and perhaps influencing them to band together to fight distributors either now or planning to go into exhibition?

A.—We have nothing to say. Ask the people making the moves. We are not disturbed over rumors or reported moves. The conduct of our negotiations speaks for itself. Rumors will be rife until we start operating.

Q.—What will be the name of the new company distributing in England?

A.—Probably M-G-M-Twentieth Century-Fox-G. B., or in some other order. I am giving the names of companies in the order of their importance. We haven't given the matter any thought.

Q.—What will become of the corporate names of M-G-M, Twentieth Century-Fox and G. B. in England?

A.—All companies will be dissolved into one name. The sales forces will be retained, but distribution will be handled by a central unit.

Sees 5% Sales Saving

Q.—How much will be saved by one distributing system?

A.—I have no idea, but I think from four to five per cent of the gross.

Schenck said he had signed Janet Johnson, an Australian, who is now appearing in a London show. She is not expected to arrive here until the show closes, which will be Jan. 1.

The Twentieth Century-Fox board will meet and authorize Kent to go through with the deal as made before Schenck leaves for the coast in about two weeks, the chairman of the board stated. The only communication Schenck has had with Kent on the deal is by transatlantic phone and cable. The two will get together immediately to discuss all phases of the arrangement and within the next month or six weeks, "Kent will go abroad and work everything out."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Ramona

(20th Century - Fox)

Comedy-Drama

"Ramona" is valuable screen merchandise. The soft-toned color abets interest in motivation and is a considerable advance over anything previously seen. Consequently the film has high artistic merit. The title and the novel from which it was adapted are widely known. It tells a moving heart-touching story in which are exquisitely treated the entertaining theatric ingredients of warmly human, romance, drama, devotion, comedy and tragedy. In translating these elements to the screen through dialogue, action and illusion, care has been taken to make them just as much a part of the picture as they were parts of the Helen Hunt Jackson literary classic. Gayety and lively human humor are mingled with surging drama, devoted love interest and emotion stirring tragedy. Occasionally the film includes effective bits of thrill action. It is played by an accomplished cast whose work gives every indication that it knew it was associated with an important picture and was determined to exert every effort to make it so. Loretta Young, Don Ameche and Kent Taylor are the leads.

The story is impressively appealing. In the atmosphere of gay fiesta, Ramona is happily in love with Felipe. Also she becomes attached to the Indian, Alessandro. Thus there is disappointment, but little sorrow, in her heart when Senora Moreno's denunciation of her as part Indian drives her into Alessandro's waiting arms. Married in a sequence in which comedy and sentiment are richly contrasted, the couple happily settle down to till fertile California soil. In time prosperity and a baby come.

After the first chapter of the film story, the sublime happiness turns to stark tragedy as rapacious whites drive Alessandro's brood off the homeland. Wandering in a raging storm, they are befriended by a mother squatter, Aunt Ri Hyar. The baby falling ill from exposure, the now harried life of Romana and Alessandro is terror filled as the father unsuccessfully seeks a doctor's aid, but does get medicine. He "borrows" a horse when his own goes lame. Trailed by the animal's owner, Farrar, who is beseeched by Ramona to tell her why he wishes to see her husband, Alessandro is murdered. Ramona finds comfort in the words of Aunt Ri Hyar, solace in the knowledge that her baby will live and, as Felipe, who has heard of her plight, again appears, she visions a new happiness with him.

There's nothing wishy washy about "Ramona." It's not a concoction of sugary sentimentality decked out with a lot of beautiful color. Rather, it's simple powerful human drama, no more dated than the most modern sophisticated love story. It provides audiences with all they could want for entertainment. Further, it provides exhibitors with just about everything necessary to devise showmanship campaigns to insure its commercial success anywhere and any time.

Previewed in Grauman's Chinese theatre. The audience watched it attentively. Occasionally, in appreciation of some exceptional bit of player work or beautiful pictorial effect, the audience applauded. The spectators generally, however, preferred to watch in silence, which was accepted as an indication of their appreciation and respect for the picture as a whole.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Produced by Sol M. Wurtzel Directed by Henry King. Associate producer, John Stone. Screen play by Lamar Trotti. Based on the novel by Helen Hunt Jackson. Music score by Alfred Newman. Songs by William Kernell. Technicolor photography, William Skall. Technicolor color director, Natalie Kalmus. Art director, Duncan Cramer. Assistant director, Robert Webb. Film editor, Al De Gaetano. Costumes by Gwen Wakeling. Sound, Joseph Aiken, Harry Leonard. P. C. A. Certificate No. 2413. Running time, when seen in Hollywood, 80 minutes. Release date, September 25, 1936. General audience classification.

CAST

Ramona	Loretta Young
Alessandro	Don Ameche
Felipe Moreno	Kent Taylor
Senora Moreno	Pauline Frederick
Aunt Ri Hyar	Jane Darwell
Margarita	Katherine de Mille
Father Gaspara	Victor Kilian
Jim Farrar	John Carradine
Juan Can	J. Carrol Naish
Father Salvierderra	Pedro de Cordoba
Mardo	Claire DuBrey
Scroggs	Russell Simpson
Joseph Hyar	William Benedict
Paquito	Robert Spindola
Pablo	Chief Thunder Cloud

As You Like It

(Inter Allied – 20th Century - Fox)

Shakespeare Comedy

Elisabeth Bergner, with the laurels she won in "Escape Me Never" still fresh, is here seen in the part which made her famous on the Continent of Europe. Her Rosalind, recognized as one of the great performances of the contemporary stage, is presented on the screen as in the theatre, practically as Shakespeare wrote it, with no concessions to the film public's supposed desire for speed, spectacle or an original "twist." It is straight Shakespeare, with the advantages and the disadvantages applying to that circumstance.

In this faithfulness to its original lies the best suggestion for the selling campaign. Besides Miss Bergner's international reputation in the part as the big recommendation of the film to the better class public there is the fact that screen craft, in the sense of presentation, is by no means absent. The picture of the Forest of Arden is one no stage could present; yet the picture remains subsidiary to the text and to the interpretation, by a great artiste, of one of the great Shakespearean parts.

It is an important point also that the interpretation of every other part in the film is in the hands of an English player of established reputation. Laurence Olivier, Henry Ainley, Leon Quartermaine, Felix Aylmer, Sophie Stewart, J. Fisher White and the others represent the tradition of Shakespearean acting. The film offers, in short, a Shakespeare play as well played, in Shakespeare's language and by Shakespeare's fellow countrymen, as America ever is likely to see.

The story of "As You Like It" scarcely calls for recapitulation. Essentially its charm is in the situation, in the sylvan setting of the Forest of Arden. The Youthful Rosalind, banished from the Court of Duke Frederick, masquerades in boy's attire and, as Ganymede, leads the love-lorn Orlando to make love to her, in her assumed character, as a deputy for the Rosalind she really is.

Of subsidiary but considerable interest are the fortunes of the banished duke, Rosalind's father, who lives with his followers in Robin Hood style in the forest, and of the maid Audrey, who falls in love with the pretended Ganymede.

Of individual points of appeal, apart from Miss Bergner's whimsical, lovable and fascinating picture of Rosalind, one of the most outstanding is the delivery of the famous "Seven Ages of Man" speech by Leon Quartermaine as Jacques. The beautiful elocution of Henry Ainley will delight any audience which can appreciate the music of real English.

"As You Like It," then, is Shakespeare certainly undefiled and almost pure; the "almost" is used only because some cuts have been made, out of considerations of time. The dialogue is by William Shakespeare, unassisted.

The premiere at the Carlton was a big social event in London. A press view preceded it, and after-comment there was all on the same lines of appreciation of the almost severe fidelity of the film to the play, and of Miss Bergner's charm. Such box-office doubts as were heard were based on the obvious consideration that great artistic virtues almost imply a certain degree of commercial doubt.

Allan, London.

Produced by Inter-Allied Productions and Distributed by Twentieth Century-Fox. Treatment of the play by William Shakespeare suggested by Sir James M. Barrie. Directed by Dr. Paul Czinner. Scenario by R. J. Cullen. Music by William Walton. Sets designed by Lazare Meerson. Costumes by John Armstrong and Joe Strassner. Camera, Hal Rosson, Jack Cardiff. Sound, L. E. Overton, C. C. Stevens. Editor, David Lean. Running time, 95 minutes. General audience classification.

CAST

Rosalind	Elisabeth Bergner
Orlando	Laurence Olivier
Exiled duke	Henry Ainley
Duke Frederick	Felix Aylmer
Amiens	Stuart Robertson
Jacques	Leon Quartermaine
Le Beau	Austin Trevor
Charles	Lionel Braham
Oliver	John Laurie
Adam	J. Fisher White
Corin	Aubrey Mather
Touchstone	Mackenzie Ward
Sylvius	Richard Ainley
William	Peter Bull
Celia	Sophie Stewart
Phebe	Joan White
Audrey	Dorice Fordred

The Captain's Kid

(Warner)

Comedy-Drama

In this comedy drama of Cape Cod folk and life, artificial and generally ineffective melodramatic and romantic theatricalism has been so inserted that the motivating homely humor has been noticeably hampered. The result is a consequent lessening of the amusement quality and potential exploitation value. Essentially the picture is a juvenile attraction. As such, it has definite entertainment and commercial possibilities. Adults, while undoubtedly finding certain chapters of it gayly amusing, are apt to consider others as just so much unnecessary and irrelevant footage.

The picture deals for the most part with the experiences of three persons. One is a kindly, whimsical old waterfront character. The second, an impressionable young miss, and his boon companion, is an enthusiastic audience for his colorful yarns. Third is a steely minded old

(Continued on page 48)

Is it true what they say about

"G

"M Y

IS IT?
JUST LOOK!

Cracks All Time Opening Day Frisco Record!

'GODFREY' SMASH $44,000 IN L. A. HOUSES!

Biggest Take in Years! House Records Shattered! Tremendous!
. . *Variety*

NEW HIGH FOR YEAR AT PITTSBURGH!
. . *Variety*

TOPS 'BOAT' BY 5 G'S IN 5 DAYS IN DENVER! BEATS 'OBSESSION'!

'GODFREY' DOUBLES GROSS OF 'OBSESSION' AND 'BOAT' IN L. A. AND HOLLYWOOD!

EVERYBODY'S TALKING ABO

ODFREY?"

MAN GODFREY"

HELD OVER RIVOLI, TOLEDO! FIRST H.O. IN THEATRE'S HISTORY!

Tops 'Boat' by $1300 in 5 Days at Indianapolis!

BIG $8,000 AT PORTLAND! TOPS!
. . *Variety*

Tops 'Obsession' and 'Boat' by Over 40% in Seattle!

OUTGROSSES 'BOAT' by $3400 IN SAN DIEGO! TOPS 'OBSESSION'!

'GODFREY' $43,000 AT CHI! A BANG-UP WEEK! . . *Variety*

'GODFREY' $18,000, ST. LOUIS! BIGGEST Opening in 18 Months! Wow Week! . . *Variety*

Erie Opening Beats 'Boat', 'Obsession'!

UT THE NEW UNIVERSAL !

woman, who, sure that the old timer is a bad influence on the little girl, is determined to free her from it.

Asa's finding of a much ballyhood buried treasure brings about the death of hijacked Chester, and the old salt is clapped into jail on a murder charge. His predicament is comically intensified when, before a coroner's jury, little Abigail portrays him as a ferocious buccaneer sea rover who'd rather kill than eat. But as things look black for Asa, and irrelevant romance involving Betsy and Tom is woven through the action, old Marcia's dramatic efforts to make some sense out of the senseless situation bear fruit when chauffeur John recognizes the deceased Chester's feminine pal, Mabel, as an erstwhile Brooklyn crook. Ensues a hectic chase which precipitates the news that Chester was a notorious mobster, that Asa killed in self-defense, that Abigail is a heroine.

The character of the story has certain merits to be brought chiefly to the attention of juvenile audiences, and so it should be sold to youngsters as something to amuse and interest them. Other than pleasant entertainment, it provides little that recommends itself to adult attention.

Previewed in Warner's Hollywood theatre, a deluxe first-run house, the audience, while sympathetic to and appreciative of the work of Guy Kibbee, May Robson, Sybil Jason and the members of the support, was not strongly impressed. Their reaction indicated that the picture should meet with best success in smaller and more neighborly houses.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Nick Grinde. Assistant director, Frank Shaw. Screen play by Tom Reed. Original story by Earl Felton. Photographed by Ernest Haller. Film editor, Jack Saper. Art director, Carl Jules Weyl. Gowns by Milo Anderson. Music and lyrics by M. K. Jerome and Jack Scholl. P. C. A. Certificate No. 2293. Running time, when seen in Hollywood, 70 minutes. Release date, October 31, 1936. General audience classification.

CAST

Marcia Prentiss	May Robson
Abigail Prentiss	Sybil Jason
Asa Plunkett	Guy Kibbee
Betsy Ann Prentiss	Jane Bryan
Tom Squires	Fred Lawrence
George Chester	Dick Purcell
Libby	Mary Treen
John Scores	Gus Shy
Mabel	Maude Allen
Sheriff Pengast	Granville Bates
Jake Hutchinson	Vic Potel
Steve	George E. Stone
Mayor Bert Cabot	Gordon Hart
Bill Brown	Tom Wilson
Bridges	Robert Emmett Keane
Weymouth	Jack Wise

In His Steps

(Grand National - Zeidman)

Modern Drama

Based on a book which has had a greater circulation than any other volume, except the Bible, "In His Steps" is impressive modern dramatic entertainment. It is not a Bible story, nor is it a literal picturization of the content of the Charles M. Sheldon original. From any viewpoint it is the kind of picture that any exhibitor, especially those operating theatres in which family type audiences constitute a large proportion of patronage, can recommend to his customers.

It is an impressive picture, undoubtedly one of the most powerful dramatic themes ever been brought to the screen. It is intelligently prepared and produced. Acting, direction, photography and mood inspiring musical accompaniment are of high caliber. A continued note of faithful understanding is seen in capturing the dramatically spiritual atmosphere, not the detail, of the original. "In His Steps" is a spiritual story. It is heart touching drama.

Influenced by spiritually minded Davidson, the young and modern Tom Carver forces Ruth Brewster to elope with him. Though the youngsters' fathers are business enemies, the children seek only their own happiness. Robert Brewster, abetted by his wife, demands that Tom be captured as a kidnaper. There's a hair-raising auto chase. Outwitting pursuit, the boy and girl obtain a license and are married by lay minister Adams. The secret of their whereabouts known only to Adams, his wife and Davidson, the couple learn the first hard lessons of life wringing an existence from the soil. Highly dramatic situations, vividly portraying Mr. and Mrs. Brewster's efforts to revenge themselves upon Calvin Carver with Tom as the pawn, lead to an episode in which the young couple learn that their friend, Davidson, is being hounded by the law.

Over the objections of Mrs. Adams, Tom and Ruth decide to go home and face the music. Follows a court trial, in which Judge Grey, in a difficult position, chooses to permit an interpretation of divine rather than worldly law to guide him. Calvin Brewster accepts responsibility for his son's seeming rashness. Begging Mr. and Mrs. Carver to see the light as he has seen it, he pleads for forgiveness for himself and his son.

An unusual picture, exhibitors should be prepared to adapt unusual methods in its marketing. As a marked deviation from the usual round of sentimentalities and heroics, it should carry an impressive appeal for any kind of audience, adults or youngsters. Especially it should entertain fathers and mothers and adolescents. For them it teaches a powerful moral lesson of tolerance and understanding. It is profoundly instructive in that character.

Because it is the first picture by a new company, though produced by B. F. Zeidman, who long has been associated with the industry, it would seem logical that the picture be given as much advance build-up as possible. If it can be done, an advance showing should be arranged for clergymen, newspaper editors, social workers and other influence creating groups.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced by B. F. Zeidman. Distributed by Grand National Distributing Corp. Suggested by the story, "In His Steps," written by Charles M. Sheldon. Screen play by Karl Brown and Hinton Smith. Directed by Karl Brown. Production manager, Harold Lewis. Photographed by Harry Jackson. Art director, Edward Jewell. Sound engineer, Earl Sitar. Music supervisor, Abe Meyer. Special effects, Jack Cosgrove. Film editor, Edward Schroeder. P. C. A. Certificate No. 2,560. Running time, when seen in Hollywood, 75 minutes. Release date, September 22, 1936. General audience classification.

CAST

Tom Carver	Eric Linden
Ruth Brewster	Cecilia Parker
Davidson	Harry Beresford
Martha Adams	Clara Blandick
Mack Adams	Roger Imhof
Elaine Brewster	Olive Tell
Calvin Carver	Henry Kolker
Robert Brewster	Charles Richman
Judge Grey	Robert Warwick

Thank You, Jeeves!

(20th Century - Fox)

Mystery Comedy

Hurly burly farce hokum mystery comedy is the essence of this picture, for which a P. G. Wodehouse is the framework. Strictly a secondary attraction, geared to suit the fancy of those who find amusement in slapstick-tinged goings on, it has few elements, besides story source and several credible individual performances to recommend it to general audiences. Wide liberties having been taken in adapting the original, the film bears little resemblance to anything Wodehouse might have had in mind when he wrote it. Only in the character of Jeeves, as presented by Arthur Treacher, is there anything that savors of the author's style.

Jeeves, having trouble enough tending to the wants of his willy nilly master Bertie Wooster, runs into more when he becomes involved with Manville and Marjorie, both of whom have parts of blue prints for some new invention.

Paradoxically, the show has many high-grade exploitation angles. Arthur Treacher's work in the leading role is almost certain to find favor with audiences. Thus his name, in connection with the title, can be used to carry much of the exploitation load. Virginia Field, in her debut, looks promising. David Nevin, Lester Mathews and Colin Tapley, the other principals, give performances that rise measurably above the material provided. It can be sold as just a big dose of foolish fun, aimed directly at those who respond to that entertainment quality.

Previewed in the Uptown theatre, Los Angeles. Some of the audience seemed to like it; othrs didn't. McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Arthur Greville Collins. Screen play by Joseph Hoffman and Stephen Gross. Based on a story by P. G. Wodehouse. Photographed by Barney McGill. Art director, Duncan Cramer. Assistant director, Aaron Rosenberg. Film editor, Nick De Maggio. Costumes by Herschell. Sound, Joseph Aiken, Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2488. Running time, when seen in Hollywood, 60 minutes. Release date, October 23, 1936. General audience classification.

CAST

Jeeves	Arthur Treacher
Marjorie Lowman	Virginia Field
Bertie Wooster	David Niven
Elliott Manville	Lester Matthews
Tom Brock	Colin Tapley
Jack Stone	John Graham Spacey
Mr. Snelling	Ernie Stanton
Bobby Smith	Gene Reynolds
Edward McDermott	Douglas Walton
Drowsy	Willie Best

Ghost Patrol

(Puritan)

Modern Western

This is a story of the west as of today, with mail planes brought to earth by desperados on horseback through operation of a secret ray and with a G-man in chaps and sombrero tracking down the criminals. The title is derived from the location, a western town deserted after exhaustion of the gold mine accounting for its erection. This is the gang's hideout and base of operations.

The novelty of the picture resides chiefly in the story factors noted in the preceding paragraph. Staging, direction, acting and general procedure adhere to formal lines. There is a deal of shooting and a minimum of dialogue. The romantic element is incidental.

Tim McCoy has the principal role, that of a government investigator sent into the mountain fastness to investigate the wrecking of two mail planes and disappearance of their cargos. He poses as a crook and affiliates himself with the gang. Claudia Dell portrays the daughter of an aged inventor, captive of the criminals, whose apparatus for producing a ray capable of grounding the planes is concealed in the crook's hideout. He effects their capture and marries the girl.

Reviewed at the Tivoli theatre, where two features plus shorts are available at fifteen cents a copy and the very plain people present seemed to want precisely this kind of picture.

Weaver, New York.

Produced by Sig Neufeld and Leslie Simmonds. Distributed by Puritan Pictures. Directed by Sam Newfield. Story and continuity by Wyndham Gittens. Assistant director, William O'Connor. Editor, Joseph O'Donnell. Photography by Jack Greenhalgh. P. C. A. certificate No. 2,287. Release date, August 3. Running time, 60 minutes. General audience classification.

CAST

Tim	Tim McCoy
Natalie Brent	Claudia Dell
Dawson	Walter Miller
Kincaid	Wheeler Oakman
Henry	Jim Burtis
Charlie	Dick Curtis
Prof. Brent	Lloyd Ingraham
Mac	Jack Casey
Frank	Slim Whitaker
Ramon	Artie Ortego
Shorty	Art Dillard
Bill	Fargo Bussey

Craig's Wife

(Columbia)

Character Drama

In several of its phases, it cannot be maintained that this is always a pleasant picture. At the same time it cannot be said that "Craig's Wife" is not provocative. Stripped of all substantiating detail, it is a revealing character

EVERYTHING YOU'VE HEARD IS TRUE

The most eagerly awaited picture of the year... talked about as the great Sinclair Lewis novel from which it was adapted ran into hundreds of thousands of copies sold...discussed as the Broadway dramatization made by Sidney Howard ran on and on, month after month, in city after city... by millions of friends, who loved this story of Sam and Fran, who went away to look for happiness...

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DODSWORTH

drama. Some who witness it may be inclined to see in its principal character a composite portrayal of women they know. Others may argue that no such creature of flesh and blood could exist. Essentially it is a woman's picture pointed directly at women audiences. In the title role, Rosalind Russell, essaying a wholly unsympathetic character, gives a remarkable performance. To a great degree she is the whole picture.

The picture is modern in atmosphere and production settings. Harriet Craig is a selfish, suave, iron minded wife whose only love is her house, which she keeps in meticulous show window fashion. It is her warped idea of respectability and security. Her husband must go outside to smoke. In one way or another, she alienates the affection and devotion of the aunt, Miss Austen, her servants Mrs. Harold and Mazie, neighborly Mrs. Frazier and niece, Ethel Landreth. Willful, lying, self centered and suspicious, she puts her husband into crime in order that her idea of respectability might be maintained. Finally she drives her husband from her side to be left a lonely woman in a cold, dead house.

Adapted from a Pulitzer prize winning play, the picture sticks closely to the original. No effort has been made to soften or humanize the central figure. In this manner it departs entirely from formula. Primarily it seems that the picture will meet greatest favor with women and specialized audiences. A different kind of production, it calls for other than routine showmanship. It would be advisable to see it prior to presentation, in order to fit showmanship to locale likes and dislikes.

Previewed in the Alexander theatre, Glendale. The audience, quickly sensing the theme and atmosphere, reacted favorably to the story and acclaimed Miss Russell's work wholeheartedly.

McCarthy, Hollywood.

Produced and distributed by Columbia. Directed by Dorothy Arzner. Screen play by Mary C. McCall, Jr. From the play by George Kelly. Assistant director, Arthur S. Black. Photographed by Lucien Ballard. Sound engineer, Lodge Cunningham. Film editor, Viola Lawrence. Art director, Stephen Goosson. Musical director, Morris Stoloff. Costumes, Lon Anthony. P. C. A. Certificate No. 2403. Running time, when seen in Hollywood, 75 minutes. Release date, September 25, 1936. General audience classification.

CAST

Harriet Craig	Rosalind Russell
Walter Craig	John Boles
Mrs. Frazier	Billie Burke
Mrs. Harold	Jane Darwell
Ethel Landreth	Dorothy Wilson
Miss Austen	Alma Kruger
Fergus Passmore	Thomas Mitchell
Billy Birkmire	Raymond Walburn
Mrs. Landreth	Elisabeth Risdon
Gene Fredericks	Robert Allen
Mazie	Nydia Westman

Der Kampf

(Amkino)

Russo-German Documentary Drama

Unlike the majority of films produced in Russia and distributed under Soviet auspices, this one is not limited in point of interest to Soviet sympathizers. It has in common with its source sisters, to be sure, the patent implication that the Soviet government is by wide margin the best prevailing upon this more or less troubled planet, but its primary subject matter is German and it deals with its subject in that tongue, the prints for American distribution being equipped, of course, with superimposed English captions.

The expansive term, documentary film, applies very directly. The incidents are represented as taking place in Germany before and after the Reichstag fire, for which George Dimitroff was tried and of which he was acquitted, enrolling forthwith in the forces of the Soviet. Authentic camera shots of Dimitroff, Van der Lubbe and others, made during the trial, are incorporated in the picture.

Around this historical core is built a fiction drama involving characters contemporary with the period and incidents designed to show that it is a policy of the Nazi government to counterfeit offenses against itself, such as the fire, and charge them to innocent parties for the purpose of gaining popular sympathy. The picture sets forth that the plain people resent this and resist with what success they may and in all instances heroically the brutal, unfair and altogether malicious machinations of the Nazis.

The cast is made up for the most part of German players described as exiled and enjoying sanctuary in Russia. The incidents pertaining to the Reichstag fire are offered as factual. Incidents pertaining to the fictitious family principally concerned in a melodramatic tale having to do with similar and contemporary Nazi operations, all of which are luridly melodramatic, are presented as typical of customary procedure.

Because of the language employed and the nature of the subject matter, it would seem that the picture possesses as much appeal to the German audience as to the Russian, an impression borne out by the character of the gathering present at the New York showing covered in this report. As to the spirit in which a German-American audience might be expected to receive a Russo-German indictment of the Nazi government, ornamented with an emphatic implication that the Soviet system is a far superior thing, your reporter refrains from making prognostication.

Reviewed at the Cameo theatre, dedicated to the exhibition of Russian films, which had capacity attendance on the afternoon of the third day at forty cents the copy and which echoed with applause, as is not unusual, whenever action or dialogue extolled the glories of the U. S. S. R.

Weaver, New York.

Produced by Mejrabpomfilm, Moscow. Distributed in North and South America by Amkino. Directed by Gustav Wangenheim. Music by Hans Hauska. No P. C. A. certificate. Released September 9.

CAST

Mother Lemke	Lotte Loebinger
Fritz, her son	Bruno Schmitsdorf
Peters	Gregor Gog
Anna	Ingeborg Franke
Eickhoff	Heins Grieff
Rabenkampf	Alexander Timontajeff
Rovelli	Alexander Granach
Judge	Ernest Busch
Dr. Hillstedt	Lothar Wolf
Heise	Nicolai Akimoff
Squad leader	Pavel Paschkoff
Otto	Robert Troesch

Leon Navara and Orchestra

(Warner)

Band Presentation

Outstanding item of this brief and somewhat brisk presentation is Bill Brady's song number. Mr. Brady has what the profession used to call pipes and makes full use of them. Vicki Joyce also sings, and Chester Fredericks dances, without spectacular result. The subject ends with Leon Navara's band showing how it would play a given number, presumably, if it were various other bands, the director tossing in a bit of piano for full if not especially good measure. Altogether, though, it isn't bad.—Running time, 11 minutes.

Porky Poultry Plant

(Warner)

Looney Tune Cartoon

Here in simple manner is depicted the improbable but engaging spectacle of porcine Porky, poultry fancier, opposing to the death one rapacious hawk and its allies. A lot of music keeps the proceedings from getting tiresome and a lot of speed helps, too. Humor is not overabundant, but action is. The thing is over before there's time to become critical about it, which is just as well.—Running time, 7 minutes.

Rush Hour Rhapsody

(Warner)

Urban Musical Novelty

For a few moments at the start of this subject there's just a trace of earnestness in depiction of the inroads busses are assumed to have made upon subway revenues. It turns out, though, that this is merely by way of setting the scene for a number of band and vaudeville numbers, represented as staged by the subway company at various stations for the purpose of entertaining passengers and thus retaining patronage. All of which adds up to equal a smart, swift and satisfying subject, sure of favorable response in the urban territories and likely to elicit the same elsewhere. Half a dozen vaudeville names appear in the cast.—Running time, 20 minutes.

Colorful Occupations

(Warner)

Occupational Study

Color may or may not enhance the appeal of this survey of occupations beyond the routine. It is employed, in any case, to photograph such things as a man who carves cocoanut shells, a woman who colors balloons, another who achieves pictures by use of leaves and that extremely regrettable fellow who molds grotesque figures which appear, ultimately and by grace of camera, on the covers of such magazines as "Esquire," which is not named in the picture. The subject matter is surefire by nature and the presentation employs understatement effectively. A nice little item for anybody's program.—Running time, 10 minutes.

The Choke's On You

(Warner)

Slapstick Comedy

In the Mack Sennett pattern of long ago, down to the bathing beach episodes, and with the wrestler and boxer as they are today, this consistently loud and occasionally funny comedy is the week's test picture for showmen who hope against hope that the laughter of yesteryear is not dead but sleeping. In a word, Joe Palooka's manager matches him with the wrestling champion for a bout and Joe wins. The comedy is woven into that, some of it good and some of it not so good. It's the kind of thing that people shout about or put up with, according to the people, and about par for the series. —Running time, 21 minutes.

Vitaphone Pictorial Revue, No. 1

(Warner)

Miscellany

If you care about tap dancing or skiing, two of the four subjects combined in this short treat smartly and briefly of the technique of each. If cuisine is your weakness there's a shot of Oscar of the Waldorf superintending the preparation of a lamb stew. After which, to end the reel, gals parade furs and the color camera does its best by them. There's little relation between the subjects treated, but there's commendable restraint on the part of cutter and commentator, so that none bores.—Running time, 11 minutes.

Toy Town Hall

(Warner)

Radio Revue

Almost too briefly for complete satisfaction, an extremely virtuous fault, this cartoon in color brings to a sleeping infant a dream in which Fred Allen's radio program presents a number of the air's leading entertainers. The vocal and instrumental representations are extraordinarily expert. The plot is pleasantly simple yet adequate. The subject is of the rare kind which leaves its beholders wanting more, than which this typewriter knows no higher praise.—Running time, 7 minutes.

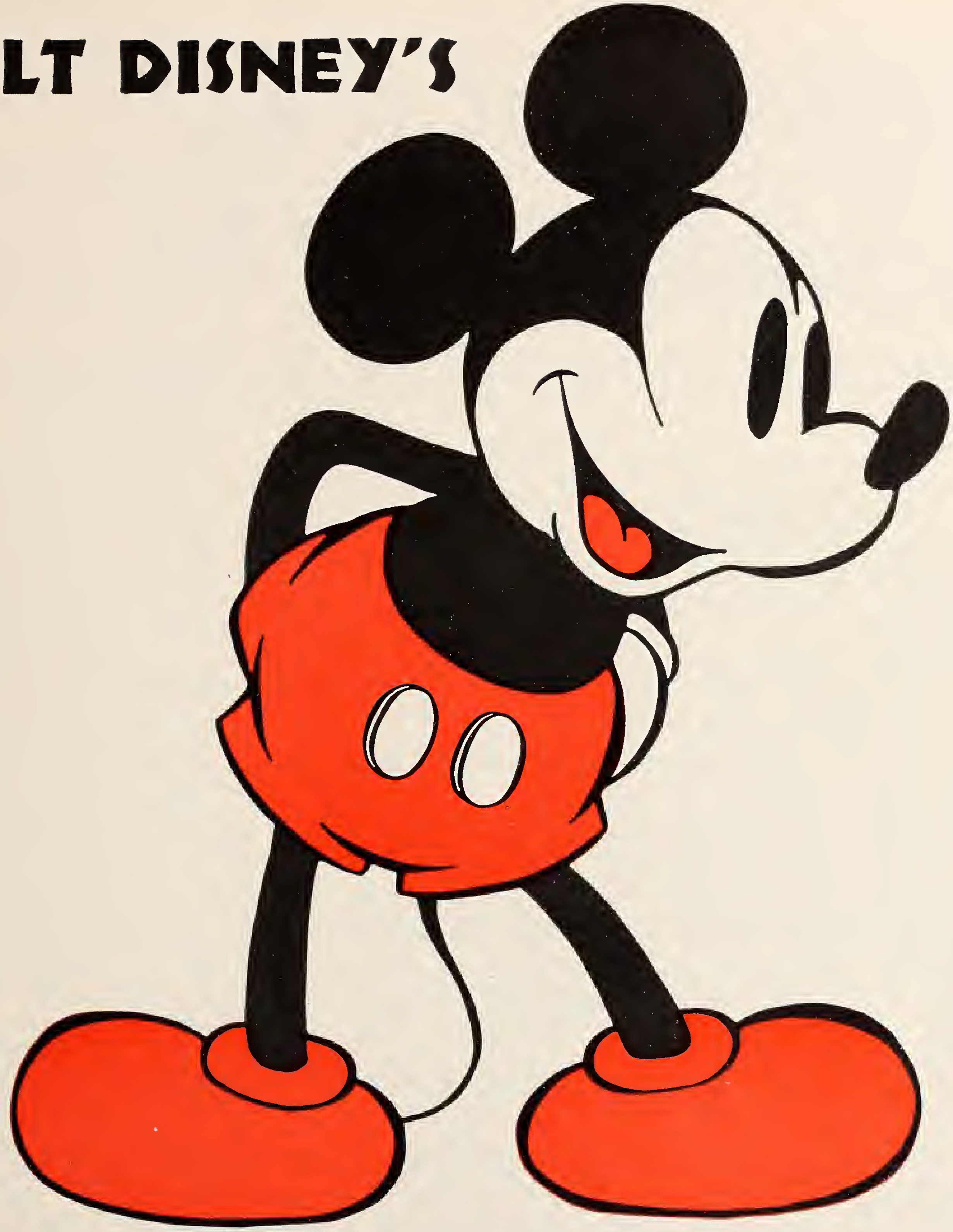
Vogue Gets Atlantic Film

Atlantic Pictures Corporation has signed for American distribution of "Falling in Love," produced by Vogue Productions of London.

Distribution Deal Set

The Olmstead-Stubbins Exchange in Hollywood has signed for 12 pictures from Harry Webb and Benny Ray for distribution in southern California and Arizona.

WALT DISNEY'S



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TECHNOLOGICAL

The Bluebook School

Conducted by
F. H. RICHARDSON

ANSWER TO QUESTION NO. 36

Bluebook School Question No. 36 was: (A) Is it true that a screen surface can be so cleaned that its full, original reflection power will be restored? (B) Assuming your screen to be 10 x 12 *feet and that one is substituted having exactly the same reflection power, but* 15 x 18 *feet in size. Disregarding lens system losses, what would be the effect upon screen illumination? What would be the probability of increase or decrease in losses in the lens system itself?*

The following made satisfactory answers: C. Rau and S. Evans; D. Danielson; G. E. Doe; B. DeVietti; J. R. Prater; H. Edwards; C. Ohlman; W. C. Brown; W. H. Edmonds; L. C. Cimikoski; T. F. Bochert; C. Lonie; A. L. Cooper; H. B. Smith; P. and L. Felt; W. Limmroth; C. L. Loft; D. E. Birdsong; R. A. Hooker; O. H. Schmidt; G. A. Artley; R. R. Lee; H. H. Smith; C. G. Jones; S. Sears; L. H. Hayes; C. A. Ellison; R. and K. Wells; L. N. and D. Morgan; C. and S. E. Gay; E. and G. E. Lomax; T. L. Redhouse; F. L. and N. Savlor; W. B. Little; W. N. Bolton; H. P. Richardson; G. Thompson; D. L. Johnson; M. F. Singleton and H. T. Appleton; S. L. Lynch and B. Nally; W. Winkle and R. R. Robins; F. H. and L. Klav and T. H. Morton; B. Caldwell; F. M. Brown; H. T. Plum, C. L. Davis, R. V. Manning and B. L. Sanderson; O. Hunt; R. R. Jacobs and B. B. Hornstein; B. L. Brisac; F. Madden; S. Samuels and R. W. Nickles; W. S. Jones; W. G. Matthews and T. R. Tomlinson; D. H. Purcell; U. S. Logan; T. L. Dennis; B. Simms and T. C. Hood; W. R. Cohn and S. T. Lane; H. Burkhart; F. Birch; G. N. Guidotti; J. W. Davis; R. Plummer; D. L. Maxwell and K. R. Holt; R. D. Summers; C. W. Baxter; T. Turk; H. B. Schontz and L. C. Kent; W. Burns and T. R. Fanning; C. S. Maxwell; D. Pollock; D. D. Lilly; T. L. Candale; G. H. Anderson; N. R. Wyatt; G. Lathrope and C. H. Lowrie; P. L. Smith; S. T. Snow; J. R. Davidson; H. T. Todd and L. A. Dodson; H. J. Abernathy, R. Tomkins, P. N. Davis and W. R. Baxter; E. W. Nelson; M. Mitchell; A. L. Leonard and G. T. Jones; C. L. Stanhope; W. Porter; H. H. Aims and F. E. Dorp; M. F. Robinson, T. L. Barton and L. A. Beechwood. G. Artley and T. F. Bochert made correct answer to No. 35, but the same were misplaced.

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The following replies to section A have been selected for publication:

Dale Danielson answers thus: "I believe there are no commercial screens available that can be restored to their full reflective values by cleaning. There are, however, surfaces that may have their reflection values restored to a great extent. Even non-tarnishable metal reflectors cannot be restored to their full former reflection power by polishing or cleaning. All screen surfaces undergo chemical reactions; also dirt becomes so embedded in the pores of the material that it cannot be wholly removed."

B. DeVitti says: "Depreciation of reflective value of a screen—any screen—begins at the time of its installation in a theatre. From that time forward its reflection value is gradually lessened in direct proportion to its abuse, the locality of the theatre (air purity) and the intelligent care that is given it. It is impossible to entirely restore this loss by cleaning. None of the many different cleaning processes will restore the whole reflective power, but it nevertheless is possible to restore much of it. The reflection power of a screen surface will be less wholly restored to its original power by each subsequent cleaning."

J. R. Prater replies: "Except in the case of the plate glass "mirror" screen, of which there now are but very few in use (Are there any now?—F. H. R.), no screen surface can be so cleaned that its whole original reflection power will be restored. Invariably the cleaning process leaves an amount, perhaps small but still an amount, of the more stubborn dirt particles embedded in the surface as well as removing or damaging a portion of the surface itself.

"The glass portion of glass bead screens can be wholly restored, but the pigment between the beads suffers discoloration with age, as well as with every cleaning. Since the beads themselves are transparent, much of the reflection power of the beads is dependent upon their backing, and that, too, suffers slowly with time."

G. E. Doe replies thus, and to my mind rather perfectly: "As our teacher, Mr. Richardson, has many times told us, no screen surface can be so cleaned that its original power of reflecting light is restored, regardless of statements to the contrary. And that stands to reason, since certainly the materials used for finishing screen surfaces cannot possibly be as they were when new. In the first place, age dulls every form of pulverized matter used for such purposes. The air has a chemical action upon it and that action is such as tends to dull its reflecting power. Then, too, minute particles of dust penetrate into the screen surface and cannot be removed by any process that does not remove a considerable portion of the reflection surface itself.

"I believe, however, the dirt particles have far less effect than does chemical action. I have been told, too (and it seems not unreasonable) that there is even some loss in reflective power in the material that backs the beads in glass bead screens."

BLUEBOOK SCHOOL QUESTION NO. 40

(A) What constitutes the best screen border? Please set forth your own views on this matter at length. It is a highly important item.

(B) Why are permanent grounds employed and why must all high resistance grounds be detected?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

[I, too, have been told that, but, while it very possibly is true, I don't think the effect, if present, amounts to very much. It is a matter that could only be proven by expert measurement of reflected light from a new glass bead surface and one, say, two years old.—F. H. R.]

(B) B. L. Sanderson answers: "Using a 10 x 12 foot screen as the basic unit and the illumination per unit area of one square foot as 100 per cent, the total area would of course be $10 \times 12 = 120$ square feet, whereas the total area of a 15 x 18 screen would be $15 \times 18 = 270$ square feet.

"Since, disregarding optical system losses, the total amount of light incident upon both screens would be equal, but would be spread over a surface as large again as 270 is greater than 120, which may be expressed as 120/270, and that means the larger screen would have only 120/270, or 44 + per cent as much illumination per unit area as would the smaller one. In other words, it would be only 44 per cent as bright as would the smaller one."

W. H. Edmonds says: "A 10 x 12 foot screen has 120 square feet area. One 15 x 18 covers 270 square feet. Therefore, disregarding the optical system differences set up, the brilliancy of the two screens would be as 120 to 270, which means the larger one would have only 4/9 of the brilliancy of the smaller one. As to the losses of the optical systems necessary for the two screens, it would be influenced by so many things that estimating them is impossible unless all data be at hand." [Correct. Sorry you did not name them. The data you supplied on that was not so good.—F. H. R.]

G. Thompson says: "As screen area is increased, total light remaining the same, the light must of course cover a greater area of surface, hence it will illuminate each square foot of area less brilliantly. That is quite obvious. One of the screens named in the question has 120 square feet and the other 270 square feet of area. It then of course follows that the larger screen (total light being equal) would have brilliancy of illumination in proportion as 120 is to 270, which works out into 4/9ths or approximately 44 per cent as much for the large as for the smaller screen."

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BRITISH HEAR AMBITIOUS PLANS FOR COOPERATIVE DISTRIBUTION

Associated Artists Formed by Stars, Directors and Authors to Produce with Cooperation of Various Exhibitor Groups

by BRUCE ALLAN
in London

Two important schemes for new trade organizations on a cooperative basis were published in London in the first week in September.

Associated Artists Ltd. was announced by Leslie Howard and Dudley Murphy as a production organization in which stars would be directors and shareholders.

The Independent Exhibitors' Distributing Co., in a preliminary statement, made its bow as a distributing organization planned on the basis of a twenty-five per cent capitalization by theatre owners, from which the chairman and a majority of the board of directors would be selected.

Seeing in these news items the possible appearance of a British United Artists and of a British First National Circuit, or at the least of two trade organizations obviously deriving in principle from these important American precedents, members of the British trade were quick to see both developments as a sequel to the recently announced Twentieth Century Fox-MGM-Gaumont British deal.

Circuit Being Formed

Also regarded as an instance of defensive organization in face of the possible threat of the big merger to other interests was the news that a new major theatre circuit was in process of formation.

The chief names in this third significant development of a highly significant week were those of Lord Portal and J. Arthur Rank, with the name of C. M. Woolf unofficially but generally associated with this plan to place from 100 to 200 British theatres in a new group.

This is the Howard Murphy scheme of cooperative production, which has proceeded to the stage of the registration of Associated Artists, Ltd., and the announcement of a very definite policy and program in which the chief points are:

1.—A founder membership of ten, composed of four stars, three directors and three writers.

2.—Leslie Howard definitely to star in one picture a year.

3.—Dudley Murphy, director of "Emperor Jones" and "Twenty-four Hours," to be chief director.

4.—Anna Sten and her husband, Eugene Frenke, to dissolve their present company and to join Associated Artists.

5.—Hugh Walpole, famous British author and screen author of "David Copperfield," to be scenario editor and to write exclusively for Associated Artists.

6.—"Riviera," by Franz Molnar, and "Bonnie Prince Charlie," from a Walpole script, scheduled as the first two Leslie Howard vehicles. The second to be directed in color by Dudley Murphy.

7.—Other stories already lined up, "King for a Day," from a story by Dashiell Hammett, author of "The Thin Man," and "The Martyr," by Liam O'Flaherty. James Hilton, author of the three current film productions, "Knight Without Armour," "Lost Horizon" and "Goodbye, Mr. Chips," also to write for the organization.

8.—A total of 15 pictures to be made in the next two years at a cost of £675,000; three major productions to cost £85,000 each and 12 others to cost £35,000 each.

Ultimate Policy Divulged

Filling in these details at the press party at Dudley Murphy's Park Lane flat, at which the story was broken, Messrs. Murphy and Howard, the latter on the eve of his return to New York for the stage production of "Hamlet," to be followed by two Warner pictures, stated that the ultimate intention was that all the principals of Associated Artists would devote their services exclusively to the company, once present contractual obligations in other quarters had been taken care of.

That the production of Associated Artists would probably be located at the new Amalgamated Studios, erected by Soskin, Major Bell interests at Elstree, was a further statement; added was that it was intended to start operations in November, that a permanent staff of technicians would be assembled, and that an occasional picture might be made in Hollywood.

Weigh Distribution Offers

On the important point of distribution it was stated definitely that two good offers by major concerns were being considered and suggested that, on his New York trip, Howard might have something to do with negotiations in this direction.

This last statement from Dudley Murphy was in reply to a HERALD question about the rumored association of this new producing group with the Independent Exhibitors' Distributing Company, project of Capt. A. C. N. Dixey in combination with various leading members of the Cinematograph Exhibitors' Association. Mr. Murphy said definitely that Associated Artists was not committed to the Dixey scheme. With equal precision he admitted that the matter had been discussed and that no decision had been made for or against.

A clue to the general scheme of the Independent Exhibitors' Distributing Company was to be found in this statement.

All that is known about this organization officially is that it proposes to establish a distributing organization, with a line-up of 20 or more pictures yearly from various sources of independent British production, and that the constitution of the company calls for a contribution of 25 per cent of the capital of the company by exhibitors. With a total capital of £100,000, and an exhibitor contribution of £25,000 of this amount, the individual contribution (per theatre) would be only £50 if even 500 exhibitors joined up.

A strong exhibitor influence in the control of the company is aimed at by a provision that the chairman of the board shall be a leading theatre man and that three other exhibitors shall be directors, with an expert on distribution, a production expert and a financial director.

Independent Exhibitors Distributing Company To Ask Theatre Owner Investment Equaling Fourth of Total Capital

No compulsion to take the company's product will be imposed on exhibitors, whose obligation is to be limited to the original small capital investment.

Inferred in the letter which the I. E. D. C. circulated to exhibitors with an invitation to attend a meeting, to hear the full scheme, at the Balmoral Rooms, Trocadero, on Sept. 9th, was that the company had a guarantee of 15 first-class features and six super-productions a year from established production units.

Private information is that the promoters have scheduled Associated Artists to provide six pictures a year; Ensign Productions, two Paul Robeson films; six, including two supers, from Liberty Films; three from Bebe Daniels and Ben Lyon; three or four from Franco-London, producers of "Guilty Melody."

Investigations prompted by the obviously very tentative negotiations between the new organization and the first of these companies suggest the production basis of the I. E. D. C. schemes to be generally provisional at this time. Wardour Street opinion is that if the new organization gets the enthusiastic backing of exhibitors as a body it can probably get all the product it wants.

Trade Situation Favorable

A better indication of the probable reception of the scheme by exhibitors is to be found in the trade situation underlying its origin. This cooperative plan was first definitely heard of at Eastbourne, where a Summer Conference of the C. E. A. this year largely concerned itself with film prices and the allegedly oppressive methods of film distributors.

Interested in the scheme, though not necessarily associated with it, are President Fligelstone and Vice-president Metcalfe of the C. E. A., Jack Prendergast, hard-hitting orator of the organization, and, it is believed, Major A. J. Gale, of H. & G. Kinemas. Their interest, it is assumed, is that of officers of a trade association bound to investigate all measures suggested as in the interests of its members

Theatre Invasion Continues

Meanwhile, with this possibility of an exhibitor invasion of distribution only in the air, interests associated with distribution and production continue placidly to invade the theatre field. The Portal-Rank-Woolf extensions, previously mentioned, will give screen time under direct control to the Universal and other products handled by General Film Distributors and will be a link in a studio-distribution-theatre tieup with the production end centered at the new Pinewood studios.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Signs the Navy

Herbert Wilcox is to make, under the title "The Navy Eternal," a subject which, with a fictional background, will aim chiefly to illustrate the activities of the British sea service in all its branches. Cooperation of the Board of Admiralty is being given on the most lavish scale, the Wilcox unit at the naval base at Scapa Flow having in effect the whole British fleet at its disposal, from the latest battleships down to destroyers and submarines.

The story has been written by "Bartimeus," who won the reputation of a sort of Naval Kipling during the War, and hinges on the rescue of British subjects from a country in revolution. Norman Walker is to direct.

It is planned that Sir Guy Standing play the part of a British Consul, with Anna Neagle probably scheduled for the leading feminine role, as his daughter.

The first activity of the Wilcox unit will be to film the Autumn maneuvers from privileged viewpoints on ships of all classes.

The current Wilcox production, "London Melody," with Anna Neagle and Tullio Carminati, was to be transferred to the Pinewood studios this week as the first film to go on the floor there. The first three weeks' work was done at the B. I. P. studio, Elstree.

Dialogue for this picture has been written by Monckton Hoffe, and in the cast are Robert Douglas, Horace Hedges, Arthur Chesney and Sebastian Smith.

Shots and Big Shots

A gun fight in a department store was staged at Worton Hall a day or two ago for Criterion's "The Thousand Windows." Margot Grahame, Rene Ray, Basil Sydney and Joseph Cawthorne are the chief players. They fired two thousand rounds without breaking one of the thousand windows—perhaps because they were all blank rounds. Matched with the studio shots were exteriors of the Harvey Nicholls store at Kensington, with honest to goodness shoppers acting as extras without their knowledge and without any strain on the cost sheet.

Football

British football—which is decidedly different from the American variety—is to provide the atmosphere in a new British Lion picture, "Playing the Game," with Sandy Powell featured. Powell is a big comedian in the North of England, where they take their football very seriously. New in this picture will be sidelights on the football pools, gigantic sweepstakes which have the majority of the male population filling in coupons every week. Associated with British Lion in this production is Tom Arnold, ace pantomime producer in the provinces. Gina Malo is the woman star.

Three of six girls under contract to London Films to be groomed for stardom are Nina Keech, Marian Everall and Peta Mannering. At the moment they're frolicking at the River Colne which weaves through the Denham studio grounds.

Concentrating for the moment on exteriors on the ground of the famous Sheffield Wednesday football club, Herbert Smith, director of "Playing the Game," was to bring the unit to Beaconsfield for interiors on completion of the Ben Lyon-Bebe Daniels "Murder in the Stalls."

Fine Weather

Brilliant sunshine helped production of exteriors for the Miriam Hopkins "Triangle," at Denham Court, an old world mansion close to the London Films studio. The scene was a reconstruction of Hyde Park, made realistic by the sheep, loungers, lunch-hour oarsmen and other familiar features of that part of the London pageant.

Also to be used as background in this Walter Reisch-directed feature are Fleet Street, the Royal Academy, West End theatreland and some of the luxury hotels best known to American visitors. Sebastian Shaw, in the role of an actor, is opposite Miss Hopkins.

London Films, seeking the most of the weather, during the past ten days has completed "Rembrandt" exteriors and put into the can the thousand-crowd scene of "Fire Over England," which shows Queen Elizabeth reviewing the troops whose job it is to meet the Spanish Armada.

Racing Film

The Sir Arthur Conan Doyle "Silver Blaze," one of the Sherlock Holmes stories, is to go on the floor at Twickenham on September 23rd, Arthur Wontner repeating his famous impersonation of the great detective. Thomas Bentley will direct.

With a famous racehorse as one of the chief characters, "Silver Blaze" will have a plentiful sporting atmosphere in its backgrounds. Also promised is that H. Fowler Mear, adaptor, will bring in Inspector Lestrade, the sinister Professor Moriarty and Sir Henry Baskerville, of "Hound" fame, from the popular range of characters in the Holmes stories.

Finished for the Twickenham organization is Henry Edwards' "Beauty and the Barge," with Gordon Harker and Judy Gunn. Final exteriors were at Bournemouth.

Also completed is the Edward Everett Horton "The Man in the Mirror," and Horton has returned to Hollywood. Last sequences handled by Maurice Elvey, at the J. H. Studios, Elstree, were in a night club setting, and "Bubbles" Stewart did special numbers.

Itemized

Margot Grahame made her last shot for Criterion's "The Thousand Windows" four hours before sailing for New York. . . . Joe Rock's "Cotton Queen" unit is back in London after shooting greyhound racing sequences at Bellevue, Manchester. . . . J. Elder Wills, who directed the Robeson "Song of Freedom" for Hammer-British Lion, now is managed exclusively by Dave Bader. . . . Miles Mander is leaving to play the part of an insurance underwriter in the Twentieth Century-Fox "Lloyd's of London.". . . Dave Burns and Edmon Ryan were arrested for speeding while playing a scene for Criterion. . . . Tay Garnett was in story conferences with John Balderston for his British picture at Worton Hall. . . . The "Wings of the Morning" camera unit put in two extra weeks in Ireland getting more color exteriors for background use. . . . Marie Tempest made her first scenes for the Paderewski "Moonlight Sonata" at Denham. . . . The Goodwood race course grand stand was reproduced at ATP studio, Ealing, for the Sinclair Hill Grosvenor feature, "Take a Chance.". . . Elizabeth Bergner's "Dreaming Lips," at Denham, is being given London backgrounds in place of the Berlin setting of the first film of the title. . . . Roland Young is over his food-poisoning and has obtained his labor permit for "Tzigane" for Warner-First National.

PRODUCERS POOL 46 PATENTS AS FIRST STEP TO WHOLESALE ACTION

First Result of Move in Field of Composite Photography Is to Settle Dunning - Pomeroy Patents Case Out of Court

A patents pool through which the processes and devices used in the field of composite photography are to be made available to every bona fide producer of motion pictures upon payment of a fee sufficient to cover only the cost of acquisition or development of a particular process, has been set up by the Hollywood studios which own or control the rights to 46 important patents in this field. The move is regarded as generally important in that it is the first attempt to organize such a pool in the motion picture industry and may be the forerunner of similar agreements covering all technical improvements in screen production.

The pool is the result of an idea first broached by Will H. Hays, president of the Motion Picture Producers and Distributors of America, in his annual report for 1933 when he proposed free circulation of technical advances in the industry in a manner similar to that in which automobile patents are made available to all manufacturers in the motor industry.

The first immediate result of the pool has been to effect an out of court settlement of litigation involving Paramount Productions, Inc.; Warner Brothers Pictures, Inc.; United Research Corporation, a Warner subsidiary; the Dunning Process Company and Roy J. Pomeroy, owners of patents covering various methods of composite photography.

RKO Studios, Inc., RKO Radio Pictures, Inc., 20th Century-Fox Film Corporation, Metro-Goldwyn-Mayer Pictures Corporation, Universal Pictures Company, Inc., Columbia Pictures Corporation, United Artists Corporation, Educational Films Corporation and Hal Roach Studios, Inc., are signers of the agreement in addition to Paramount and Warner, although they do not control any of the patents.

The litigation, for which application for withdrawal has been made in federal court in Los Angeles under the terms of the agreement, affected every studio since a court ruling in any of the five separate suits filed would have placed all companies using the processes in the position of being liable for damages running into millions of dollars.

Under the pooling agreement, effective for ten years, all participating studios except Paramount and Warner will make an initial payment to a central fund which will be turned over to Paramount for final payment of $35,000 to Roy Pomeroy and the Dunning Process Company for the rights in the patents as co-owners. An additional fund of $20,000 for legal expenses also will be collected.

The companies then agree to grant each other licenses for the use of the patents now in force and, further, to make available to each other any patents they may acquire in the future. In this case provision is made for the payment of a fair proportion of the purchase price if the patent has been purchased from others or a share of the cost of developing and patenting the invention if it is the result of research and development.

The licenses are to be royalty-free, nonexclusive, personal, non-assignable and for the full term of the patents. The 46 patents listed as now in force cover all the important processes developed for composite photography, or the combining in a single film of a number of scenes or objects which previously have been photographed separately. They include 33 domestic and 13 foreign patents contributed as follows:

Paramount: one American, one English, one French; Pomeroy, as co-owner with Paramount: eight American, two German, two French, two English; Warner: 17 American, three English; United Research: four American, two English; Fox: two American, and RKO: three applications for American patents.

To afford an opportunity to all producers to use the process involved, whether or not they have signed the agreement, the companies agree to grant a license similar to the ones they exchange among themselves to any bona fide producer who applies for it. The same conditions agreed to by the signers will obtain in the granting of such licenses.

One of the principal clauses of the agreement provides for the settlement of any future claims by arbitration hearings with any licensee under the terms of the pool being privileged to demand arbitration of any dispute by giving the MPPDA office written notice of its complaint. Mr. Hays then will appoint a panel of nine arbitrators from whom the disputants can select three members to adjudicate the claim. Their decision will be final in all cases.

If the pool is successful it is believed that attempts will be made toward similar pooling of patents covering other processes of production now in use or to be developed. Studio engineers and technicians say that such cooperation will have a beneficial effect on research in that it will stimulate the free exchange of ideas between the studios.

Print of "Ecstasy" Disappears After Trial of Exhibitor

Judge Marion D. Waltner of the Kansas City circuit court who, on September 10th, heard the trial of Breckenridge Fagin, manager of the Royal theatre, on charges of showing an immoral picture and of showing a film without a permit from the censor, has cited the police director, the city manager, the city counselor and the superintendent of the police property room to appear before him and show cause why they should not be held in contempt of court because they had not returned the print of "Ecstasy," the picture which caused the court action, to its owners.

At the trial the jury freed Mr. Fagin on the charges that the picture was immoral but fined him $35 and costs for showing a film without a tag from the city censor, Guy Holmes. The print of the picture, confiscated by the police when they arrested the theatre operator on August 27th, has not been seen since the trial.

Otto P. Higgins, police director, said he did not know where the film was but that he would try to find it. He added that he was fishing in Canada when the confiscation took place. The other city officials did not appear in answer to the court citation.

Lieutenant Leo D. Mullin, in charge of the police property room, said that so far as he knows "Ecstasy" was never in his charge. Robert J. Coffey, chief of police, pointed out that he, too, was away when the picture was seized.

Joshua Barbee, an assistant city counselor, asserted that he knew nothing about the film. He said, however, that he had a letter from Roy Rucker, attorney for the theatre, who said he had lost a note from Marcy K. Brown, lawyer for the city in the trial of Mr. Fagin, admitting that the city had received the film. This, Mr. Barbee said, might be interpreted as a receipt acknowledgment. But Mr. Brown denied ever having given the theatre a receipt.

H. F. McElroy, city manager, who has asserted that the picture "won't be shown in Kansas City," doesn't know anything about the film either.

Operators of the theatre still are uncertain as to whether they will continue plans to seek a court order requiring the city censor to give the film a permit. In the meantime Judge Waltner has given Mr. Higgins more time to look for the print.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ABDUL THE DAMNED: Nils Asther, Adriene Ames—Don't be fooled into buying this waste of a date. That is what it was for me. It just isn't entertainment. Running time, 80 minutes. Played September 5-6.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

COUNTERFEIT: Chester Morris, Margot Grahame—This was a mighty entertaining little picture. Pleased my patrons and that's what I am trying to do. You don't need to be ashamed to run this one; everyone seems to like these action pictures. Running time, 74 minutes. Played September 1.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

DEVIL'S SQUADRON: Richard Dix, Karen Morley—A thrilling story of the pilots who do stunt flying to test out new inventions and improvements to airplanes. Pictures based on aeroplane stories never fail to draw a good business in this locality, and this was no exception to the rule. There is little comedy relief in the feature, so accompanying program should be light and humorous. Running time, 79 minutes. Played August 5-8.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

FORBIDDEN TRAIL: Buck Jones, Barbara Weeks—Another swell reissue western, which is what I said on the last five or six if memory serves correctly. Running time, 65 minutes. Played September 6-8.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

IF YOU COULD ONLY COOK: Herbert Marshall, Jean Arthur—I was a little skeptical about this one but after the first showing I was sorry I didn't get behind it with a bigger advertising expenditure, as it is a very fine picture. Not a kick registered, and plenty of praise. A better picture than the one preceding it, which I paid just twice as much for. Running time, 72 minutes. Played September 4-5.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Grand production. Should do business.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

LOVE ME FOREVER: Grace Moore, Leo Carrillo—Shoved back until we could duck it no longer. Not the type for us. Running time, 92 minutes. Played August 26-27.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MEET NERO WOLFE: Edward Arnold—A mystery melodrama in which the theme is developed in a unique and novel manner. Lionel Stander and Edward Arnold provide excellent foils for each other and their dialogue provides many good audience laughs. Business was good and the picture seemed to have the faculty of pleasing both sexes of all ages. Running time, 70 minutes. Played August 27-29.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecilia Parker—I can't say very much for this picture; they must be running short of story material when they have to use this kind of stuff. I always liked to read Harold Bell Wright's stories, but for some reason, when they try to put them on the screen, they lose the something which made the story interesting. Running time, 68 minutes. Played August 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—If a medal were to be awarded for the most entertaining picture of the current year, the honor would certainly go to this feature. It's the kind of a picture that should have a long running time inasmuch as patrons go out talking and building future patronage. Running time, 116 minutes. Played August 23-25.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

PRIDE OF THE MARINES: Charles Bickford, Florence Rice—This is a very nice little story, very well done. The hot weather raised Cain with the receipts, but that was no fault of the picture. Running time, 66 minutes. Played August 15-16.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

PUBLIC MENACE, THE: Jean Arthur, George Murphy—Pleased everyone. We cater to a class that enjoys action western product. Running time, 73 minutes. Played August 26-27.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

YOU MAY BE NEXT: Ann Sothern, Lloyd Nolan—Dandy radio story which provoked much favorable comment. Find that Columbia program is best human interest program for our patrons that one can buy, and we don't have to put a second mortgage on the building to pick up the C. O. D. Their specials are bonafide and not the usual three guesses. Keep up the good work. Running time, 69 minutes. Played August 2-4.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—A swell little picture. Pleased 90 per cent of patrons. Alexander rapidly becoming a favorite. Business above average both days. My opinion is an exhibitor won't go wrong on this one for good program picture. Plenty of laughs. Running time, 67 minutes. Played August 13-14.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

BRIDES ARE LIKE THAT: Anita Louise, Ross Alexander—Here's a little picture with no name drawing power that will make a real hit in any small town if you'll work out some stunt that will bring them in. It went over with a bang here. Lots of clever lines, a good down-to-earth theme. Just entertainment for the folks, that's all. Running time, seven reels. Played August 26-27.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Best airplane story to come out of the west yet. Very good story. Played September 6-7.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Didn't do as much business as I have on some other Joe Brown pictures but "Earthworm Tractors" seemed to please and the audience got several good hearty laughs. Running time, 68 minutes. Played August 23-24.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Not liked, although well acted. Bette Davis unpopular here. Played August 26-27.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Dick Powell is slipping here and this weak picture did not help him any. Better play it as a programmer and it will probably get by all right. Running time, 81 minutes. Played August 16-17.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Here is a swell picture from every standpoint. It did not make money, but the work of every member of the cast is excellent and Miss Davies does some wonderful work. Don't get the idea that Miss Davies is through, or that this picture will hurt Dick Powell. Regardless of what many exhibitors are saying about this picture it's a fine piece of merchandise, and swell entertainment.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

LOVE BEGINS AT TWENTY: Warren Hull, Patricia Ellis—A nice little comedy drama which registers a good many hearty laughs from the audience and seemed to give good satisfaction. Owing to the short running time, it should be played on a double bill. Running time, 58 minutes.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

SINGING KID, THE: Al Jolson—Al Jolson all the way through. Too much Jolson. Poor attendance second night. Played August 23-24.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

WHITE ANGEL, THE: Kay Francis—Not a big drawing card nor the big special this company has allocated to it. Looks like they failed to make a picture this year in the allocation and moved this one up. It is fine entertainment for those who prefer good substantial fare but not for the rank and file. Can't see where there is much cost in production either. Running time, 91 minutes. Played August 30-31-September 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WHITE ANGEL, THE: Kay Francis—A ladies' picture. The women folks came back the second night and had a good cry all over again. It must be good when they will come back and bring their friends to see it the second time.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

Gaumont-British

FIRST A GIRL: Jessie Matthews, Sonnie Hale—No business but a fine picture. This little lady is there with the goods. I bought this very reasonable and it's a good thing I did.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Lionel Atwill—Quite a picture for those who saw it but nothing in the title, the cast or anything else to get them in to see it. Why do producers have to make several of these each year? Running time, 71 minutes. Played August 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—A swell show which did not draw for us. Can't see why, because the show is very, very good. Eleanor Powell is better dancer than Ginger Rogers, and that is saying a lot. Jack Benny just as good as Fred Astaire, so we are passing another good show up with poor business. It is O. K. You can step on the advertising and they will be thanking you for it.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DAVID COPPERFIELD: All Star Cast—This picture drew a large crowd and pleased 100 per cent. A splendid picture that followed the original story very closely. Running time, 13 reels. Played August 14-15.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

FURY: Sylvia Sidney, Spencer Tracy—The most dramatic picture of the year. It has the punch. Positively terrific. Running time, 94 minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Good business first night but flopped the second. Old story. Running time, 91 minutes. Played August 30-31.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—A very entertaining, smart-set picture with a lot of gags over our customers' heads. Fair business but prestige to your house.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—Sure fire hit that can't miss. Gable has the goods. Jeanette simply gorgeous. Not only does she have a voice, but she's beautiful and grand. If the Grand Canyon has anything on her, it certainly is America's beauty spot. Gene, you lucky dog. I'll have a cigar on you right now. Running time, 11 minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette Mac-

Donald—Biggest business this summer. Running time, 111 minutes. Played August 2-3.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Robert Taylor seems to be building here, and this picture may help Janet Gaynor regain some of her popularity. Played August 29-31.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—One of the best pictures of the year. Made to order for the small town. Very good story, excellent cast and well produced. Had been shown at all surrounding towns so the box office was nothing to write home about, but it pleased one hundred per cent. Running time, 106 minutes. Played September 5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SPEED: Wendy Barrie, James Stewart—Another nice program picture with a dandy cast and very interesting shots of the inside of an automobile manufacturing company. And this little Barrie girl isn't so bad, either. Running time, 72 minutes. Played September 4-5.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THREE WISE GUYS: Robert Young, Betty Furness—A couple of weeks ago a salesman for a small distributing company pointed with scorn to this picture and one other MGM subject we were about to use. We can't see his argument. This was a swell program picture thoroughly enjoyed by all. Why don't they give that cute little Furness girl some more parts? Running time, 75 minutes. Played September 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—This one is terrible. Montgomery slipping fast. A few pictures like this one and Russell will be through. Too bad, we predicted great things for her. They walked out on this one, not in pairs, but in bunches. I am still trying to explain to my patrons how it all happened. If you have this one booked either cancel or take a vacation. Running time, 75 minutes. Played August 31.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

Mitchell Leichter

TRAIL'S END: Conway Tearle—Might develop into a good bet for Westerns. At least, Tearle can act. A little improvement on direction and production would have put this close to the top in westerns. Running time, 54 minutes. Played September 4-5.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

EARLY TO BED: Mary Boland, Charles Ruggles—Just a fair comedy drama. Rather interesting where Beatty, the bridegroom, goes strolling in his sleep and becomes involved in a jewel robbery. You will get some chuckles if you happen to get a fair sized crowd. Running time, 73 minutes. Played August 20.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

GIRL OF THE OZARKS, THE: Virginia Weidler—This picture seemed to give very good satisfaction. The second day's business was almost as good as the first. This little Virginia Weidler is a grand little actress. Book it and boost it. Running time, 68 minutes. Played August 25-26.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

HOPALONG CASSIDY: Bill Boyd—Almost as good as the Autrys but not for us. Very good for any town where good, clean action and not guns and murders are appreciated. Keep 'em coming. Played September 5.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—C. C. C. propaganda. Only fair. Chic Sale's comedy helps. Running time, 65 minutes. Played August 16-18.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

POPPY: W. C. Fields, Rochelle Hudson—Best Fields yet for us. Pleased our Saturday folks and sent 'em home laughing. Good stills, use 'em. A boy by name of MacAlpin made them and they are good. Played September 5.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—A very nice program picture allocated to us at too much money. These two make a dandy pair and they had excellent support. Running time, 76 minutes. Played September 6-7.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby—Here is one that will please everyone, big, little, old and young. It's a good show.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

ROSE OF THE RANCHO: Gladys Swarthout, John Boles—Good show of the Mexican western kind. Gladys Swarthout good actress and this show should please the ladies as well as the men. It is a musical western. Lots of singing and music. O. K. for any night. Running time, nine reels. Played August 28-29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Fourteen Showmen Join Contributors

Fourteen exhibitors have joined the ranks of contributors to "What the Picture did for Me" in recent weeks. Nine have made reports for the first time; five have returned to the fold after a year or more since they last contributed.

The nine making their first reports on product played are:

E. W. Savage, Palace Theatre, Booneville, Ark.
George W. Copenhaver, High School Theatre, Damascus, Va.
A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada.
Howard B. Lee, National Theatre, Wilmington, Del.
C. F. Deane, Dunbar Theatre, Dunbar, W. Va.
Louis J. Frana, Olympic Theatre, Calmar, Iowa.
Elmer Brient, Beacon Theatre, Hopewell, Va.
H. T. Nokes, Elite Theatre, Nixa, Mo.
C. Goldin, Star Theatre, Hong Kong, China.

Showmen returning to a contribution status after a year or more are these:

John J. Metzger, Oriental Theatre, Beaver City, Neb.
Rudolph J. Covi, Covi's Theatre, Herminie, Pa.
Robert Schwall, Jr., State Theatre, Ipswich, S. D.
H. G. Crawford, Palace Theatre, Plano, Texas.
Robert K. Yancey, Paradise Theatre, Cotter, Ark.

Read the reports of these showmen in "What the Picture Did for Me."

ROSE OF THE RANCHO: Gladys Swarthout, John Boles—This one fooled us. They stood in line for the box office to open and were we surprised and delighted. Held up second day nicely. Miss Swarthout is a sure enough singer and can also act. Thank you, Mister Paramount. Running time, 80 minutes. Played August 5-6.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SKY PARADE, THE: Jimmy Allen, Katharine De Mille—Just a nice program picture with no drawing power whatsoever. How many of these did Paramount have this year? Running time, 70 minutes. Played August 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—A splendid show. Good entertainment and well received. A lot of favorable comment. Running time, 99 minutes. Played August 30-September 1.—M. W. Mattecheck, Lark Thaetre, McMinnville, Ore. Local patronage.

Republic

COMIN' ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford, Smiley Burnette—My first Autry and the folks did not seem to care so much for it. Smiley Burnette fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GENTLEMAN FROM LOUISIANA, THE: Eddie Quillan, Charlotte Henry—Eddie Quillan returns to the screen in this story of the race track in the golden days of sportsmanship, and scores strongly as an ambitious jockey with revolutionary racing ideas. The assigning of Quillan to this role entitles the casting department to a big bow, as this diminutive player was never more convincing. The story is entertaining, although it departs very little from the accepted race horse story formula. Both photography and sound are better than average. Our patrons welcomed the return of Quillan as a lead and seemed well pleased with the picture.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GUNS AND GUITARS: Gene Autry, Dorothy Dix—It takes westerns to pull us out of the hole and Gene usually does a little better than some of the rest, and this picture is 'way above the average in entertainment. Running time, six reels. Played August 28-29.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—Enough music in this western to class it as tops entertainment and should appeal to any type audience. Action, love and romance combined to give it the necessary advantage over regular westerns. Running time, six reels. Played August 14-15.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

RETURN OF JIMMY VALENTINE, THE: Roger Pryor, Charlotte Henry—Good program picture. Lots of comedy and a little action. Running time, 62 minutes. Played September 2-3.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

SINGING COWBOY, THE: Gene Autry, Smiley Burnette—Here is a series that is outstanding in gross and pleasing to the public. Anyone who thinks these boys are not the tops in westerns is "nerts." As far as our town is concerned play 'em and beg for more. Don't forget Frankie Marvin when you play them. Running time, 58 minutes. Played August 8.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—The audience kicked about it being too short. Now that's a new one for me, but I guess they enjoyed it. We ran it on Bank Night. However, it would stand up for two nights anywhere. Running time, 69 minutes. Played August 27.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

RKO Radio

ANOTHER FACE: Wallace Ford, Phyllis Brooks—This picture caused diversified opinions. Got by. Columbia has better ones.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BECKY SHARP: Miriam Hopkins—Put off the punishment as long as possible. Technicolor, and that is all to be said except that this dud special pretty nearly ruined us. Costume pictures are poison for us, anyway, and after the first murderous blasts from the few departing patrons, we hurriedly left for parts unknown for the balance of the engagement. RKO may have meant well, but suffering cats! Running time, 90 minutes. Played August 28-29.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—Don't be afraid to let your patrons know you have a swell show for them. They will all leave with a smile, which makes you glad you are a showman. That boy, Raymond, is sure up and coming, and Ned Sparks did not hurt the show a bit. Running time, 80 minutes. Played August 22-23.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—Very ungood. They walked out in fours with a $60 Bank Night. Wasted talent. Lay off it. Even a transfusion will not improve its drawing ability.—C. F. Dean, Dunbar Theatre, Dunbar, W. Va. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—We had the stars in this one, but the story was not so hot; anyway, it did not do any business for us. Running time, 81 minutes. Played August 8-9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—Just a fair program. Lily Pons good talker, but her foreign dialect don't register very good. No business and glad of it. Won't have as many kicks coming. Running time, 11 reels. Played August 26.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Good picture. Brent better than usual in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—This is one of the best westerns I have shown for some time. Story good, acting good, photography good, recording good and pleased my patrons 90 per cent. Give us some more of this type of western. Running time. 73 minutes. Played August 24.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—This lad is some singer and has a wonderful personality and Armetta is some comedian. This picture held up well for two nights and seemed to please the majority of my patrons. Running time, 68 minutes. Played August 25-26.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie —Good picture but not the special they sold it to be. Just worth program price.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

POWDER SMOKE RANGE: Hoot Gibson, Boots Mallory—Lots of western stars for our western fans, that played usual business. The star value is greater than some westerns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Supreme

BRANDED A COWARD: Johnny Mack Brown—O. K. if you use the lower bracket westerns. Running time, 58 minutes. Played August 28-29.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—One of the best Temples to date. Kibbee and Summerville almost stole the show. They should use Summerville more than they do. To me he is one of the outstanding comedians, always was, even in silent days. Kibbee and Summerville would make a great pair to use in future productions. Shirley is always good and is getting better all the time. Running time, 77 minutes. Played August 27-28.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy, Maureen O'Sullivan—Ran this show on a repeat engagement as a reissue and did not do the business that we should. Sunday night fair but Monday nothing doing. Show is O. K. because of Rogers but we never can get any business on any second showing regardless of show. Running time, nine reels. Played August 23-24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy—The beloved Will Rogers is still held in great esteem by the patrons of this theatre, as this drew above average. While this was made several years ago, the recording is good and the picture as a whole pleased very much.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—An excellent production that failed at the box office through no fault of the picture. A county band concert the first night and a wind and rain the second night made this one take an undeserved nosedive. An interesting story, good acting and beautiful scenery. Will please any audience if you can get them in. And don't forget Buck, the dog, here. He takes up a very large part of the stage. Running time, 68 minutes. Played August 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson—Nice little picture of the outdoors. James Oliver Curwood story and find that advertising the outdoor helps this type of film. Ordinary westerns seem to have lost popularity with the lady patrons, especially, but good stories with good casts will always click. Running time, 68 minutes. Played August 23-25.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson—An exceptionally good outdoor North Wood picture that made a few of the so called "highbrows" admit that they could enjoy a Saturday show. Thoroughly enjoyed it here and should be anywhere if spotted right. Running time, seven reels. Played August 29.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—A real good Northwest mounted police drama. Buck, the dog, proves a real hero. Fall weather helped business and the picture satisfied.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Dorothy Peterson—Very fine show. No business to speak of, due to epidemic of paralysis.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Dorothy Peterson—Not as big as exloitation, but different and good draw at box office. A women's picture. Slim Summerville and the quintuplets outstanding. Understand this picture got Papa Dionne sore. Thinks director made a joke out of him. "Papa" has it on them all in some respects, and is some kidder himself—five at a time. Played August 7-8.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb—Just so much film. Story old and the audience knew just what was going to happen next. Played September 2-3.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs —Ran this one on Bank Night and gave great satisfaction. If you get a crowd you will get the laughs. I would say that Johnny Downs had a pretty tough mother-in-law to deal with. Running time, 74 minutes. Played August 27.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

GENTLE JULIA: Jane Withers—One of her best. Jane Withers is not a big drawing card, but her pictures please. Played August 28-29.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GENTLE JULIA: Jane Withers—Delightful, laughful, perhaps the best this supposedly lesser of the Fox moppets, Jane Withers, has done. The kids will eat it up. The old folks will love it, and the middle ones, those born before 1900, will enjoy every minute of it. Good movie, we call it. It's great to see 'em all come out smiling, isn't it? Running time, eight reels. Played September 1-2.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Will Rogers grows in popularity, as was evidenced by the crowds who jammed our theatre to witness an old picture of his. We haven't run any Rogers pictures in the last three years, but had so many calls that we decided to run them again and they're proving more than we anticipated. Running time, 84 minutes. Played August 20.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell—Oh, boy, a real picture that satisfied even our projectionist. Play it, it will do your house good and make customers. A real action, small town picture by Zanuck.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles—A honey if there ever was one. We're late with it but that didn't make any difference as it built up as the run lasted. Some came to see it three times, so it must be good. Unfortunately, I was away during the run and didn't get to hear the favorable comments, but the boys in charge were tickled pink with the report they were able to make. Running time, 73 minutes. Played August 21-22.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and rural patronage.

MESSAGE TO GARCIA, A: Wallace Beery, Barbara Stanwyck, John Boles—Beery is still the tops. Didn't draw well the second night; don't know why. First nighters seemed to like it, although they didn't rave about it. When I asked how they liked the picture they would say OK. Without Beery the picture wouldn't have been so hot. Running time, 85 minutes. Played September 3-4.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Well produced and well acted picture that did not click. My patrons do not like this kind of picture and register their dislike by staying away. Too much torture and not enough comedy. Running time, 85 minutes. Played August 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Good business. Not up to standard of this series.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple —Shirley is more popular than ever. This is an exceptionally good picture but not as good as "The Littlest Rebel," but it did a better business.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A good picture with a poor title. One of the best turned out in the last year. Get your patrons in and they will be pleased.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

PROFESSIONAL SOLDIER: Freddie Bartholomew, Victor McLaglen—Mythical kingdom stuff with small boy in impossible situations with his pal and rescuer. Vic McLaglen mowing down entire battalions with a machine gun. Vic does a good job as the big, soft-hearted leatherneck but Freddie seems too artificial with a flair for stilted English. However, the crowd ate it up and Freddie is a box office draw. Recent publicity helped a lot. Running time, 75 minutes. Played July 26-28.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—This was a percentage picture. This was a swell show with swell acting on the part of Jean Hersholt and Don Ameche. The title was very misleading and I just failed to get very many in to see it. Running time, 79 minutes. Played August 28-29.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

STAR FOR A NIGHT: Claire Trevor, Jane Darwell—Fair entertainment. Trevor too weak for role played, acting poor. Jane Darwell best of all. Did not click with my patrons. Played September 3-4.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Made a mistake spotting this on a Sunday as most of real movie fans had seen it and passed it up. Even at that it did above normal business and brought in a lot of people I never saw before. Running time, ten reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

TO MARY—WITH LOVE: Myrna Loy, Warner Baxter—Very well liked, although some thought it too slow. Running time, 92 minutes. Played August 23-24.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—This was an excellent picture. Pleased 90 per cent. Held up well both nights. You can't go wrong on this one. Running time, 110 minutes. Played August 29-30.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen—Soldiers plus sand, sand plus soldiers. The old stock favorite of 10, 20, 30 cents fame, resurrected, dusted off, and dished out as a Fox special. Too long for double billing, so everybody gets two hours of dramatic agony, whether they like it or not. Done before in the old silent days, but we used Keystone comedy to counteract the gloom. Some liked it. Running time, 110 minutes. Played August 30-August 31-September 1.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

United Artists

BARBARY COAST: Edward G. Robinson, Miriam Hopkins, Joel McCrea—For a bunch of action fans such as ours, this was o. k. Enough bang-bang and still way up on the list of really good pictures. Running time, 90 minutes. Played August 30-31.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—This is my idea of a poor picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—Boy, oh, boy, what a picture. Every exhibitor in the United States should feel proud to show a picture like this to their patrons. It's an excellent picture.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

(*Reports continued on following page*)

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MODERN TIMES: Charles Chaplin—The novelty in the picture did some business and made us a little money, but I would hesitate to take a chance on another when there are so many better pictures. It's much overrated, in our estimation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RED SALUTE: Robert Young, Barbara Stanwyck—A little singing, some comedy and lots of flag waving and a packed house. Who could ask for anything more, especially during midweek? Running time, 84 minutes. Played September 2-3.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RED SALUTE: Barbara Stanwyck, Robert Young—I did not care for this one personally, but even an exhibitor can make mistakes, and think it pleased nearly all of the cash customers. Cliff Edwards nearly steals the show. Hope they give him more and better parts for he is very good. Running time, 78 minutes. Played August 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea, Bonita Granville, Marcia Mae Jones—Wonderful picture. Let's see more of the two little girls that played in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THINGS TO COME: Raymond Massey—The English sure can make bum entertainment. Very few liked it. Running time, 96 minutes. Played September 2-3.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

THINGS TO COME: Raymond Massey—I was disappointed in this. It appeared to me that too much footage was devoted to the war of the world and too little to things to come. The one big sequence, the rocket trip to the moon, is gigantic. A lot of money was spent on this and great technical skill is shown. Drawing power just fair..—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray, John King—Fine program fare. Holt always was popular here. I can't understand why some company doesn't give him an extra good picture now and then. John King looks like a comer to me. Here's a funny situation that appeared in this picture. John King is shot by gangsters and Holt jumps on King's motorcycle and chases them. Just a minute or two after he stops them and while he still has them covered, John King and other officers drive up. King's arm has been bandaged and fixed up and, mind you, all this took place in a few minutes. Probably, they took him to a hospital, had his arm dressed, jumped in the car and then reached the scene of action almost as soon as did Holt, and Holt was going ninety to nothing on a motorcycle! Wonder how the director let this slip by. Nevertheless, it is a very fine program picture, and don't be afraid of it. Is only six reels long and needs plenty of shorts to make a long enough show. Let's also see more of King.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

EAST OF JAVA: Chas. Bickford, Elizabeth Young—Some patrons thought the lion too easy on Bickford. He's no draw here. Played it on a double bill with Buck Jones, so all was forgotten.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IVORY HANDLED GUN: Buck Jones, Charlotte Wynters—Good old Buck, nearly as popular as Shirley Temple. Our western fans seem to think he rides and shoots better than any. The box office says OK, Buck.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAGNIFICENT OBSESSION: Robert Taylor, Irene Dunne—Very good. Liked by everyone. Dramatic, yet relieved by some excellent comedy scenes. Charles Butterworth and Arthur Treacher did some very good work. The good work done by the two stars was equalled by that of the other actors. Altogether a marvelous production. Played August 28-29.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—Good program comedy. But not as good as "His Night Out."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Sammy White, Donald Cook—Wonderful show. I hate to say this but I believe it would have been a better picture if they had used two other leading players and left out Dunne and Jones. That's my opinion. The first time that Miss Dunne sings in this seems seems to make a bad impression or at least it did on me. Charles Winninger, Paul Robeson and Sammy White very, very good. Donald Cook also played his role to perfection. Robeson singing "Old Man River" best part of show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHOW BOAT: Irene Dunne—This new "Show Boat" did not break any box-office records, but I have never heard so many really appreciate outspoken boosts for a film as this one received. It is worthy of them. It's beautifully done—no pun intended, as Miss Dunne is great, but for those who love the old songs, who like to drop the present and spend an evening lost to all that's "modern," "Show Boat" is a truly great production. Paul Robeson, Allan Jones and Dunne, all fine. Running time, 12 reels. Played August 30-31.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—OK. Played it on a single bill to above average business. An aeroplane picture makes a break and gives a variety.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—This could have been made an outstanding picture if they had left out the last 17 years, but the old boy waited on the white house step just that many years too long and people got tired of waiting. Too much misery at the end. The old boy never did have any fun. Running time, 95 minutes. Played August 20-21.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—Good picture. Wonderful acting by Arnold and Tracy. Business very bad. Lost money.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—They attempted to make an epic drama of the story of the California gold discovery, but they were not successful in making it a box-office winner. The drama as a whole has several episodes of epic proportions, but it seems disconnected. But the chief fault as I see it is that it is filled with too much tragedy. The death of the wife, the death of the son, and his own death, a defeated man to the end. As a whole the story unfolds many interesting sequences and is well worth seeing. Business on this only a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—Pleased about 85 per cent. Story and filming good. This picture packed the house for us for two nights. Running time, 66½ minutes. Played August 7-8.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—Fair. Why don't they give Ross Alexander a vacation? Running time, 70 minutes. Played August 12-13.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

GREEN PASTURES, THE: Rex Ingram—Didn't do so good. About half the audience liked the picture. Some didn't know whether they liked it or not. Some didn't like it at all. It's a big show all rignt. A lot of people won't go for it on account of the all-colored cast of players. Running time, 93 minutes. Played August 30-31.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

GREEN PASTURES, THE: Rex Ingram—Here is a picture that is sold to your audience by advance publicity before it reaches your screen. Being so entirely different from anything ever before screened, it is only natural that some people will not like it. On the other hand, quite a few patrons will come twice. Business was beyond expecations and the compliments of patrons were lavish. Saw many faces in our audiences that seldom are seen in a picture theatre. Running time, 93 minutes. Played August 30-31-September 1.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—A good talking version of the once silent drama "Main Street." This drew better than average. You are safe in getting behind this, as this is considerably above the average run of pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Many of our patrons were disappointed in this picture on account of the title. They came with the expectation to see some actual scenes from the Petrified Forest. This picture did not draw at our box office and appeared to be just an ordinary program picture. Running time, 83 minutes. Played August 21-22.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—One of the best for this type. Business fair. Played Sunday and Monday. Perhaps a better draw during week. O'Brien and Lindsay both swell. Running time, 69 minutes. Played August 23-24.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

SATAN MET A LADY: Bette Davis, Warren William—This about "washes up" Davis for my particular patronage. William also. Picture in general a complete flop. Business fair first day. Poor on second. Mr. Exhibitor, watch out for this one. Running time, 78 minutes. Played August 16-17.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Just fair. Forced to play on Sunday on account of it being a percentage picture (and why it was is more than we know) and it surely was not a Sunday picture. Running time, 85 minutes. Played August 23-24.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone—A western thriller of the days when the buffalo roamed the plain and the Indian went on the warpath; when men were men and girls were apparently as averse to parental authority as they are now. Beautiful scenery and good acting. Pleased my my mid-week patrons. Dick Foran can sure sing. Running time, 56 minutes. Played September 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

PLOUGH THAT BROKE THE PLAINS, THE: This three-reel subject should run in every theatre in the Dust Bowl states. It reviews everything about the history of the great plains in U. S. of America. Very good subject. Running time, three reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Short Features

Columbia

ANTS IN THE PANTRY: Three Stooges—Three Stooges always good for few laughs but for Heaven's sake, Columbia, learn them some new gags. Running time, 18 minutes.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

GOBS OF TROUBLE: Monte Collins—Very poor, considering it carried the Columbia trademark. Running time, two reels.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

HOT PAPRIKA: Andy Clyde—Andy Clyde comedies bring our audience in spasms. That's what we want. Thanks, it's very hard to get good comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I DON'T REMEMBER: Harry Langdon—Langdon losing out. However, few laughs emitted from a very dry audience. "Perk up," Lang. Running time, 18 minutes.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

SCRAPPY'S PONY: Scrappy Cartoons—Very good cartoon. Running time, seven miuutes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

SCREEN SNAPSHOTS: Always prove interesting. Good for "fill ins."—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

SCREEN SNAPSHOTS: Very popular with us. Always glad to play them. Movie fans like to see their favorite stars at play.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STAR GAZING: Radio Rogues—A very good short suitable for almost any program. Running time, 19 minutes.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

STARS OF TOMORROW, Nos. 5 and 6: Amateurs, Benny Rubin—Everyone seems to enjoy the amateur programs. Some good numbers in this one. Running time, 10 minutes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

Educational

FIREMAN SAVE MY CHILD: Paul Terry-Toon—An excellent black and white cartoon. Good any time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING LOONEY XIV: Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPOOKS: Song and Comedy Hits—An elegant single reel with the little colored children singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRIPLE TROUBLE: Ernest Truex—Just fair comedy explains the title 100 per cent. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Travel Talks—Colortone one-reeler with the best Canadian scenery you can imagine. Very, very good. Running time, one reel.—Rudolf Duba. Royal Theatre, Kimball, S. D. Small town patronage.

COUNT TAKES THE COUNT, THE: Charley Chase—The first good Chase comedy we have had under the present year's contract. This one was really good with some episodes quite worth a laugh.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CREW RACING: MGM Sports Parade—An uninteresting subject. At least for us. Running nine minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

LA FIESTA DE SANTA BARBARA: Musical Revues—This was a beautiful colored picture, good music, song and dancing. Running time, 19 minutes.—L. C. Denton, Rex Theatre, Caliente, Neb. Small town patronage.

LA FIESTA DE SANTA BARBARA: Musical Revue—Another MGM Musical Revue in color that is the tops in entertainment. Pageantry, music, dancing, comedy; it has everything. More real entertainment in this one than in a lot of features. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MASTER WILL SHAKESPEARE: A fine reel showing the life of Shakespeare. Educational. Play it on your better days and not Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD PLANTATION, THE: Harman-Ising—A dandy color cartoon. Plenty of action, color and excitement. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revues—Not as good as "Starlit Days" but a good short nevertheless. Running time, 18 minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

PRIMITIVE PITCAIRN: MGM Miniatures—Just a single reel. No better or worse than most travelogues.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

BETTY BOOP AND THE LITTLE KING: Betty Boop Cartoons—Good cartoon with Betty Boop and what a kick the King gets out of the vaudeville with Betty. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FASHIONS IN LOVE: Paramount Varieties—Very interesting, especially to those of us who can remember back as far as Wallace Reid, Pola Negri, Antonio Moreno, Rudy Valentino and others.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HILLS OF OLD WYOMIN', THE: The Westerners—Dandy Screen Song subject. These subjects are still hard to beat.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREEDY HUMPTY DUMPTY: Color Classics—An excellent colored cartoon. Good anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MIDNIGHT MELODIES: Headliners—A dandy vaudeville musical reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YANKEE DOODLE RHAPSODY: Ferde Grofe and His Orchestra—Excellent band act. Running time, nine minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

YOU'RE NOT BUILT THAT WAY: Betty Boop Cartoon—We believe Paramount shorts cannot be excelled. Running time, seven minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

RKO Radio

BOLD KING COLE: Rainbow Parade Cartoons—Good coloring and good music.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

COUNSELITIS: Leon Errol—This was a dandy two-reel comedy. Kept the audience laughing from start to finish. Running time, 18 minutes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

COUNSELITIS: Leon Errol—Good comedy. Enough said. Plenty of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HIGH BEER PRESSURE: Edgar Kennedy—A good slapstick Kennedy comedy. They liked this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME WORK: Leon Errol—Play this. Now that school is opening, the kids will appreciate it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAJOR BOWES' AMATEUR PARADE, No. 4.—Thank God these will be singles next year. They are the joke of the season.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR BOWES' AMATEUR THEATRE OF THE AIR, No. 6—Too much money, with no extra draw. Give up a Broadway Brevity.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOLLY MOO COW AND ROBINSON CRUSOE: Rainbow Parade Cartoons—Play it to your weekend western lovers. Goes fine with horses. The farmers seem to like cows as well as horses.—Harland Rankin, Palaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

FOX NEWS: We think Fox News has a little edge on them all. They don't give us Santa Claus in the Spring and winter sports in the summer. Their setup is liked by our customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT LIFE IN EUROPE: Adventure of the Newsreel Cameraman—A very interesting travelogue. Running time, 10 minutes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—We buy better cartoons than this at half the price. Must have been knocked off on a dull day.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

ELMER THE ELEPHANT: Silly Symphonies—We thought below the average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MICKEY'S RIVAL: Mickey Mouse—Another knockout Mickey.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHO KILLED COCK ROBIN? Silly Symphonies—Very good. Running time, 9 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Universal

CARNIVAL TIME: Jean Sergent, Jack Fulton—You are missing a good bet if you don't use Universal's Mentone Musical Comedies. Most all of them are excellent. Running time, 19 minutes.—C. R. Greeg, Liberty Theatre, Caney, Kan. General patronage.

TEDDY BERGMAN'S INTERNATIONAL BROADCAST: Mentone Musical Comedies—Universal proving they can make 'em after all. This short one of best, my patrons commenting highly. Running time, 20 minutes.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

Vitaphone

BINGO CROSBYANA: Merrie Melodies—Another very good colored cartoon from Vitagraph. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CARL HOFF AND ORCHESTRA: Melody Master—Excellent Melody Master. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOUBLE OR NOTHING: Phil Harris, Leah Ray—A swell short. Harris very popular. Worth running. Running time, 11 minutes.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

DUBLIN IN BRASS: Broadway Brevities—Excellent. Good music, good dancing and plenty of laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I'D LOVE TO TAKE ORDERS FROM YOU: Merrie Melodies—Very good colored cartoon, but we have not raised a crop for so long we had to explain to the children what the tall corn was. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I'M A BIG SHOT NOW: Merrie Melodies—Very good color cartoon.—Running time, eight minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

NICK LUCAS AND HIS TROUBADOURS: Melody Masters—Another excellent Melody Master. One report would cover all of this series. They are the tops. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OH, EVALINE: Hal LeRoy, Eleanore Whitney—This was a good short with some wonderful tap dance numbers. Running time, 20 minutes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

SONG OF A NATION, THE: Broadway Brevities—One of the finest two-reel subjects of the year. The history of the song, "The Star Spangled Banner," in color. Beautiful, inspiring, educational and interesting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE HIPPODROME: These type shorts always go over with my patronage, especially Sunday and Monday run.—C. J. Hubley, Jr., Cameo Theatre, Tallulah, La. Rural and small town patronage.

VITAPHONE REVIEW: Big Time Vaudeville Reel—Very poor, with the exception of the last sequence, a fashion review in color, which is excellent. Who wants to see a movie star make a cake? Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE SPOTLIGHT: Conville-Dale—Not up to the usual standard. Running time, 10 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Serials

Burroughs-Tarzan

NEW ADVENTURES OF TARZAN: Herman Brix—On Episode Three. Although shown before in our town, this series is holding up as well as most first-runs do for us.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Mascot

PHANTOM EMPIRE: Gene Autry, Frankie Darro—Attendance has held up fairly well on this one. Have played 11 episodes. It is quite a hop dream to me, but seems to please the children. I wish some company would make a serial that would be entertaining to adults as well as the children. Some company will do this some day and clean up. Running time, 12 episodes.—L. C. Denton, Rex Theatre, Caliente, Nev. Small town patronage.

Industry Will Honor Richardson on Birthday

The American Projection Society announces that a banquet will be given in honor of F. H. Richardson, Technical Editor of MOTION PICTURE HERALD, on Saturday, October 24th, at the Hotel Pennsylvania, New York. This will be the first of a series of events which will be held to mark the seventieth birthday of Mr. Richardson.

The International Projector corporation and the National Theatre Supply company will give a luncheon in honor of Mr. Richardson on Tuesday, October 27th, and the staff of Quigley Publications will follow later in the week with a luncheon at which Mr. Richardson will also be the guest of honor.

Butterfield Circuit Expands

W. S. Butterfield Theatres, Inc., has acquired the Riviera in Niles, Mich., from Gerald Kern, who will remain as manager of the house. Two new theatres in Bay City and Grand Rapids, Mich., are nearing completion and will be ready on October 15th. The Capitol, Lansing, opened this week after a lapse of three months during which the house was enlarged and redecorated.

Publicity Firm Organized

Walter Fleishman, formerly associated with the Blackstone Company and Hal Horne in advertising and publicity, has joined Harry D. Davies, formerly with Metro-Goldwyn-Mayer, in the establishment of a new publicity firm to be known as Davies-Fleishman. Offices are at 168 West 57th Street, New York.

MPPDA Sets Annual Meeting

The postponed annual meeting of the board of the Motion Picture Producers and Distributors of America is scheduled for September 23rd.

Guaranteed Sells Two

Guaranteed Pictures has sold "Just My Luck" and "Women in White" to S. K. Decker, Excellent Pictures Corporation, Detroit, for the Michigan territory.

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

No doubt you have all heard of "Hooppole Township, Mosey County, Indiana," but we wonder if you ever heard of "Bullfrog Holler, Antelope County, Nebraska." That's where we live, and it has been so dry for the last sixty days that the bullfrogs congregate on a dry sandbar in the Elkhorn River and sing, "How dry I am, how dry I am, oh gosh, gee whiz, how dry I am."

We just got a letter from a Hoosier but it didn't come from Hooppole Township, Posey county, it came from W. H. Brenner of the Cozy theatre at Winchester, Indiana, and, among other good things, he had this to say, "I know I have not written you, but I do read your colyum and I find it most interesting and hope you will continue the good work on and on." Say, boys, coming to one who is near heat prostration and is nursing a sore toe that is minus the nail, this kind of a letter makes one see a rainbow when he hasn't seen a cloud for six weeks.

We know W. H. and we know Mrs. W. H., too, and those of you who don't know 'em certainly have our sympathy.

W. H. had a father—like a lot of the rest of us—and his father had the best eye for watermelon patches of any boy in our neighborhood.

..After he thumped a melon we could always rely on his judgment as to whether it was ripe or not, but W. H. was a whole lot stronger for peach orchards. He didn't go in for melons like his father. His mother always made him wash his face before he came to breakfast. Perhaps that is why he wasn't strong for watermelons.

Well, anyhow, you ought to go to Winchester sometime and go to the Cozy and see a good show, and we'll betcha that Mrs. W. H. will thank you when you buy a ticket, too. Indiana is still in the Union, and so is Winchester.

▽

It has become to be a common thing nowadays to read in the newspapers or magazines of the divorces out in Hollywood.

A star will say what an excellent man her divorced husband is and that "we still love each other dearly," and when she says that she disgusts a large portion of the American people, and she throws a wet blanket over her popularity at the box offices of the country with that kind of horseradish, and producers should see to it that that kind of bunk is not publicized.

▽

Fred Largen of Creighton, Nebraska, who manufactures the Largen Sound Device and Cooling System for theatres, still adheres to his lifelong custom of having the best of everything. That's probably why he sent us a check and asked us to have his subscription to the Herald renewed. There is a moral to this.

▽

Yesterday we had a nice little shower and John Piller sent a wind down from Valley City, North Dakota, and the mercury jumped down from 110 to 50, and by gosh, if this keeps up we are going to take off our B.V.D.'s and try something else. That's why we sing—

When the wind begins to blow
And the rain begins to fall
And the mercury starts climbing down the tube,
It is then we all will know
That we are coming into Fall
And you can hear the shouting of this Rube.

▽

If your customers like action in their entertainment we believe they will like "The Last Outlaw" with Harry Carey, Hoot Gibson, Tom Tyler, Henry B. Walthall and Margaret Callahan.

This is not exclusively a Western. It is part western and part bank robbers, but if it is action they want they will find it in this one. Perhaps one of the reasons why we liked this picture was because our onetime friend and hunting partner, the late Henry B. Walthall, was in it.

▽

The lark is up to meet the sun
The birds their songs commence,
And those—hoppers have begun
To eat our garden fence.

▽

A friend of ours drove us out in the country to see a part of that "Shelterbelt" they had planted. This belt is ten rods wide by eighty rods long, and after a close inspection, it is our firm belief that at least one sprout out of fifty has lived, and these are mainly cottonwood and willow. It is quite evident that when this drouth set in, that community was short on dogs. We were told that at one end of the belt they cut down young black walnut trees fifteen feet high that a farmer had nursed, to keep them from shading the sprouts. We understand that it took thirty men only three weeks to plant this belt. Oh gosh, gee whiz, Gertie, please pass the mustard.

▽

If there are any in your audience who are inclined to hysterics we would advise you not to play "Earthworm Tractors" with Joe E. Brown and Guy Kibbee or you are liable to have a damage suit. When these two Eskimos don't make 'em laugh and hold onto their seats they are entirely hopeless.

Joe is a super-salesman. He had been selling safety-razor blade sharpeners for two years and his knowledge of mechanics got him a job selling Earthworm Tractors. He got Guy in the tractor to give him a demonstration and from then on the two of 'em go places. If we know anything about pictures at all, this one will be the biggest laugh sensation of the year.

For fear that you might have a lapse of memory, we wish to call your attention again to the picture "San Francisco," which we mentioned in our last letter. If you haven't already played this picture we would suggest that you play it at the first opportunity and to give it extra billing, for our judgment is that it will create a lot of favorable comment for you and your theatre. This may not be worth anything to you but then it don't cost you anything.

▽

We've been trying hard all day
To think of something we might say
That, to us, would seem to help a little bit,
But we are quitting right away
For we seem to hear you say
"Oh gosh, gee whiz, we wish that guy would quit."

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist.

The HERALD covers the field like an April shower.

American Tobis Will Distribute

Some 40 French, Italian and Dutch feature pictures have been selected as the basis of an effort on the part of the American Tobis Corporation to secure national distribution in this country. The move will be launched when this organization will present for the first time in America on September 22nd, "La Kermesse Heroique." The Filmarte Theatre, on West 58th Street, New York, has been engaged by W. E. Van Beveren, managing director of American Tobis, for the presentation. Mr. Van Beveren says "La Kermesse Heroique" cost $700,000, the cast including Francoise Rosay, M. Alerme, Jean Murat, Louise Jouvet, Micheline Cheiral and Bernard Lancret. Jaques Feyder, French director, at present engaged in making United Artists' "Rembrandt," directed.

Following the premiere of "La Kermesse Heroique," they will release a series of French, Italian and Dutch productions, among them a French production of "Port Arthur," dealing with an historic engagement during the Russo-Japanese war.

The initial performance of "La Kermesse Herioque" will be attended by Andre de Laboulage, French Ambassador to the United States; Charles Ferry de Fontnouelle, Consul General at New York, Maurice Domboste, Commercial Attache for France, and others. The entire proceeds of the opening will be donated to the French War Veterans Fund and members of this organization will attend the premiere.

"La Kermesse Heroique" was awarded the gold medal for the "best direction of the year" at the Venice International Exposition of Cinematography.

Criterion Signs French Author

Henri Bernstein, French playwright and author, has been signed by Criterion Films to write an original picture story for Douglas Fairbanks, Jr.

Manos Circuit Buys Two

Michael Manos, president and general manager of Manos Enterprises, has bought the Temple and Chase Street theatres in Kane, Pa., from the Temple Theatre Company.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PLAIN HORSE-SENSE

The biggest Labor Day in years, best prospects for picture business since 1929, the industry quite definitely in the "black," etc., etc. These are some of the most recent and highly gratifying reports that hit this desk and make very tasty food for thought especially as concerns the theatreman and his part in the Big Push.

Well, now, let's see. After digesting the above and seeing for himself that the boxoffice lines are growing longer and longer, the first thing that naturally comes to the manager's mind is where does he come off. If business is so much better and if he has anything at all to do with it, your theatreman "figgers" and rightly that he rates a bit of attention. After all the lean years, you can't shoot the lad because he hones for some of the increased rations.

Yes, we know that cuts have been restored and even raises in salary effected in a lot of spots. But there are regiments of good men still subsisting on coffee and doughnuts and they too deserve a break—a break that will allow them to get out from behind that oversize "eight-ball."

Let's look at it logically. Business is swell and everything points to it remaining healthy. But in order for picture grosses to stay in the pink of condition, the 100 percent-plus cooperation and enthusiasm of the theatre manager must be had. That's conceded. And it is also conceded that every exhibitor cannot look for this cooperation and enthusiasm unless the manager feels that he has some logical reason for doing hand springs over his job. A bigger weekly pay check will help of course, but there is still a surer method of not only keeping grosses up but keeping them up consistently.

That method, gentlemen, is the tried-and-true formula of giving the manager a percentage of every dollar in addition to his salary over a set figure that he brings in by his own efforts and talents. It cannot fail and never has wherever this form of remuneration has been put into effect.

Seasonal drives whereby only a few managers of many are rewarded won't do the trick 52 weeks in the year. It's a cinch that the boys who work their ears loose and still don't land in the money are not going to give three rousing cheers when the next contest rolls around. Chances are they will go through the motions just enough to get by but not enough to pile up the looked-for grosses.

To the exhibitor who still cannot see the value of paying managers on the same basis as a good salesman in other lines, it may be pointed out also that the percentage system is an excellent way of determining without question who are the strong men and who the weak sisters. And that in itself is almost enough reason for instituting the percentage method of payoff.

It isn't every exhibitor in the business who cannot look further than the tip of his nose. There are quite a few who can see the business logic of so encouraging managers. So men who feel they are worth more than they are getting might do themselves some good by utilizing the above "sales arguments" in financial discussions with their superiors.

Hard-headed exhibitors who won't go for salary raises can often be sold on the plain horse-sense of giving a slice of a brand-new dollar to the manager who by his talents is able to bring to bloom the extra buck where none grew before.

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THOSE INDIANA SHOWMEN

To the nationally-operated circuits, deserved bows of course for turning in such high standings in the Quigley Awards Competitions. But while the spotlight is being turned on these headliners, let not the light escape those in the lesser operations who have clicked so strongly in taking down Quigley honors.

Therefore, an extra bow and more to Indiana-Illinois Theatres, Inc., to Alex Manta, president, and to the Indiana managers of the circuit who have piled up so impressive a record in winning the Quigley Award Plaques. To the score piled up by Sid Holland, with two Silver and one Bronze, by R. W. Waterson, with another Silver, now is to be added the August Silver won by F. D. Nessel, of the Jefferson Theatre, Goshen, Ind., to make a total of five.

Indiana is famed for tall crops and literary figures. The accomplishments of its sons in the field of exhibition should also make the State known for the showmanship within its borders.

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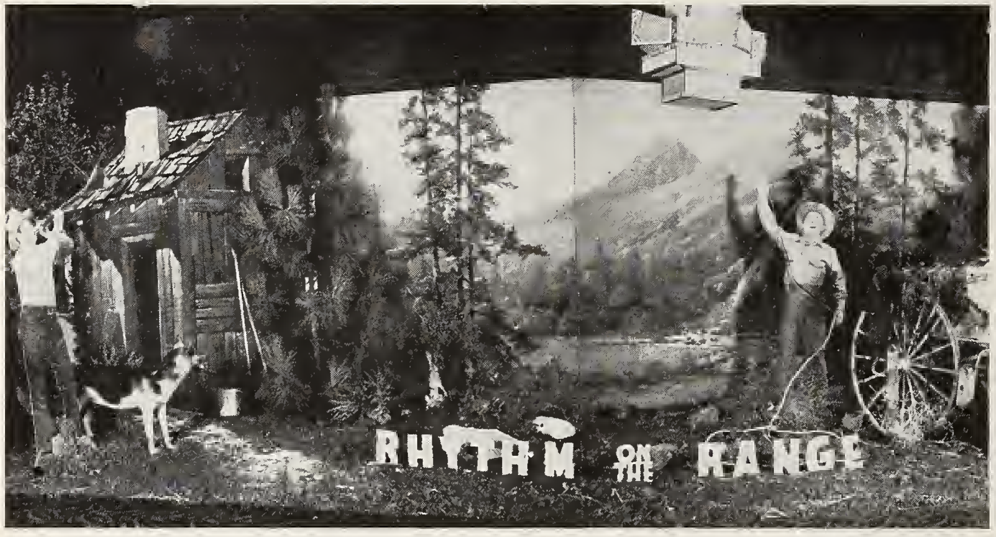
And in case any of you folks missed the Big News announced in last week's issue, please know that the Quigley Grand Awards are again to be presented in Hollywood, the winners to be transported via the airlines, given the keys to the city.

Four months to go. Will you be there?

A-Mike Vogel

Ricord Designs Outstanding Lobby For "Rythm on the Range" Date



Noted for his realistic displays especially on outdoors pictures and having the lobby space to give full reign to his creations, Manager W. C. Ricord, Jr., of the Stadium Theatre, Los Angeles, has built up tremendous interest in these presentations. The above is the most recent example of his work built for "Rhythm On the Range" and constructed by the house personnel working from nine at night to the following morning to complete the flash. Total cost was reported to be one dollar for the shack and less than that for gas to haul the earth and trees. Everything else was promoted.

Fashion Show Held For "It's Love Again"

Week ahead of opening C. P. Knudsen, manager, and Lane Thomas,, publicist at the State in Watertown, S. D., for "It's Love Again," arranged a style show on the stage to sell the fashion angles of the picture. Nine of the leading merchants cooperated, supplying the clothes for the show.

Special screening was held for critics and their comments used for a lobby display. Co-op heralds were distributed by the Minneapolis *Journal* and *Tribune* and drug and grocery store wrapped these heralds with packages. Beauty parlor featured a Jessie Matthews coiffure, and through tieup with paper, ad was run on classified page advising that names would be scattered throughout the ads and to those finding their names listed, tickets were awarded.

Closing Time for Campaigns Near

Midnight of Monday, October 5th, is the deadline date for entries in the Quigley September Awards. So please have those campaigns at headquarters by that time.

The September judges are as follows: E. L. Alperson, Grand National; H. D. Buckley, United Artists Corp., and S. Charles Einfeld, Warner Bros. Pictures.

Smash Campaign Opens New Criterion Theatre

The flowers contributed by the Floral Telegraph Delivery Association and distributed to all men at the opening of the New Criterion Theatre on Broadway was given a boutonniere with tag reading "I give you this flower. Give me your heart," tieing in with the title of the Warner Bros. Kay Francis picture that opened the house. Flower idea was carried further with a main floor counter in the Woolworth store adjoining the theatre where the "New Criterion Rose" was sold. Prominent store windows plugged the floral idea with giant American Beauties done in pastels and bordered with enlargements of Kay Francis and George Brent.

Fan magazine placed cards on newsstands plugging the publication and the new theatre opening and newspaper breaks included six-sheet snipes on delivery trucks to plug serialization in the Evening Journal. Ace windows were promoted on tieins for George Brent and Saks' made tieup on Francis styles in advertising and windows. Bonwit Teller, Fifth Avenue women's store, also tied in with newspaper displays advertising "March of Fashions" short subject which also appeared on the opening program.

Postal Telegraph distributed heralds with all outgoing messages and leading Times Square shops broke out with large "welcome" windows for the opening, which was attended by society, stage and screen folk.

Bows for the campaign go to Arthur Jeffrey, Criterion publicity director, and Phil Lauffer, his assistant.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon as possible after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

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ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Mayor Buys First Ticket to Opening Of 'Movie Season'

There was quite a to-do in Baltimore on the occasion of the "New Movie Season" opening as sponsored at Loew's Century by William K. Saxton, city manager, and executed by publicist Lou Brown, none other than Mayor Howard Jackson joining in to give the drive a civic sendoff. His Honor was prevailed upon to issue a proclamation signalizing the event which was planted in local daily as a tiein to the inaugural feature "Gorgeous Hussy." Mayor Jackson followed this up by appearing at the Century on the opening day of the new season to be photoed purchasing the first ticket.

In addition, the campaign was plugged further by extensive newspaper publicity on "Hussy" and the other big pictures dated in for early showing. In keeping with the spread of the campaign, one of the original gowns worn by Joan Crawford was obtained for window in downtown department store (see photo) and the costume used for further exploitation, at the annual Baltimore Fashion Congress.

Tied into local station is a Community Sing put on at the Century, with patrons via trailer and on the air invited on Monday evenings to stay for the singing. Theatre organist furnishes the music and during announcement plugs the current show. Slides are used to project the songs. The slant is building up big, says Brown, and doesn't cost the house anything for all the extra and valuable advertising.

"Please forward copies of your house organ"

"Earthworm Tractor" Author Makes Personal for Lloyd

A city committee was appointed by Lloyd Hellman, Burns Theatre, Newport, Vt., to act as host to Lt. Gov. Aiken and William Hazlett Upson, author of "Earthworm Tractors," at a personal appearance on the stage. Banners were placed across Main Street, formal reception held with all attending in evening clothes, an unusual stunt for his town declares Lloyd.

Newport being a trading center, the Caterpillar people sent gratis a brand new tractor identical to the one used by the star in the picture. Man who was also sent along to drive it covered the city and surrounding area emitting the Brown yell.

"Please forward your house organ"

Original Crawford Gown in Baltimore Window

Governor Davey of Ohio Presents Quigley August Award to Nelson

The success of Manager Glenn H. Nelson (right) of Warner Bros. Harris Theatre, Findlay, Ohio, in winning the Quigley August Bronze Plaque was duly signalized recently by the presentation of the theatreman's Award by Governor Martin L. Davey (center) who did the honors in the State Building, in Columbus. Present also at the ceremony and also pictured above, was Ray C. Brown, District Manager, Warner Bros. Ohio zone. Nelson was voted his Plaque on Paramount's "And Sudden Death," and is the second Ohioan to win a Plaque since the inception of the Quigley Competitions, the first being Wally Caldwell, of Loew's Valentine, Toledo.

Waits on Marquee For "American Wife"

Stan Kriner, Golden Gate Theatre, Riverside, Cal., worked out a swell stunt for "My American Wife" by erecting a five by sixteen foot platform atop his marquee and sat one of his ushers there amid modern furnishings consisting of lamp, rug, striped sun umbrella and easy chair. Over all hung a banner reading "I'm waiting for My American Wife." Lad went aloft on Tuesday and stayed there until Saturday night. Stunt was ballied by loudspeaker from theatre.

Dodgers were distributed to patrons, who marked their guess as to how long the usher would remain there, tickets went to winners. Furnishings were promoted and local restaurateur provided meals. Local grocer paid for printing of bags with copy "My American Wife deserves the best in groceries."

"Please forward copies of your house organ"

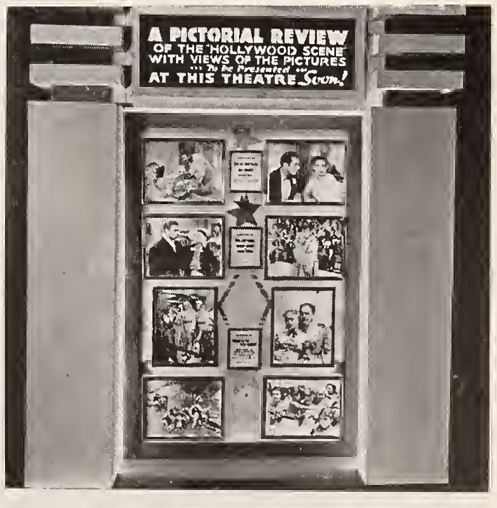
Nolan's Word Contest

Frank Nolan, State Theatre, Hamilton, N. Y., planted a misspelled word contest in local daily offering prizes to those reading cooperating merchants' ads and picking out all incorrectly spelled words. Smaller ad was run in middle of page selling theatre attraction with no cost to Nolan except a few ducats. The tiein used every now and then by this Round Tabler is reported effective enough to secure stores cooperation without any difficulty.

Tractors Welcome Brown Disembarking at Southampton

Frederick J. Allen, director of publicity for First National in England, arranged a big reception for Joe E. Brown when the star arrived at Southampton recently.

Allen got the local Caterpillar Tractor dealers to meet Brown at the boat with a tractor and service trucks carrying copy plugging "Tractors."



PICTORIAL REVIEW. A new angle credited to the Dannenberg-Goodman Warner Cleveland publicity duo is lobby setpiece headed Pictorial Review showing enlargements of coming attractions.

PAPER PUBLICISES "WRECK" CAR BALLY

Grove Obtains Support of Local Organizations for City-Wide Campaign on 'Sudden Death'

It was indeed a realistic smash-up bally that Manager H. D. Grove engineered for "And Sudden Death" at the Fort Theatre, Rock Island, Ill., so much so that the local *Argus,* receiving so many phone calls about the wreck, sent a reporter to investigate and then ran a story on opening day that the supposed wreck was an ad for the picture.

Obtaining the car was no small task but due to the cooperation Grove received from the police department on the campaign he was able to promote a car that had been hit twice. Completely demolished, it was placed against a telephone pole (see photo) and parked in the residential district. After it had been on view long enough to arouse plenty of curiosity and excitement, the bally was adequately bannered and displayed during the entire engagement.

Passes Given Careful Drivers

The stunt was only one of a number of high-power promotions put across by the theatreman, opening shot of the drive being a meeting of the local Insurance Board when the picture was recommended and a campaign set, all of which was reported fully by the papers. This was followed by further recommendation from the city's Safety Council and a plan for wide cooperation also publicised, leading off with a proclamation from the Mayor calling attention to the picture, His Honor also aiding in various exploitation stunts arranged with the police department.

Grove supplied the department with passes to be given careful drivers and for further encouragement, members of the police force with the fire department were guests at the showing. During the date, all traffic violators were sentenced to see the picture. As the Police Court proceedings are broadcast daily, the picture thus got a lot of extra valuable publicity.

Though there are ordinances against the distribution of advertising material, in this case Grove was able to obtain permission to tie to all cars specially printed tags, one side carrying rules for traffic safety and the other side, the title and play dates. Further permission was obtained to decorate light poles with window cards and to place a banner across the street leading to the bridge between Rock Island and Davenport, a very traveled area.

At the Central fire station, local "Safety Lane" where cars and brakes are tested, the Round Tabler placed a large banner, special safety cards at prominent filling stations and an unusual bally that commanded plenty of attention was the promotion of a street car (see photo) specially lettered with theatre and safety copy.

Announcement of the date was made in the Rotary Club Weekly, and other newspaper publicity was topped by a strong editorial, the same paper running the safety contest game suggested in the press book. Opticians, auto and tire dealers, insurance companies and others came in on co-op ads and three department stores ran underlines in their regular ads. Radio was employed and special front made up, out of town papers used freely were further angles that Grove utilized to put on his bang-up campaign that well deserved his Quigley August Bronze Plaque.

"Please forward copies of your house organ"

Lupien Sells "First Baby" Through Cooperating Dairy

Frank Lupien sold "The First Baby" at his Strand, Carthage, N. Y., with a milk bottle contest and cooperating dairy. Contest consisted of milk bottle hangers with copy as follows: "For your first baby use our high grade milk and see," etc., etc. Folks were told to compare numbers on copy with those posted in lobby; prizes were given winners.

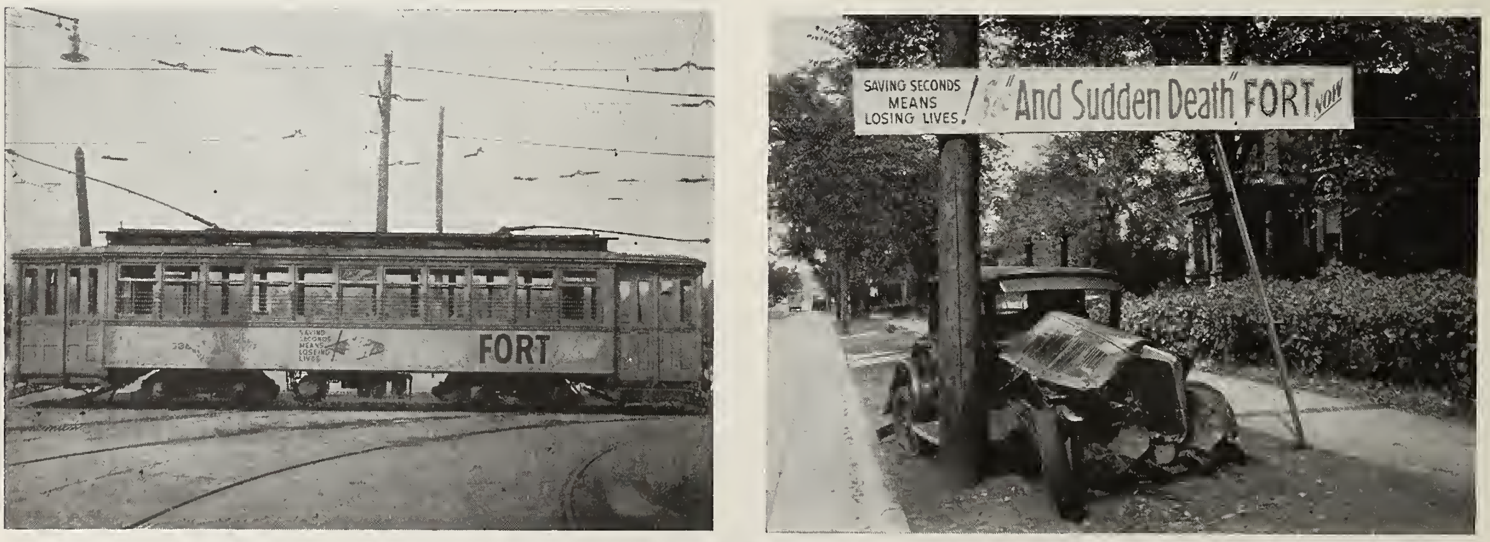
H. D. GROVE

Free Street Dance Held On Hardwick's "Show Boat"

A 30-foot show boat with lower and upper deck was constructed as street bally for that picture by Russ Hardwick, Lyceum Theatre, Clovis, New Mexico, top deck built to support eleven entertainers and show given as boat toured streets. After ballyhoo was completed, the Show Boat was stationed at foot of Main Street, where it was used as an orchestra platform for a free street dance.

Special invitations were extended to selected list of clubs, etc., each guest attending screening given comment cards as they left theatre, best of which were used in newspaper publicity. Through tieup with local automobile agency, arrangements were made to transport guests without charge to theatre, and announced in their newspaper ads that they would call for anyone who phoned requesting the service.

Streets were stencilled, auto tires painted white with title and playdates painted on compoboard inserted in centers were planted about town, and 16-foot arrow road signs with title were placed at all highways leading into Clovis.


FORT
SAVING SECONDS MEANS LOSING LIVES
"And Sudden Death" FORT NOW

GROVE'S SPECIALLY LETTERED STREET CAR AND WRECKED CAR STUNT FOR "AND SUDDEN DEATH"

F. D. NESSEL

HARVEST EQUIPMENT USED ON "HARVESTER"

Quigley August Silver Plaque Winner Displays Old and New Models To Build Up Date

There are ordinances in Goshen, Ind., forbidding the flying of street net banners but as the author of "The Harvester" was an Indianan, this was considered enough of an excuse by the city fathers to grant permission to Manager F. D. Nessel to suspend a banner on his date for the picture at the Jefferson Theatre in that spot. Further reason was found in the tiein made with local merchants to put on a "Harvest Sale" which the banner also advertised (see photo).

Much was made of the title for the different tieups to attract the surrounding ruralities and farmers. For instance, "We Sell Everything for the Harvester," "Every Harvester Needs Good Hardware," "Get A Harvester's Meal Here" were examples of how various merchandise and services were geared to the picture. This slant was followed to obtain special window space by placing clip cards with the tiein copy atop the regular window cards. Stores expanded the cooperation by ads and other media.

Further aid was obtained by Nessel in selling the title with a window containing old fashioned harvesting implements, and the advantages of the more modern equipment were pointed out in street and lobby displays of harvester machinery furnished (see photo) by the McCormick-Deering people, bally carrying banners for the date. Same outfit also supplied model of early harvester and cradle for lobby display. This all was hooked into a street parade with girls in costume of the picture added for atmosphere.

Newspapers were generous about publicizing the local author slant, one of the sheets emphasizing the date in a lead editorial. This was in addition to other helpful publicity on the picture and the merchants' co-op ads to plug the "Harvester Sale." Out-of-town papers in the drawing area also plugged the local author angle. Cards were mailed to all residents on outgoing rural routes and these were included in a contest planted in Nessel's weekly program wherein readers were asked to write the title as many times as possible in a box on front page. Special announcements on the date were made at all county farm meetings by the manager and farm editor of local paper, places including the Grange, 4-H Clubs, Farmers' Union, etc.

Other contest slants had waitresses in leading sandwich shop competing to sell the most "Harvester" sandwiches for prizes of guest tickets and the same opportunity was given vendors in selling a special "Harvester" ice cream.

. Stencil used on streets and sides of buildings, a "Harvester" amateur contest with entrants from the drawing area, one-sheets hung from ceiling of barber shops, letters to ministers, doctors, lawyers, ladies' clubs, etc., Jumbo Postal telegrams in windows were among the other effective slants. Nessel also reports an interesting lobby attractor in the form of a wheel which patrons were invited to spin with tickets given when spinner rested in a specially marked location.

John Parsons doorman, aided on the campaign.

"Please forward your house organ"

Blotters Distributed By Davis at Schools

For the opening of school in Regina, Canada, Walt Davis at the Capitol, distributed imprinted blotters to all junior classes with small cut of Mickey Mouse at side, copy in center reading, "Well, kiddies, the school season is on again. Donald Duck and I hope you will be studious. Remember, all my newest creations will be shown at the Capitol just as soon as Mr. Walt Disney makes them. Yours for happy Saturdays, Mickey Mouse."

"Please forward copies of your house organ"

Martin Sends Candy "To Mary—With Love"

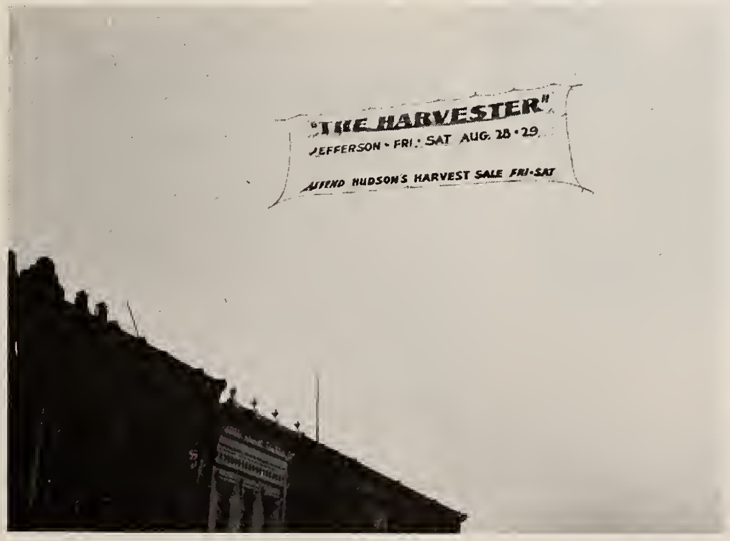
The "Marys" of South Bend, Ind., must have been all het up when Guy Martin, Colfax Theatre, effected a tieup with local confectioner who distributed candy boxes carrying their name, wrapped up in white tissue paper with ribbons and card attached reading, "To Mary—With Love." Box was minus candy, but it contained card with cut of Baxter and Loy, picture copy and playdates.

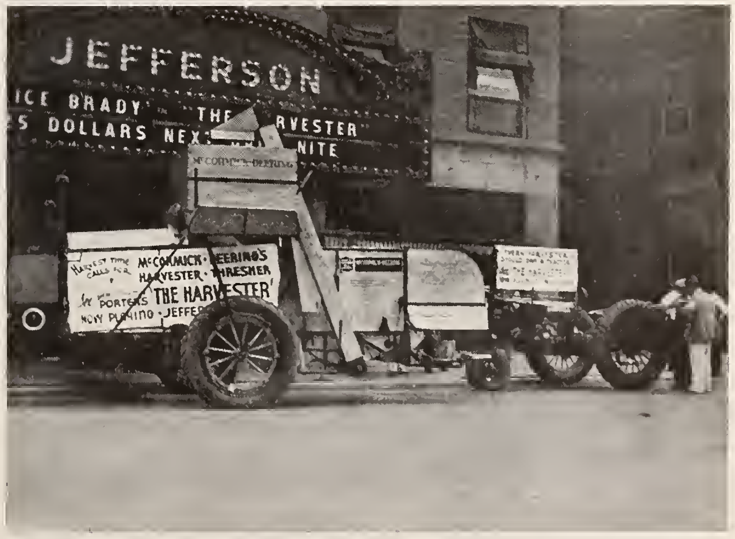
"Please forward copies of your house organ"

McBride Uses Arrows To Plug "San Francisco"

Arrows reading "all roads lead to Loew's State where 'San Francisco' is now playing" were tacked to telegraph poles by Ed McBride, Syracuse for that engagement, badges with picture of MacDonald and Gable were worn by entire staff and easel back standees with cuts of the stars were planted in leading store windows.

A four day "thrilling experience" contest was run in Syracuse Herald with tickets going to winners submitting best 250 word letters telling of their most thrilling experiences. Paper ran stories together with still showing earthquake scene.


"THE HARVESTER"
JEFFERSON - FRI. SAT AUG. 28-29
ATTEND HUDSON'S HARVEST SALE FRI-SAT



NESSEL'S NET STREET BANNER AND MODELS OF NEW HARVESTER EQUIPMENT USED ON "THE HARVESTER"

Gag Stunts Sell "Rhythm" For Jones and McSwain

An atmospheric corral was constructed by Manager Ted Jones and his assistant, Stan McSwain, for the "Rhythm on the Range" engagement at the Yucca theatre, Roswell, New Mexico. Each night during date a registered bull was placed inside the corral, which contained hay trough and water tub. Card overhead read "My name is Cuddles, I belong to Bing Crosby and Bob Burns in" etc., etc.

Accompanying photo shows musical compo display board planted in front of barber shop which attracted plenty of attention and as a street bally, the boys held a parade opening day, headed by pony, horses, the bull and advertising car with sound truck playing hit tunes heading the bally.

"Please forward copies of your house organ"

Memo Books Distributed By Capitol Gals for "Mary"

Once more do the Capitol girls come to the fore with their stunts put over at Walt Davis' house in Regina, Canada, for "To Mary—With Love" in the form of little diaries, which were distributed to all ladies bearing the name "Mary," each page containing memo to see certain forthcoming pictures. Card was placed in boxoffice carrying copy "Ladies, if your name is Mary, we have a little gift for you." Same line was run in newspaper ads.

In sweet shops, florists, etc., stills and little tag cards with title printed on them, were attached to all candy boxes and flower pots. These tags were also put on all bundles left at theatre checking counter.

"Please forward copies of your house organ"

Beal's Novelty Herald

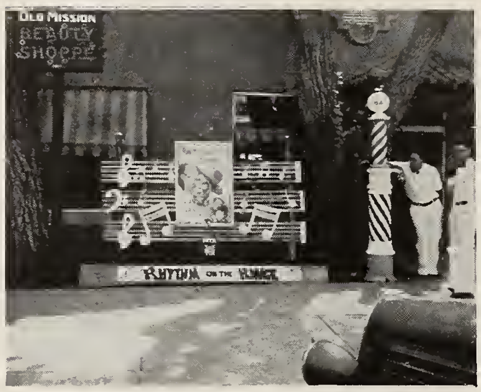
A flash herald printed in black on yellow stock was distributed by Carl Beals, Strand theatre, Skowhegan, Maine, for his March of Time date. Caption across top of herald read "Are horse races fixed?"; below was cut of jockeys "getting off," and copy on the exciting inside story.

"Please forward copies of your house organ"

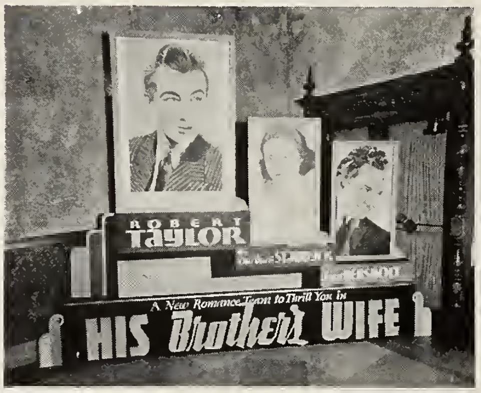
Catch a Chicken And It's Yours

Leave it to Ed Hart, city manager, Reade's Theatres, Plainfield, N. J., to give his townfolk a little excitement, as he did for "It's Love Again," at the Paramount, when he advertised in advance for amateurs to report at his theatre. Ed picked a few of the best bets and announced in the papers that on opening night a flock of chickens would be let loose from the marquee and those catching them could keep 'em. The amateurs gave an impersonation on stage of Jessie Matthews in her chicken dance. Incidentally for credit line, Hart promoted the fowls from cooperating market.

Directory was checked for those bearing the name Jessie and these were invited to attend opening matinee as guests of the house; on his off night, Ed staged a "Jessie Matthews beautiful legs contest," giving prizes of promoted bathing suits and hosiery. Contest was staged by showing the legs from the knees down and not disclosing identity of the owners. Winners were judged by audience applause.

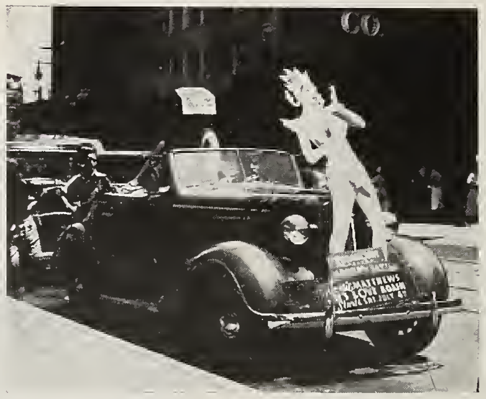


Jones "Rhythm" Street Stunt



Brewer's Attractive Lobby Setpiece

Long Joins Seneca Indian Tribe



Hart's Matthews Cutout on Car

Accompanying photo shows street bally of car with life-size cutout of the star fastened to radiator as it toured the city. Local movies were taken of pedestrians and run in papers with arrows pointing to some of them, these folks were entitled to tickets to picture. Stunt proved costless for Ed through mention of photographer in stories.

Neat Setpiece Created By Brewer for Lobby

Accompanying photo shows attractive lobby display constructed by Roy Brewer artist for the Midwest Theatre, Oklahoma City, Okla. Heads were done in oranges and yellows, lettering of cast was cutout and covered with transparent crepe paper and lighted from behind. Title was made of cutout letters, tinselled silver and set against dark blue background.

Joe Schoeppel, manager, reports that this display proved to be a great eye attractor.

"Please forward copies of your house organ"

Window Displays Used To Sell "Show Boat"

Attractive window displays highlighted Les Bowser's "Show Boat" campaign at the Harris Warren Theatre, Warren, Ohio one of which was miniature river show boat with all the trimmings, including scene stills. "Show Boat" cocktails were plugged with counter cards prominently displayed.

Booklets and bookmarks were distributed by lending libraries, stickers pasted on book jackets, and identification contest planted in paper in which eyes of various stars in film were shown, guest tickets going to those correctly identifying each. Albert T. Johnson, advertising assistant aided on the campaign.

"Please forward copies of your house organ"

Gag Confidential Message Used by Shannon for 'Number'

Mimeographed teaser confidential letters were distributed by Chuck Shannon, Belmar Theatre, Pittsburgh, for "Private Number" copy reading: "Please do not under any circumstance give my private number to anyone. However, just for your information my new private number is (theatre number). Call me immediately upon receipt of this letter, because I have a private message for you. Signed Lorettta."

Misspelled word contest was run in classified section of Homewood-Brushton News with guest tickets to winners; tieup was effected with cooperating ice cream store to give away sundaes. Lucky numbers were placed inside inflated balloons which were released from building and special promoted calling cards were distributed in offices of doctors, dentists and merchants.

Oversized cardboard telephone was planted atop bannered truck which covered streets, and the other jumbo telephones were placed in merchants' stores.

"Please forward copies of your house organ"

Long Appointed Chief Of Indian Tribe

Col. Harry Long, division manager for Loew's Cleveland and Toledo Theatres was recently made honorary Chieftain of the Snipe Clan by members of the Seneca Indian Tribe, making their headquarters in the Indian Village at the Great Lakes Exposition.

In appreciation the tribe were guests of Chief Long at the premiere performance in Cleveland of "The Last of the Mohicans." Accompanying photo shows left to right, Chief Running Elk; Chief Jesse Cornplatter, Chief Long and Chief Poodry.

PATRONS AT LOEW'S STATE, LOS ANGELES, AND HIPP, BALTIMORE, HAVE BREAKFAST ON THE HOUSE

Charities Endorse "Angel" For Goldberg at Boyd

Some tall sales promotion was engineered by Harry Goldberg for the "White Angel" date at the Boyd in Philadelphia, before he left that spot for the Warner home office, by securing the endorsement of the president of the Jewish Federation of Charities. Besides signing the statement, they permitted the addressing of 5,000 envelopes on their stencils, the names selected being those persons making the largest contributions to the charities campaign in the Philadelphia zone. This is a reported first time that the combined organizations endorsed a picture.

Further endorsement as "better than Pasteur" by publicity committee of County Medical Society was permitted, all doctors circularized and parade of nurses.

Display of instruments with card plugging picture was planted in Franklin Institute, another reported first time that this famous public institution permitted tieup with motion pictures; organization also devoting their Sunday broadcast to drama of nursing and picture plug. A "British Empire Night" was arranged in cooperation with British Consulate, various chapters of British organizations invited to attend and a special preview held for newspaper critics.

Steve Barutio aided on the campaign.

"Please forward copies of your house organ"

STREET BALLY. Mike Chakeres, Regent Theatre, Springfield, Ill., for "Earthworm Tractors" promoted loan of tractor which was bannered and sent around town as a plug for that date.

Theatremen Put On Smart Breakfast Shows

From two different sections of the country come reports on recent shows with patrons who turned up in the early morning being guests of the theatre for breakfast which did well for the boxoffice and secured generous publicity.

At the Hippodrome, Baltimore, Md., Ted Routson used the gag with "Mary of Scotland" and above right shows some of the crowd that turned out to avail themselves of the free coffee served before showing.

Spyros Cardas, at Loew's State, Los Angeles, worked the idea on "His Brother's Wife" at 6.45 in the a.m., serving free orange juice, coffee and doughnuts, above left showing ushers distributing food to the waiting crowds.

The breakfast matinee is being revived from time to time by showmen in various parts and has the virtue of clicking hard in every instance according to reports from the field.

"Please forward copies of your house organ"

Baby Contest Goes Big For Baker in Kansas

Covering a period of about two months with constant daily plugs in the newspapers, George Baker, Electric Theatre, Kansas City, Kansas, reports a recent baby popularity contest for youngsters up to three years of age for which cash prizes and tickets were awarded.

Entry blanks were run in paper together with stories explaining the contest, and advising that cooperating photographer would snap all entrants gratis. The 50 prettiest babies were selected by judges and their pictures run in the Kansan. A ballot was printed in the paper and readers were to choose the 15 prettiest. Motion pictures were taken of these 15 and final selections were made by ballot at the theatre. Each day new entrants' names were run in paper with story and registration blank.

Cooperating dairy ran double truck ad showing photos of 60 of the contestants with copy reading "You can't be too particular about the milk your children drank," etc. Other cooperating merchants ran ads congratulating winners and offering various merchandise prizes.

"Show Boat" Campaigns From Various Spots

Contests highlighted publicist Collis Drummund's campaign at the Plaza Theatre in Paris, Texas, one a song stunt in which titles of all the hits from the picture were spotted inconspicuously in merchants' co-op ad page, cash prizes awarded winners; second contest prizes for any grocer presenting the best campaign on Maxwell House coffee and the third, prizes for the best window decoration. Teaser ads were run in papers.

In Cushing, Okla.

Max Griffin at the Dunkin Theatre, constructed a miniature show boat with sides painted carrying title and play dates pulled through town. Sidewalks were stenciled, imprinted arrows tacked to posts, and Max promoted life preservers which were painted with title and placed on streets. A negro jam band stationed in front of theatre entertained passersby and small negro boy lay around on cotton bales in front of house.

And in Clarksville, Ark.

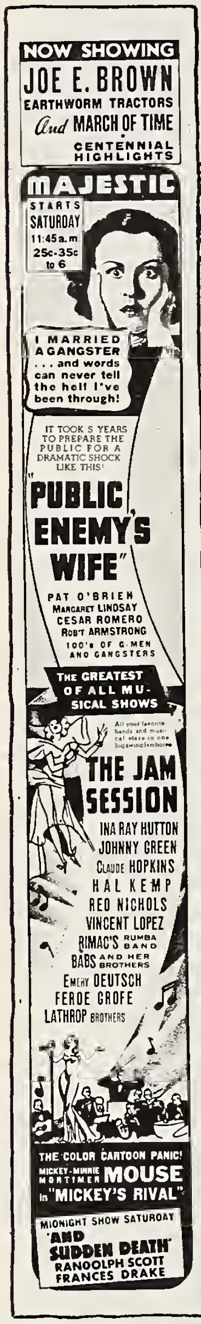
Tom Simmons at the Dunlap Theatre also promoted three negroes to play old Southern songs on bannered truck, colored heralds were distributed house to house and entire front was decorated with gaily colored pennants.

"Please forward copies of your house organ"

HOTEL BILTMORE

FIRST TIME. They saw a picture title in the upright sign at the Capital, in Oklahoma City, for the first time on "Things to Come". Pat McGee's crew featured stunt in campaign on date.

REPRESENTATIVE NEWSPAPER ADS



NOW SHOWING
JOE E. BROWN
EARTHWORM TRACTORS
And MARCH OF TIME
CENTENNIAL HIGHLIGHTS

MAJESTIC
STARTS SATURDAY 11:45 a.m. 25c-35c to 6

I MARRIED A GANGSTER . . . and words can never tell the hell I've been through!

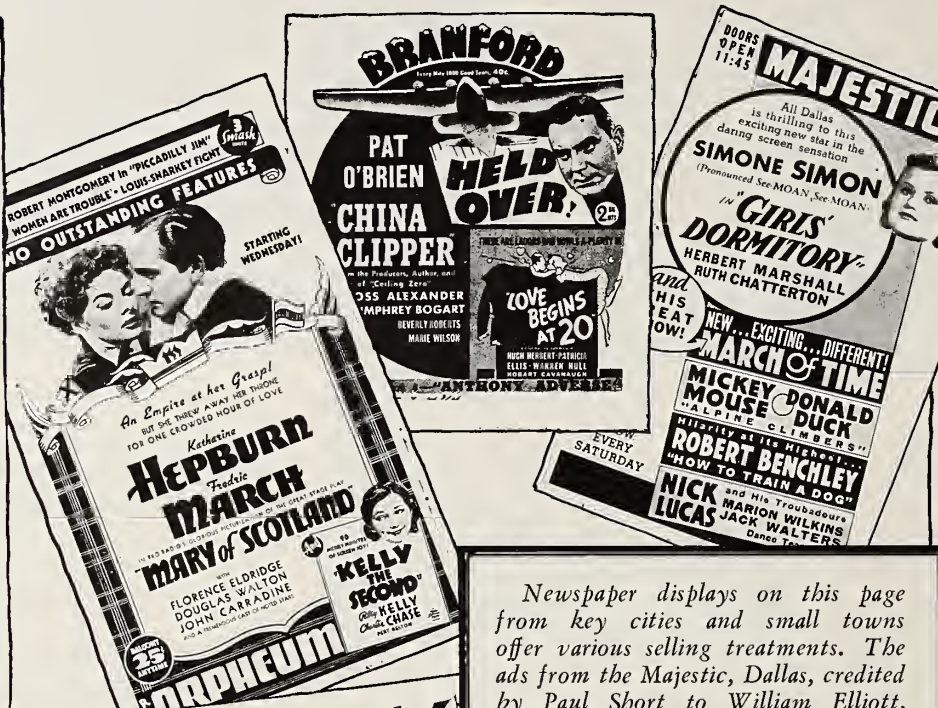
IT TOOK 5 YEARS TO PREPARE THE PUBLIC FOR A DRAMATIC SHOCK LIKE THIS!

"PUBLIC ENEMY'S WIFE"
PAT O'BRIEN
MARGARET LINDSAY
CESAR ROMERO
ROB'T ARMSTRONG
100's OF G-MEN AND GANGSTERS

THE GREATEST OF ALL MUSICAL SHOWS
All your favorite bands and musical stars in one big swing jamboree
THE JAM SESSION
INA RAY HUTTON
JOHNNY GREEN
CLAUDE HOPKINS
HAL KEMP
RED NICHOLS
VINCENT LOPEZ
RIMAC'S RUMBA BAND
BABS AND HER BROTHERS
EMERY DEUTSCH
FERDE GROFE
LATHROP BROTHERS

THE COLOR CARTOON PANIC!
MICKEY-MINNIE MORTIMER MOUSE in "MICKEY'S RIVAL"

MIDNIGHT SHOW SATURDAY
"AND SUDDEN DEATH"
RANDOLPH SCOTT
FRANCES DRAKE



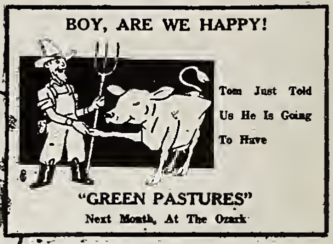
ROBERT MONTGOMERY in "PICCADILLY JIM"
"WOMEN ARE TROUBLE" • LOUIS-SHARKEY FIGHT
3 Smash Hits
TWO OUTSTANDING FEATURES
STARTING WEDNESDAY!
An Empire at her Grasp! BUT SHE THREW AWAY HER THRONE FOR ONE CROWDED HOUR OF LOVE
Katharine HEPBURN
Fredric MARCH
IN RKO RADIO'S GLORIOUS PICTURIZATION OF THE GREAT STAGE PLAY
"MARY of SCOTLAND"
WITH FLORENCE ELDRIDGE
DOUGLAS WALTON
JOHN CARRADINE
AND A TREMENDOUS CAST OF NOTED STARS
90 MERRY MINUTES OF SCREEN JOY!
"KELLY THE SECOND"
Patsy KELLY
Charlie CHASE
BALCONY 25c ANYTIME
RKO ORPHEUM

BRANFORD
Every Male 1000 Good Seats, 40c.
PAT O'BRIEN
"CHINA CLIPPER"
From the Producers, Author, and Director of "Ceiling Zero"
ROSS ALEXANDER
HUMPHREY BOGART
BEVERLY ROBERTS
MARIE WILSON
HELD OVER!
2nd Big Hit
THERE ARE LAUGHS AND HOWLS A-PLENTY IN
"LOVE BEGINS AT 20"
HUGH HERBERT • PATRICIA ELLIS • WARREN HULL
HOBART CAVANAUGH
"ANTHONY ADVERSE"

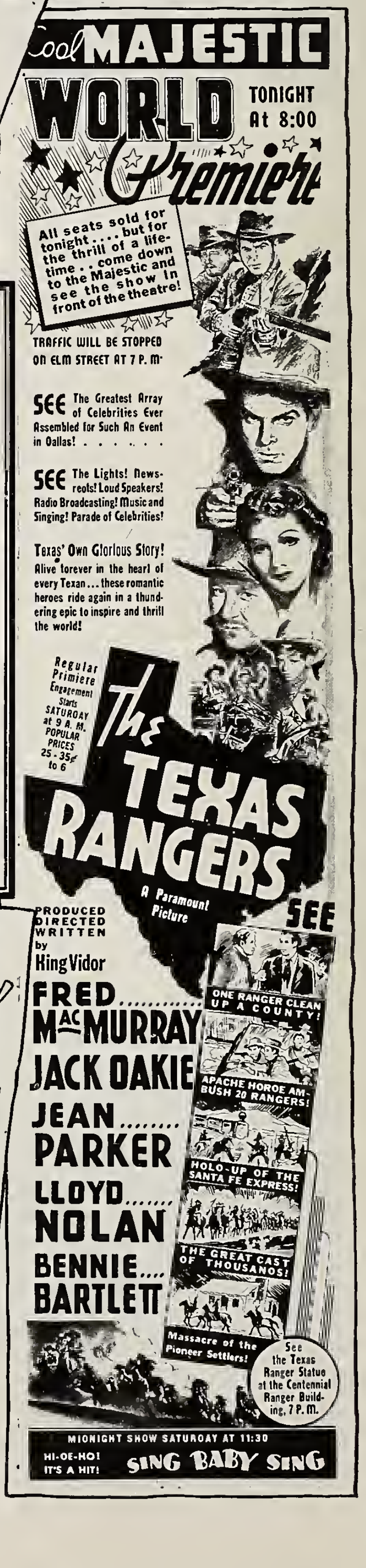
DOORS OPEN 11:45
MAJESTIC
All Dallas is thrilling to this exciting new star in the daring screen sensation
SIMONE SIMON
(Pronounced See-MOAN See-MOAN)
in "GIRLS' DORMITORY"
HERBERT MARSHALL
RUTH CHATTERTON
and THIS GREAT SHOW!
NEW... EXCITING... DIFFERENT!
MARCH OF TIME
MICKEY MOUSE DONALD DUCK
"ALPINE CLIMBERS"
Hilarity at its Highest...
ROBERT BENCHLEY
"HOW TO TRAIN A DOG"
NICK LUCAS and His Troubadours
MARION WILKINS
JACK WALTERS
Dance Team
EVERY SATURDAY

Newspaper displays on this page from key cities and small towns offer various selling treatments. The ads from the Majestic, Dallas, credited by Paul Short to William Elliott, emphasize the stressing of the entire program and much has also been made of the world premiere of "Texas Rangers."

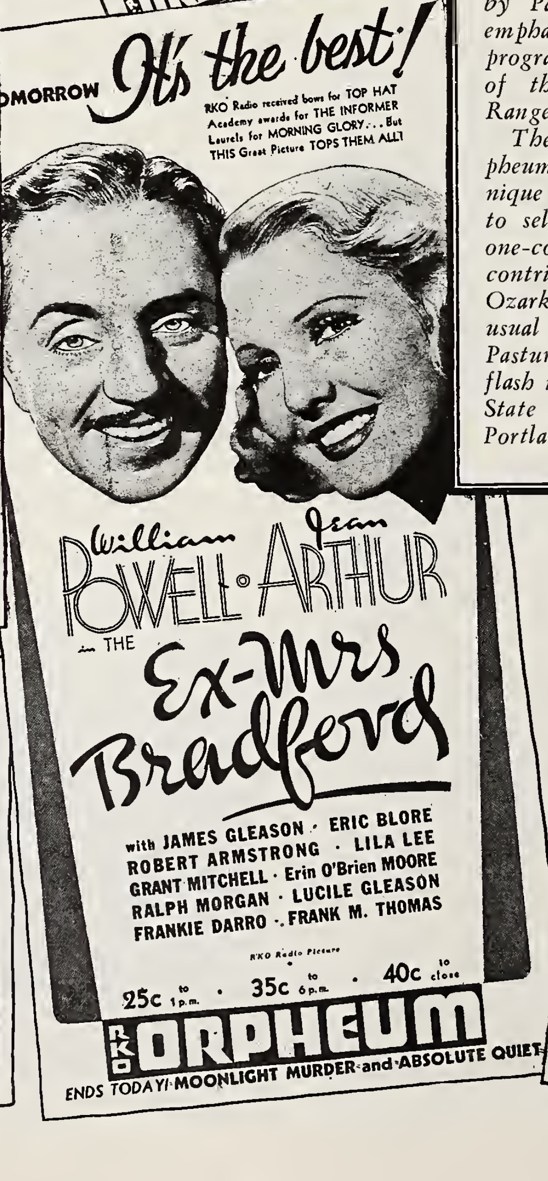
The two ads from the RKO Orpheum, Denver, illustrate the technique employed by publicist Sweeten to sell different attractions and the one-column ads above and below are contributed by Tom Edwards, of the Ozark, Eldon, Mo., in giving an unusual attractor-twist to "Green Pastures." The Branford, Newark flash is Bob Paskow's and that of the State is offered by Harry Botwik, of Portland, Me.



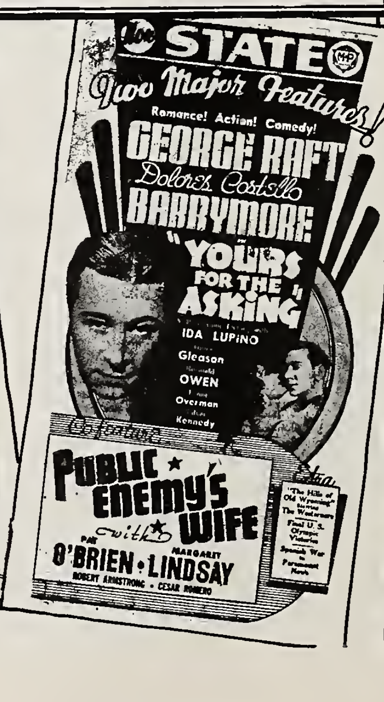
BOY, ARE WE HAPPY!
Tom Just Told Us He Is Going To Have
"GREEN PASTURES"
Next Month, At The Ozark



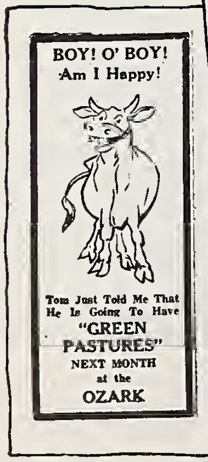
Cool MAJESTIC
WORLD Premiere
TONIGHT At 8:00
All seats sold for tonight.... but for the thrill of a lifetime.. come down to the Majestic and see the show in front of the theatre!
TRAFFIC WILL BE STOPPED ON ELM STREET AT 7 P. M.
SEE The Greatest Array of Celebrities Ever Assembled for Such An Event in Dallas! . . . . . .
SEE The Lights! Newsreels! Loud Speakers! Radio Broadcasting! Music and Singing! Parade of Celebrities!
Texas' Own Glorious Story! Alive forever in the heart of every Texan... these romantic heroes ride again in a thundering epic to inspire and thrill the world!
Regular Primiere Engagement Starts SATURDAY at 9 A. M. POPULAR PRICES 25-35¢ to 6
The TEXAS RANGERS
A Paramount Picture
PRODUCED DIRECTED WRITTEN by King Vidor
FRED MacMURRAY
JACK OAKIE
JEAN PARKER
LLOYD NOLAN
BENNIE BARTLETT
SEE
ONE RANGER CLEAN UP A COUNTY!
APACHE HORDE AMBUSH 20 RANGERS!
HOLD-UP OF THE SANTA FE EXPRESS!
THE GREAT CAST OF THOUSANDS!
Massacre of the Pioneer Settlers!
See the Texas Ranger Statue at the Centennial Ranger Building, 7 P. M.
MIDNIGHT SHOW SATURDAY AT 11:30
HI-DE-HO! IT'S A HIT! SING BABY SING



TOMORROW It's the best!
RKO Radio received bows for TOP HAT
Academy awards for THE INFORMER
Laurels for MORNING GLORY... But
THIS Great Picture TOPS THEM ALL!
William POWELL • Jean ARTHUR
in THE Ex-Mrs Bradford
with JAMES GLEASON • ERIC BLORE
ROBERT ARMSTRONG • LILA LEE
GRANT MITCHELL • Erin O'Brien MOORE
RALPH MORGAN • LUCILE GLEASON
FRANKIE DARRO • FRANK M. THOMAS
RKO Radio Picture
25c to 1 p.m. • 35c to 6 p.m. • 40c to close
RKO ORPHEUM
ENDS TODAY! MOONLIGHT MURDER and ABSOLUTE QUIET



The STATE
Two Major Features!
Romance! Action! Comedy!
GEORGE RAFT
Dolores Costello BARRYMORE
in "YOURS FOR THE ASKING"
IDA LUPINO
Gleason
OWEN
Overman
Kennedy
Co-Feature
PUBLIC ENEMY'S WIFE
with PAT O'BRIEN • MARGARET LINDSAY
ROBERT ARMSTRONG • CESAR ROMERO
Extra
"The Hills of Old Wyoming" Starring The Westerners
Final U. S. Olympic Victories
Spanish War in Paramount News



BOY! O' BOY! Am I Happy!
Tom Just Told Me That He Is Going To Have
"GREEN PASTURES"
NEXT MONTH at the OZARK

YOU ARE INVITED TO JOIN UP

CONSTANTIN GOLDIN
is in Hong Kong, China, managing the Star Theatre, a subsequent run house located on the mainland, which is divided from Hong Kong by a harbor. Goldin reports the house has 571 seats and he gets seventy cents for his seats in the balcony. He is a graduate of Moscow University, where he studied law and joined the staff of the Siberian Bank, Ltd. After the Bolshevic revolution Goldin left Russia and went to Peking, where he secured a job at the Cheng Kwang Theatre, at which post he remained for two years before leaving for Shanghai to manage the Embassy Theatre. During this period Constantin directed the theatre's orchestra and gained quite a reputation in that field for himself. In 1929, with the advent of sound, he joined his present outfit and has been there since.

▽

AL WEISS
out in Brooklyn, N. Y., manages Loew's Oriental. Started in showbusiness in 1913 in Greenpoint, Brooklyn, operating several houses there, including the Fifth Avenue, Henderson's Theatre in Coney Island, and others. In 1924 Al left theatre work for the real estate field, but returned six years ago and has been with Loew's since.

▽

H. P. HAGGAR
is no stranger to our readers, having contributed various of his stunts from time to time. Haggar manages the Castle Cinema in Merthyr Tydfil, South Wales, and since our entire membership is always interested in the activities of our overseas brothers, we are looking forward to continued accounts of his exploitation stunts at the Castle.

▽

NATE COHEN
manages the Strand in Atlantic City, N. J., having started as usher at the Mastbaum Theatre in Philadelphia. From there Nate was transferred to the Victoria and a year later was transferred to the Kent as assistant. From there Cohen went to the Alleghany, Ogontz and then left Warner's to join Weilland and Lewis, managing the Strand and handling publicity.

▽

JAMES ACKRON
joins the club from Tipton, Ind., where he manages the Ritz Theatre for Mallers Brothers, and his first job was in Portland, Ind., at the Princess. From there he moved up to the Hines as assistant. Later Jimmy went to Fort Wayne at the Riley, Paramount in Logansport, and to Warsaw, Ind., as assistant of the Centennial and now we find him at the above theatre, from which point he promises to let us hear from him.

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DONN BORRER
manages the Strand in Green Bay, Wis., for the Standard Theatres Co. Donn was formerly with Ray Brenner in Newcastle, Ind., until last year. Previously he was at the Strand in Oshkosh with F. S. Norton, and then was transferred to the Bay in Green Bay, under T. R. Reilly, and then made manager of the Strand in April of this year.

On August 1st, Art Murch to Edna Arlanson, private secretary to District Manager Chester Stoddard. Art manages the North Shore Theatre, Gloucester, Mass.

Birthday Greetings

Herman B. Abrams
R. L. Albin
Urban Anderson
G. N. Aurelius
Edwin G. Austin
E. N. Bailey
R. D. Bailey
Richard Baucke
Al Bartolot
Joe Bean
Harry Beencken
J. H. Berlinger
Ben W. Blackmon
Frank Boucher
Morton M. Bratter
Ben Broskie
Charles Brown
W. G. Brown
A. G. Buchanan
George Clarke
Reid L. Crow
L. O. Daniel
Vincent Daniels
Norman L. Davis
J. Ramos Defontaine
Robert Duberstein
Joe Feldman
Charles Ferguson
W. A. Gallemore
Bert Gildersleeve
Melvin L. Gold
Leonard Goldberg
Meyer Golding
Harold Goldman
W. R. Griffith
J. D. Grill
C. A. Grissinger
Mike Guttman
Herbert Hairrell
W. H. Hall
Lyle Harding
Rotus Harvey
John P. Hassett
Harold Heller
Jack Hewing
R. H. Hightower
Sydney J. Hobbs
Fred E. Irion
Jack L. Johnson
James A. Kakley
Thomas R. King
Carl L. Krueger
Maurice Leahy
Irving Levine
G. E. Livingston
H. B. McFarling
R. V. McGinnes
L. I. McMillan
Tom Malloy
Jerome Marx
Robert Menches
John A. Mier
Bill C. Miller
Michael S. Milo
Irvin Moffitt
Fred Naify
Lee Naify
Millard Ochs
Edward J. Oliver
Tom Olsen
Ernest Patrick
Irving Pearlman
J. Alan Peters
Ralph C. Ressler
L. O. Robertson
Robert O. Robison
G. A. Romine
Sam Rothstein
Robert J. Rydeen
Harry Sanders
Harry Sayer
J. B. Seager
Harry Sefton
Morris Simms
Martin Simpson
Frank D. Solomont
H. C. Spero
S. F. Sutaria
William Truesdell
John B. Tucker
Clarence Turbin
Harold Turner
Frank Weatherford
Art Weber

HARRY M. YUDIN
born in London, manages the Circle Theatre in Toronto, Canada, where he has been for the past two years. Harry started by putting on amateur shows in clubs, special shows for high schools, Salvation Army and churches. With all the active members we have up in Toronto, a little lively competition would be appreciated, so how about forwarding us accounts of your theatre activities?

▽

JAMES N. SAUNDERS
is the manager-artist for the Avalon Theatre, Easton, Md., having started at the Federal Theatre in Federalsburg, Md., doing all the advertising, including design and execution of set pieces, posters, etc., working for Roger Christopher. Since you are the only member in Easton, the responsibility of keeping us posted on theatre activities in your town will rest on your shoulders.

▽

RAY A. HOLTZ
is out in Fairbury, Neb., managing the Majestic Theatre for Tri States Theatres and though we haven't heard from him since he joined the ranks of Round Tablers, we're hoping this item will serve as a gentle reminder that we are expecting to hear from Fairbury before long.

▽

SOL SHAPIRO
is the assistant manager of the Maspeth Theatre in Maspeth, L. I., another Randforce house to join the list. This circuit is well represented in our section and here's a bet that with Maspeth coming through we'll be hearing from that direction too.

▽

GEORGE PATTERSON
is the assistant at the State in Paterson, N. J., working for Art Smith, an old time friend and member of the club. Art promises he'll drop in to see us soon and we're still waiting. Well, with you two boys signed up, how about letting us know what's going on in Paterson.

▽

J. KALUSKY
is the managing director of the Independent Film Distributtors in Johannesburg, South Africa. Kalusky started in showbusiness as a booking clerk for the African Films Circuit and joined Kinemas, Ltd., as circuit manager until they merged. Later this member started his own concern and was managing director of British Universal Films before assuming his present post. This showman says he has handled as many as one hundred and thirty houses for one circuit.

▽

EDWARD SHEA
is in Newport, R. I., acting as assistant to Harry Brown, Jr., at Shea's Paramount. Ed started as usher for Publix in 1930, stayed with them for three years and then left the game for a year and a half, but the lure was too great and back he came to work for M & P theatres in Boston and then joined the Shea organization in Newport.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 12, 1936 from 112 theatres in 18 major cities of the country was $1,576,844, an increase of $283,681 over the total for the preceding week ended September 5, 1936, when 107 theatres in 18 large cities aggregated $1,293,163.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified)**
Boston							
Boston	3,246	35c-65c	“Walking on Air” (Radio) (plus stage show)	34,000	“Second Wife” (Radio) and “Shakedown” (Col.) (6 days)	9,000	High 9-7 “Hot Tip” (plus stage show “Folies Bergere”) 35,000 Low 6-13-36 “The Harvester” and “Abdul the Damned 4,000
Colonial	1,600	55c-$1.65	“Romeo and Juliet” (MGM)	12,500			
Fenway	1,382	30c-50c	“The Texas Rangers” (Para.) and “Satan Met a Lady” (W.B.)	7,500	“My American Wife” (Para.) and “Charlie Chan at the Race Track” (20th Century-Fox)	6,000	High 3-14-36 “The story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith’s Memorial	2,907	25c-65c	“Swing Time” (Radio)	33,000	“Mary of Scotland” (Radio) (4th week)	10,500	High 2-29-36 “Follow the Fleet” 37,000 Low 8-17 “Jalna” 5,500
Loew’s Orpheum	2,970	25c-55c	“The Last of the Mohicans” (U.A.) and “The Final Hour” (Col.)	15,000	“Piccadilly Jim” (MGM) and “Trapped by Television” (Col.) (2nd week)	12,500	High 11-16 “Mutiny on the Bounty” 25,000 Low 6-27-36 “Sins of Man” and “Half Angel” 9,000
Loew’s State	3,537	25c-50c	“The Last of the Mohicans” (U.A.) and “The Final Hour” (Col.)	12,500	“Piccadilly Jim” (MGM) and “Trapped by Television” (Col.) (2nd week)	12,000	High 11-16 “Mutiny on the Bounty” 24,500 Low 7-6 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	35c-65c	“The General Died at Dawn” (Para.) (plus stage show)	27,000	“The Road to Glory” (20th Cent.-Fox) (plus stage show)	35,000	High 4-6 “Private Worlds” (plus stage show) 56,000 Low 7-20 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“The Texas Rangers” (Para.) and “Satan Met a Lady” (W.B.)	10,000	“My American Wife” (Para.) and “Charlie Chan at the Race Track” (20th Century-Fox)	8,000	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“The General Died at Dawn” (Para.)	14,000	“Mary of Scotland” (Radio)	17,300	High 4-27 “Mississippi” 23,800 Low 7-27 “Broadway Gondolier” 6,600
Century	3,000	25c	“My American Wife” (Para.) and “A Son Comes Home” (Para.)	7,900	“Charlie Chan at the Race Track” (20th Cent.-Fox) and “Little Miss Nobody” (20th Cent.-Fox)	6,600	High 1-11-36 “King of Burlesque” 9,500 Low 8-3 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“The Gorgeous Hussy” (MGM) (2nd week)	10,500	“The Gorgeous Hussy” (MGM) (1st week)	23,500	High 9-5-36 “The Gorgeous Hussy” 23,500 Low 4-11-36 “Three Godfathers” and “Her Master’s Voice” 4,900
Hippodrome	2,500	30c-50c	“Yours for the Asking” (Para.) and “His Majesty Bunker Bean” (Radio)	7,400	“I Stand Condemned” (U.A.) and “Educating Father” (20th Cent.-Fox)	5,800	High 2-9 “David Copperfield” 17,200 Low 4-11-36 “Timothy’s Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“Seven Sinners” (GB) and “A Ticket to Paradise” (Republic)	7,300	“Postal Inspector” (Univ.) and “There’s Always Tomorrow” (Univ.) (re-issue)	9,200	High 1-12 “Broadway Bill” 17,160 Low 7-27 “A Notorious Gentleman” and “Strange Wives” 4,100
Chicago							
Apollo	1,400	30c-60c	“Girls’ Dormitory” (20th Cent.-Fox)	11,900	“Satan Met a Lady” (W.B.)	6,000	High 9-12-36 “Girls’ Dormitory” 11,900 Low 5-25 “The Devil is a Woman” 1,000
Chicago	4,000	35c-68c	“My Man Godfrey” (Univ.) (on stage: Art Jarrett and Eleanor Holm)	45,500	“His Brother’s Wife” (MGM) (on stage: Edgar Bergen and revue) (2nd week)	40,500	High 1-18-36 “The Bride Comes Home” 56,600 Low 4-27 “Living on Velvet” 24,000
Erlanger	1,200	50c-$1.50	“Romeo and Juliet” (MGM) (2nd week)	14,400	“Romeo and Juliet” (MGM) (1st week)	14,500	
Garrick	900	30c-60c	“China Clipper” (F.N.)	7,200	“To Mary—with Love” (20th Cent.-Fox) (2nd week)	6,900	High 1-4-36 “The Man Who Broke the Bank at Monte Carlo” 9,700 Low 5-4 “One New York Night” 3,000
Oriental	3,490	25c-40c	“Human Cargo” (20th Cent.-Fox) (plus stage show)	20,500	“Brides Are Like That” (F.N.) (plus stage show)	18,000	High 11-2 “Woman Wanted” (on stage: Major Bowes’ Amateurs) 25,500 Low 9-21 “Man on the Flying Trapeze” 13,400
Palace	2,509	25c-60c	“Swing Revue” (Radio) (plus stage show) (30c-60c)	35,600	“Walking on Air” (Radio) (on stage: Morton Downey)	22,000	High 9-12-36 “Swing Time” (plus stage show) 35,600 Low 4-11-36 “Love Before Breakfast” 6,000
Roosevelt	1,591	30c-60c	“The Texas Rangers” (Para.)	16,200	“The Road to Glory” (20th Cent.-Fox) (3rd week)	8,000	High 1-5 “Forsaking All Others” 27,000 Low 11-23 “O’Shaughnessy’s Boy” 7,000
State-Lake	2,776	20c-35c	“The Iron Man” (Univ.) (plus stage show)	20,100	“Speed” (MGM) (plus stage show)	16,000	High 9-12-36 “The Iron Man” 20,100 Low 7-20 “Alias Mary Dow” 8,000
United Artists	1,700	30c-60c	“The Great Ziegfeld” (MGM) (4th week)	16,300	“The Great Ziegfeld” (MGM) (3rd week)	16,500	High 2-29-36 “Modern Times” 35,500 Low 4-13 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,300	30c-42c	“Charlie Chan at the Race Track” (20th Cent.-Fox)	5,000	“Jailbreak” (W.B.)	6,750	High 1-12 “Bright Eyes” 9,000 Low 6-22 “The Daring Young Man” 1,300
Hana	1,500	50c-$2.00	“Romeo and Juliet” (MGM)	9,000			
Hippodrome	3,800	30c-42c	“Anthony Adverse” (W.B.) (35c-56c)	26,250	“Sing, Baby, Sing” (20th Cent.-Fox)	14,500	High 9-21 “Top Hat” 27,500 Low 8-24 “Dante’s Inferno” 5,250
RKO Palace	3,100	30c-60c	“Stage Struck” (F.N.) (plus stage show)	18,500	“Meet Nero Wolfe” (Col.) (on stage: Herb Williams)	16,000	High 4-6 “Transient Lady” 39,000 Low 6-8 “Break of Hearts” 5,500
State	3,400	30c-42c	“The Gorgeous Hussy” (MGM)	25,000	“The Last of the Mohicans” (U.A)	13,000	High 4-18-36 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 “Folies Bergere” 6,000
Stillman	1,900	30c-42c	“One Rainy Afternoon” (U.A.)	3,500	“Piccadilly Jim” (MGM)	10,000	High 7-25-36 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“Anthony Adverse” (W. B.)	4,000	“China Clipper” (F.N.)	2,500	High 3-28-36 “Little Lord Fauntleroy” 5,000 Low 6-22 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Satan Met a Lady” (W.B.) (5 days) “China Clipper” (F.N.) (2 days)	800 400	“Pepper” (20th Cent.-Fox)	1,500	High 5-16-36 “The Great Ziegfeld” (50c-$1.36) 8,000 Low 12-28 “Unfinished Symphony” 300
Center	1,500	15c-35c	“Shakedown” (Col.) (plus stage show)	3,000	“Forsaking All Others” (MGM) (plus stage show)	2,500	
Denham	1,500	25c-40c	“The Texas Rangers” (Para.) (4 days-2nd week) “Hollywood Boulevard” (Para.) (3 days)	3,000 3,000	“The Texas Rangers” (Para.) (25c-50c) (1st week)	8,500	High 2-29-36 “Klondike Annie” 13,000 Low 8-24 “Without Regret” 1,750
Denver	2,500	25c-50c	“My Man Godfrey” (Univ.) (plus stage band)	9,000	“Anthony Adverse” (W.B.) (plus stage show)	12,500	High 11-16 “Mutiny on the Bounty” 15,000 Low 12-28 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Swing Time” (Radio)	10,500	“Mary of Scotland” (Radio) and “Kelly the Second” (MGM)	8,000	High 5-18 “Romance in Manhattan” 16,000 Low 12-28 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“36 Hours to Kill” (20th Cent.-Fox) and “State Fair” (20th Cent.-Fox) (re-issue)	1,200	“Charlie Chan at the Race Track” (20th Century-Fox) and “Hot Money” (W.B.)	3,000	High 5-11 “Bride of Frankenstein” 7,000 Low 11-30 “Bad Boy” 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox)	15,500	"The Road to Glory" (20th Cent.-Fox) "Kelly the Second" (MGM)	12,600	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (30c-55c)	24,000	"Walking on Air" (Radio) and "Final Hour" (Col.)	5,200	High 9-12-36 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13 "Mister Dynamite" and. "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"China Clipper" (F.N.) (2nd week)	9,500	"China Clipper" (F. N.) (1st week)	12,100	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"My Man Godfrey" (Univ.)	8,000	"Sing, Baby, Sing" (20th Cent.-Fox)	4,500	High 9-12-36 "My Man Godfrey" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The General Died at Dawn" (Para.) and "Lady Be Careful" (Para.)	7,000	"The Texas Rangers" (Para.) and "Grand Jury" (Radio)	5,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' n' Abner for Saturday and Sunday) Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"The Gorgeous Hussy" (MGM)	10,000	"The Last of the Mohicans" (U.A.) and "Final Hour" (Col.)	6,500	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Pepper" (20th Cent.-Fox) (on stage: Major Bowes' Amateurs Anniversary Unit)	14,000	"Star for a Night" (20th Cent.-Fox (plus stage show)	9,500	High 9-12-36 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Swing Time" (Radio)	17,500	"Anthony Adverse" (W.B.)	13,900	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Gorgeous Hussy" (MGM)	23,700	"The Last of the Mohicans" (U.A)	10,400	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Anthony Adverse" (W.B.) and (1 day) "My American Wife" (Para.) and "Human Cargo" (20th Cent.-Fox) (6 days)	5,200	"Bunker Bean" (Radio) and "A Son Comes Home" (Para.)	4,200	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Lady Be Careful" (Para.) (plus stage show)	7,200	"A Star for Tonight" (20th Cent.-Fox) (plus stage show)	7,700	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"The Road to Glory" (20th Cent.-Fox) (9 days)	7,100	"Follow Your Heart" (Republic) (6 days)	3,500	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W.B.) (6th week)	9,500	"Anthony Adverse" (W.B.) (5th week)	10,500	......
Four Star	900	30c-55c	"Seven Sinners" (GB)	3,400	"Nine Days a Queen" (GB) (4th week)	1,950	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Melody of Love" (Foreign)	1,900	"Seven Brave Men" (Lenfilm)	1,800	High 7-25-36 "Ecstacy" 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (30c-55c)	21,000	"Walking on Air" (Radio) and "Final Hour" (Col.)	5,500	High 9-12-36 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox)	24,000	"The Road to Glory" (20th Cent.-Fox) and "Kelly the Second" (MGM)	17,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Texas Rangers" (Para.) and (plus stage show) (4 days-2nd week) "The General Died at Dawn" (Para.) (plus stage show) (1 day)	12,240	"The Texas Rangers" (Para.) (plus stage show) (1st week)	22,900	High 8-22-36 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"China Clipper" (F.N.) (2nd week)	10,200	"China Clipper" (F. N.) (1st week)	11,500	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"The Gorgeous Hussy" (MGM)	1,900	"To Mary—with Love" (20th Cent.-Fox)	1,700	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"My American Wife" (Para.) (on stage: Eddie Duchin and Orch.) (40c-60c)	16,000	"The Gorgeous Hussy" (MGM)	14,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Swing Time" (Radio)	11,000	"China Clipper" (F.N.) (8 days-2nd week)	7,500	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"The Texas Rangers" (Para.)	9,500	"Piccadilly Jim" (MGM)	6,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 8-8-36 "White Fang" 5,000
World	400	25c-40c	"Secret Agent" (GB) (3rd week)	4,000	"Secret Agent" (GB) (2nd week)	6,000	High 9-5-36 "Secret Agent" 6,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Girls' Dormitory" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	11,000	"To Mary—with Love" (20th Cent.-Fox) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	11,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"Yours for the Asking" (Para.) (plus stage show)	12,000	"The Devil Doll" (MGM) (on stage: Duke Ellington and Orch.	11,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"His Brother's Wife" (MGM) and "Grand Jury" (Radio)	13,000	"San Francisco" (MGM) (7th week)	6,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Mary of Scotland" (Radio) and "Little America" (Para.)	10,500	"China Clipper" (F. N.) and "Satan Met a Lady" (W.B.)	8,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (4th week)	20,354	"Romeo and Juliet" (MGM) (3rd week)	21,413	......
Capitol	4,700	25c-85c	"The Gorgeous Hussy" (MGM)	48,500	"Piccadilly Jim" (MGM)	33,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-65c	"China Clipper" (F.N.) and "Star for a Night" (20th Cent.-Fox)	7,000	"Mary of Scotland" (Radio) and "Second Wife" (Radio)	10,000	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	25c-85c	"The General Died at Dawn" (Para.) (plus Shep Fields and Orch.)	62,000	"To Mary—with Love" (20th Cent.-Fox) (on stage: Lud Gluskin and Orch.)	39,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-55c	"A Son Comes Home" (Para.)	8,000	"The Case of the Velvet Claws" (F. N.)	8,000	......
Rivoli	2,200	25c-99c	"The Last of Mohicans" (U.A.)	35,000	"The Road to Glory" (20th Cent.-Fox) (4th week)	16,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall.	5,954	40c-$1.65	"Swing Time" (Radio) (plus stage show) (2nd week)	123,600	"Swing Time" (Radio) (plus stage show) (1st week)	124,600	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Girls' Dormitory" (20th Cent.-Fox) (plus stage show) (2nd week)	53,000	"Girls' Dormitory" (20th Cent.-Fox) (plus stage show) (1st week)	55,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	40c-99c	"Anthony Adverse" (W.B.) (2nd week)	51,900	"Anthony Adverse" (W.B.) (1st week)	53,350	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Walking on Air" (Radio)	2,000	"Charlie Chan at the Race Track" (20th Cent.-Fox)	2,300	High 8-29-36 "Girls' Dormitory" Low 5-9-36 "Big Brown Eyes"	3,900 1,300
Criterion	1,700	10c-55c	"My Man Godfrey" (Univ.) (8 days)	8,500	"Anthony Adverse" (W.B.) (9 days)	8,000	High 9-14 "Steamboat Round the Bend" Low 11-2 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-36c	"We Went to College" (MGM) (plus stage show) (4 days) (10c-40c) "Bunker Bean" (Radio) (3 days)	2,600 300	"Murder by an Aristocrat" (F.N.) (3 days) "The Big House" (MGM) (re-issue) (4 days)	700 1,300	High 1-19 "Gentlemen Are Born" and "Crime Doctor" Low 10-26 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"The Gorgeous Hussy" (MGM)	7,000	"Sing, Baby, Sing" (20th Cent.-Fox)	4,500	High 11-16 "Mutiny on the Bounty" Low 8-24 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Swing Time" (Radio)	8,400	"China Clipper" (F.N.) and "Grand Jury" (Radio)	5,100	High 9-14 "Top Hat" Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"The Gorgeous Hussy" (MGM) and "The Return of Sophie Lang" (Para.)	9,200	"The Texas Rangers" (Para.) and "Half Angel" (20th Cent.-Fox)	7,750	High 7-11-36 "San Francisco" and "The First Baby" Low 10-5 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"My American Wife" (Para.) and "Little Miss Nobody" (20th Cent.-Fox)	7,900	"Piccadilly Jim" (MGM) and "We Went to College" (MGM)	8,150	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	21,150 5,800
Philadelphia								
Aldine	1,300	40c-65c	"The Last of the Mohicans" (U.A.)	11,000			High 11-30 "Splendor" Low 1-26 "The Runaway Queen"	16,000 2,200
Arcadia	600	25c-50c	"My American Wife" (Para.)	2,600	"Now and Forever" (Para.) (4 days) "Three Cheers for Love" (Para.) (2 days)	1,200 400	High 1-25 "The Bride Comes Home" Low 9-21 "Bonnie Scotland"	4,800 800
Boyd	2,400	40c-55c	"Anthony Adverse" (W.B.) (3rd week)	15,500	"Anthony Adverse" (W.B.) (2nd week)	24,000	High 1-4-36 "A Tale of Two Cities" Low 8-17 "Jalna"	30,000 6,000
Chestnut	1,500	55c-$1.71	"Romeo and Juliet" (MGM) (2nd week)	16,000	"Romeo and Juliet" (MGM) (1st week)	17,000		
Earle	2,000	25c-55c	"Pepper" (20th Cent.-Fox) (on stage: Will Osborne and Orch.) (6 days)	16,000	"Hollywood Boulevard" (Para.) (plus stage show) (6 days)	13,000	High 1-4-36 "Miss Pacific Fleet" Low 10-5 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"Piccadilly Jim" (MGM) (on stage: Don Bestor and Orch.)	19,500	"Yours for the Asking" (Para.) (plus stage show)	16,000	High 5-9-36 "Under Two Flags" (plus stage show) Low 9-28 "Redheads on Parade"	31,000 7,500
Karlton	1,066	25c-40c	"Girls' Dormitory" (20th Cent.-Fox) (8 days)	4,000	"Girl of the Ozarks" (Para.) (6 days)	1,500	High 10-5 "Top Hat" Low 6-1 "Dinky"	6,300 1,200
Keith's	2,000	30c-50c	"His Brother's Wife" (MGM)	3,700	"Sing, Baby, Sing" (20th Cent.-Fox)	2,600	High 4-13 "Roberta" Low 1-2 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"Swing Time" (Radio)	30,500	"Girls' Dormitory" (20th Cent.-Fox)	17,000	High 9-12-36 "Swing Time" Low 5-11 "Stolen Harmony"	30,500 4,000
Stanton	1,700	30c-50c	"The Texas Rangers" (Para.)	11,000	"Jailbreak" (W. B.)	6,400	High 1-11-36 "Riffraff" Low 3-23 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (19th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (18th week)	2,000	High 8-17 "Life Begins at Forty" Low 6-22 "My Heart Is Calling"	2,700 1,400
Broadway	1,912	30c-40c	"My Man Godfrey" (Univ.) and "Women Are Trouble" (MGM) (2nd week)	6,000	"My Man Godfrey" (Univ.) and "Women Are Trouble" (MGM) (1st week)	7,000	High 5-16-36 "The Singing Kid" Low 7-27 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM) (6th week)	5,000	"San Francisco" (MGM) (5th week)	4,000	High 1-25-36 "A Midsummer Night's Dream" Low 1-19 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Sing, Baby, Sing" (20th Cent.-Fox) and "Yours for the Asking" (Para.) (2nd week)	6,000	"Sing, Baby, Sing" (20th Cent.-Fox) and "Yours for the Asking" (Para.) (1st week)	7,000	High 9-28 "She Married Her Boss" Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"The Texas Rangers" (Para.) and "Second Wife" (Radio) (2nd week)	6,000	"The Texas Rangers" (Para.) and "Second Wife" (Radio) (1st week)	9,000	High 4-20 "Private Worlds" Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists	945	30c-40c	"The Great Ziegfeld" (MGM) (2nd week)	6,000	"The Great Ziegfeld" (MGM) (1st week)	6,000	High 5-4 "Cardinal Richelieu" Low 6-8 "Age of Indiscretion"	9,000 4,000
San Francisco								
Clay	400	15c-35c	"Land of Promise" (Zionist Org. of America)	950	"Gypsies" (Amkino) (2nd week)	1,000	High 12-28 "Peasants" Low 7-11-36 "Larsson's Second Marriage"	2,500 800
Embassy	1,400	10c-40c	"Ecstasy" (Eureka) (5 days-4th week)	2,500	"Ecstasy" (Eureka) (3rd week)	3,500	High 4-11-36 "Penitente Murder Case" Low 12-7 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	10c-35c	"The Bengal Tiger" (W.B.) and "The Gentleman from Louisiana" (Republic) (5 days)	5,000	"A Son Comes Home" (Para.) and "I Stand Condemned" (U.A.)	6,000	High 8-3 "Champagne for Breakfast" Low 11-30 "To Beat the Band" and "Freckles"	14,800 4,000
Geary	1,400	55c-$1.10	"Romeo and Juliet" (MGM) (55c-$1.65)	14,000	"Anthony Adverse" (W.B.) (5th week)	8,000		
Golden Gate	2,800	15c-55c	"Mary of Scotland" (Radio) (on stage: Eddie Peabody and vaudc.)	21,000	"Second Wife" (Radio) (plus vaudeville)	21,000	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) Low 5-23-36 "Dancing Pirate" (plus stage band)	34,000 9,000
Orpheum	2,440	15c-40c	"They Met in a Taxi" (Col.) and "Two Fisted Gentleman" (Col.)	5,500	"Postal Inspector" (Univ.) and "There's Always Tomorrow" (Univ.) (re-issue) (6 days-2nd week)	5,700	High 7-20 "Love Me Forever" Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	16,780 4,800
Paramount	2,670	15c-40c	"The General Died at Dawn" (Para.) and "Lady Be Careful" (Para.)	17,000	"Satan Met a Lady" (W.B.) and "My American Wife" (Para.)	14,500	High 7-11-36 "San Francisco" Low 3-2 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,430	15c-40c	"My American Wife" (Para.) and "Satan Met a Lady" (W.B.)	6,500	"To Mary-with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	6,000	High 8-1-36 "San Francisco" Low 6-29 "No More Ladies"	12,400 5,000
United Artists	1,200	15c-55c	"Girls' Dormitory" (20th Cent.-Fox) (2nd week)	9,000	"Girls' Dormitory" (20th Cent.-Fox) (1st week)	8,500	High 10-26 "Barbary Coast" Low 12-28 "Mimi"	15,000 2,500
Warfield	2,700	15c-40c	"The Texas Rangers" (Para.) and "Star for a Night" (20th Cent.-Fox)	16,500	"Yours for the Asking" (Para.) and "Love Begins at Twenty" (F.N.)	15,000	High 10-5 "I Live My Life" (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (7th week)	3,100	"San Francisco" (MGM) (6th week)	3,350	High 11-30 "Mutiny on the Bounty" Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	6,100 2,900
Fifth Avenue	2,500	25c-55c	"My Man Godfrey" (Univ.)	8,100	"His Brother's Wife" (MGM)	6,700	High 5-11 "Naughty Marietta" Low 4-25-36 "The Trail of the Lonesome Pine"	10,200 2,600
Liberty	1,800	20c-55c	"Meet Nero Wolfe" (Col.) and "And So They Were Married" (Col.) (6 days) (15c-40c)	3,900	"The King Steps Out" (Col.) (3rd week)	4,000	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"The Last of the Mohicans" (U.A.) and "Kelly the Second" (MGM)	3,350	"The Green Pastures" (W.B.)	3,100	High 2-16 "Roberta" Low 1-26 "The Man Who Reclaimed His Head"	6,100 2,850
Orpheum	2,450	25c-40c	"The Texas Rangers" (Para.) and "Love Begins at Twenty" (F.N.)	6,900	"The Last of the Mohicans" (U.A) and "Kelly the Second" (MGM) (25c-55c)	6,100	High 9-21 "Top Hat" Low 8-31 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Palomar	1,500	15c-30c	"The Case of the Velvet Claws" (F.N.) (plus stage show) (15c-35c)	4,500	"The Mine with the Iron Door" (Col.) (plus stage show)	3,850		
Paramount	3,050	20c-30c	"Pepper" (20th Cent.-Fox) and "Border Flight" (Para.)	4,700	"Hell's Angels" (U.A.) (re-issue) and "State Fair" (20th Cent.-Fox)	4,900	High 12-14 "Annie Oakley" Low 6-6-36 "Till We Meet Again" and	9,200

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Oct. 10,'36†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36†		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36†		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36†		
Valley of Terror	Kermit Maynard	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra (G)	Del Cambre	Sept. 15,'36†	*78	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets				
Missing Girls	Roger Pryor-Sydney Blackmer	Sept. 10,'36†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36	63	Mar. 14,'36
End of the Trail	Jack Holt-Louise Henry	Sept. 18,'36†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Escape from Devil's Island(G)	Victor Jory-Florence Rice	Nov. 10	65	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36	51	Aug. 22,'36
If You Gould Dnly Cook	Jean Arthur-Herbert Marshall	Dec. 30	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Dut, The (G)	Grace Moore-Franchot Tone	May 28,'36	86	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Dtto Kruger	Jan. 25,'36	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28	57	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31	69	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36	72	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36	88	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36	55	
Dne Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12,'36	69	
(See "In the Cutting Room." April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36	60	Aug. 22,'36
Shakedown (G)	Lew Ayres-Joan Perry	July 17,'36	57	Sept. 12,'36
Stampede	Charles Starrett-Finis Barton	June 8,'36	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23	58	
Trapped hy Television (G)	Lyle Talbot-Mary Astor	June 15,'36	65	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†		
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Dct. 8,'36†	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36		
Code of the Range	Charles Starrett-Mary Blake			
Come Closer Folks	James Dunn-Marian Marsh			
Craig's Wife	John Boles-Rosalind Russell	Sept. 25,'36†	75	
(See "In the Cutting Room," July 18,'36.)				
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
I Promise to Pay	Leo Carillo - Marian Marsh - Geo. Bancroft			
Interlude	Grace Moore			
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
Lady from Nowhere	Mary Astor			
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
(Exploitation: Sept. 5,'36, p. 79.)				
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36†		
Nightingale Flies Home, The	Grace Mooro			
Pennies from Heaven	Bing Crosby-Madge Evans	Dct. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†		
Women Are Wise	Doloros Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Roviewed
Aces Wild	Harry Carey	Jan. 2,'36	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36	6 rls	
Ridin' Through	Tom Tyler	Nov. 26	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 26	60	Oct. 28

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Empress and a Soldier	Gozon-Dajbukat	Dec. 15	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36†	78	
Hungaria (English titles)	Travelogue	Mar. 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Dec. 22	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams	Torzs-Percell	Oct. 10,'36†	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36†	65	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15	60	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36†	84	
Kliou, The Killer	Technicolor	Oct. 1,'36†	60	June 1
L'Equippage	Annabella	Oct. 15,'36†	79	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36	67	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36	81	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36	63	May 23,'36
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36	88½	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36	69	June 20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36	68	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36	70	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16	84	Nov. 2
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36	67	Feb. 1,'36
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36	56	Apr. 11,'36
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In tho Cutting Room," May 16,'36.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36	57	May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The (G) 960	Kay Francis-Ian Hunter	July 4,'36	91	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The 167	Guy Kibbee-Sybil Jason	Oct. 31,'36†		
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Case of the Black Cat	Ricardo Cortez-June Travis			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	Oct. 24,'36†	*60	Aug. 29,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Erroll Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Mountain Justice	Jesephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Tattler, The	Ross Alexander-Anne Nagel			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto in Zoo	Reta Karmen	Nov. 25	115	
Blue Candles	Reta Myrat	Dec. 25	95	
Crucified Love	Helen Pades	Dec. 15	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36	98	
Independence	Phillip Alexander	Feb. 16,'36	100	
News from Greece	Travelogue	Feb. 9,'36	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Sept. 1,'36†	76	Sept. 12,'36
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36	75	Jan. 25,'36
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'36†		
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Aug. 4,'36, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36	83	May 23,'36
Seven Sinners (A)	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent		72	Sept. 12,'36
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
(Reviewed under the title, "Love In Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36†		
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36†	66	
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'36†		
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'36†	65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10,'36	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36	70½	
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36	57	July 18,'36
Ring Around the Moon	Erin O'Brien-Moore-D. Cook.. Cook	Jan. 23,'36	69½	Mar.28,'36
She-Devil Island	C. Guerrero - J. J. Martinez Casado	June 1,'36	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36	59	
West of Nevada	Rex Bell	June 22,'36	59	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36†	66	
Grand Canyon		Jan. 1,'36†		
In His Steps	Eric Linden-Cecilia Parker			
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
We're in the Legion (G)	Reginald Nagel-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title "Rest Cure")				
Yellow Cargo	Conrad Nagel-Elcanor Hunt	Oct. 6,'36†	65	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crima of Voodoo	Fredi Washington		63	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36†	62	
Voice of India	Hoeffer Expedition	Nov. 1,'36†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20	85	
Heart Specialist	B. Somegyl	Dec. 30	90	
I Cannot Liva Without Music	Gyula Csortos	Dec. 20	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36†		
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25	71	
She Shall Have Music	Jack Hylton-June Clyda	Sept. 19,'36†	82	Dec. 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36†		June 6,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36†	68	
With Pleasure, Madame	Conrad Nagel	Dec. 15,'36†		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'36	*67	Aug. 29,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36	75	July 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36	71	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36	79	July 11,'36
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36†	92	Sept. 12,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36	62	Feb. 8,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy-Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36	89	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36	68	Mar. 28,'36
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36. p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36	111	July 4,'36
(Exploitation: Aug. 1,'36, pp. 93, 94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85; Sept. 5,'36, p. 80; Sept. 12,'36, pp. 66, 68.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36	95	July 18,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36	75	May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Callela	Jan. 24,'36	77	Feb. 8,'36
Troubla for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36	88	Apr. 4,'36
Voice of Bugle Ann, Tha (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Chump (G)	Stuart Erwin-Batty Furness	Oct. 16,'36†	*70	Sept. 5,'36
April Blossoms	Richard Tauber	Oct. 23,'36†		
Born to Dance	Eleanor Powell-James Stewart	Nov. 13,'36†		
Camille	Greta Garbo-Robert Taylor	Nov. 27,'36†		

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36†		
Longest Night, The	Robert Young-Florence Rice	Oct. 2,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Love on the Run	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36†		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'36†		
Mr. Cinderella	Jack Haley-Betty Furness	Oct. 30,'36†		
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'36†	*79	Sept. 5,'36
Our Relations	Laurel and Hardy	Nov. 20,'36†		
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Dec. 18,'36†		
White Dragon	Elissa Landi-Edmund Lowe	Nov. 6,'36†		

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36	65	
Riddle Ranch	Black King	Dec. 16	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19,'36	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 76, 77; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The 3564	Buster Crabbe-Marsha Hunt	June 26,'36	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36	72	May 2,'36
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36	98	Sept. 12,'36
(See production article, Aug. 15,'36, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8,'36	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36	76	Feb. 22,'36
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36†	75	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36†	81	Aug. 29,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36	83	Apr. 11,'36
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31,'36	87	July 25,'36
(Exploitation: Aug 8,'36, p. 91; Aug. 15,'36, p. 74; Aug. 22,'36, p. 111; Sept. 5,'36, p. 85; Sept. 12,'36, p. 68.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36	87	Feb. 15,'36
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31,'36	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10,'36	77	June 20,'36
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28,'36†	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36†	99	Aug. 29,'36
(Exploitation: Sept. 5,'36, p. 78.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17,'36	64	July 4,'36
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20, 36	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 86.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36	63	Feb. 8,'36
Yours for the Asking (G) 3571	George Raft - Dolores Costello Barrymore	July 24,'36	75	Aug. 8,'36

Coming

Accusing Finger	Paul Kelly-Marsha Hunt	Oct. 9,'36†		
Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36†		
Champagne Waltz	Gladys Swarthout-F. MacMurray	Oct. 23,'36†		
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36†		
Hideaway Girl	Shirley Ross-Robt. Cummings			
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36†		
Jungle Princess, The	Ray Milland-Dorothy Lamour			
Love and Laughter	Irene Hervey-Chas. Starrett	Oct. 23,'36†		
Maid of Salem	C. Colbert-Fred MacMurray			
Murder with Pictures (G) 3610	Lew Ayes-Gail Patrick	Sept. 25,'36†	71	Sept. 5,'36
Plainsman, The	Gary Cooper-Jean Arthur			
Right in Your Lap	Marsha Hunt-John Howard			
Rose Bowl	Eleanore Whitney-Tom Brown			
Valiant Is the Word for Carrie	Gladys George-Arline Judge	Oct. 2,'36†		
Wedding Present	Joan Bennett-Cary Grant	Oct. 9,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy- Luana Walters	June 6,'36†	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36†		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	

Coming

Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3,'36†		
El Justiciero	Ernesto Guillen	Dec. 3,'36†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	
Scandals of Paris	Wondy Barrie-Zelma O'Neill	Dec. 4	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25,'36†	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Apr. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36†	*70	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G)3557	John Wayne-Ann Rutherford	Feb. 15,'36	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36	67	Feb. 29,'36
(Exploiation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36	58	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15,'36	65	June 27,'36
Oh, Susannah 6303	Gene Autry-Frances Grant	Aug. 19,'36†		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36	59	
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36	52	Dec. 14
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36†	66	Sept. 5,'36
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36	67	July 25,'36
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Bulldog Edition	Ray Walker-Evalyn Knapp	Sept. 21,'36†		
(See "In the Cutting Room," Aug. 15,'36.)				
Cavalry	Bob Steele-Frances Grant	Oct. 7,'36†		
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 15,'36†		
Country Gentlemen	Olsen and Johnson	Oct. 21,'36†		
President's Mystery, The	Henry Wilcoxon-Betty Furness	Oct. 1,'36†		
Three Mesquiteers (G)	Ray Corigan-Kay Hughes	Sept. 10,'36†	*60	Sept. 12,'36
Undercover Man	Johnny Mack Brown - Suzanne Kaaren	Sept. 24,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15	90½	Nov. 9
Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36	67	
(See "His Majesty Bunker Bean," "In the Cutting Room." May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36	05	May 16,'35
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A)636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36	81	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68; July 25,'36, p. 78; Sept. 12,'36, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36	76½	Jan. 18,'36
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36	70	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36	77	Feb. 8,'36

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 84, 85.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36	66	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36	68½	Jan. 25,'36
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36	61	May 2,'36
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36	65	May 2,'36
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36	68½	Mar. 28,'36

Coming

Big Game, The	June Travis-Philip Huston	Oct. 16,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Daddy and I	Anne Shirley-Herbert Marshall	Dec. 4,'36†		
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
General Delivery	Gloria Stuart-Lee Tracy	Nov. 27,'36†		
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2,'36†	*62	Aug. 22,'36
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Nov. 13,'36†		
(See production article, Aug. 22,'36, p. 16.)				
Potrait of a Rebel	Katharine Hepburn - Herbert Marshall	Nov. 20,'36†		
Smartest Girl in Town	Ann Sothern-Gene Raymond			
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal	Nov. 6,'36†		
(See "One Man Came Back," "In the Cutting Room," Aug. 22,'36.)				
Winterset	Burgess Meredith-Margo	Oct. 23,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong	Oct. 30,'36		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 8,'36

Coming

Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leong		6 rls	
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 18,'36
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36		
Kid Ranger, The	Bob Steele	Feb. 5,'36		
Last of the Warrens	Bob Steele	May 10,'36	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36	58	
Sundown Saunders	Bob Steele	Mar. 25,'36		
Trail of Terror	Bob Steele	Dec. 20		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36		

Coming

Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3,'36	59	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82; Sept. 12,'36, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36	71	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36†	70	July 18,'36
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36	71	Oct. 26

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36	76	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36	74	Apr. 18,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36†	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36	63	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36	68	Nov. 22
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36	76	Nov. 2
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36	79	June 6,'36
(Exploitation: Aug. 1.'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36	79	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36	78	Jan. 4,'36
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36†	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36†	87	Aug. 15,'36
Sins of Man (G) 648	Jean Hersholt-Dom Ameche	June 19,'36	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36†	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15.'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'36	65	Aug. 29,'36
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36†	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 78; Sept. 12,'36, p. 68.)				
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36†	70	Oct. 24,'31
Can This Be Dixie?	Jane Withers-Slim Summerville			
Dimples *715	Shirley Temple-Frank Morgan			
(See "The Bowery Princess," "In the Cutting Room," June 27,'36.)				
15 Maiden Lane 716	Claire Trevor-Cesar Romero	Oct. 30,'36†		
Glory	Jane Darwell-Delma Byron			
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†		
(See "In the Cutting Room," Aug. 15,'36.)				
Living Dangerously 721	Franchot Tone-June Lang	Nov. 27,'36†		
Lloyd's of London	Freddie Bartholomew-V. Field			
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 16,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Ramona 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	
(See production article, July 4,'36, p. 16.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36†		
Thank You, Jeeves 712	Arthur Treacher-Virginia Field	Oct. 23,'36†		
(See "In the Cutting Room," Aug. 8,'36.)				
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 20,'36†		
White Hunter 719	Warner Baxter-Simone Simon	Nov. 13,'36†		
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36	100	Feb. 22,'36
Dodsworth	Walter Huston-Ruth Chatterton	Sept. 18,'36†		
(See production article, Aug. 8,'36, p. 16.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Lawrence Olivier-Penelope Dudley Ward	July 10,'36	76	Nov. 38
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36†	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117; Sept. 12,'36, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36	79	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'36†		
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36†		
(See production article, Sept. 5,'36, p. 32.)				
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36	54	July 18,'36
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9	67	
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88: July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 16,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36	65	Aug. 29,'36
Parole (G) 9036	Anne Preston-Henry Hunter	June 14,'36	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16,'36	59	Aug. 22,'36
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86; Sept. 5,'36, p. 80; Sept. 12,'36, p. 68.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36		
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25	78	
Two in a Crowd 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†		
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36†		
Class Prophecy		Nov. 15,'36†		
Flying Hostess	Judith Barrett-Wm. Hall	Oct. 25,'36†		
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct. 18,'36†		
Girl on the Front Page, The	Gloria Stuart-Edmund Lowe	Oct. 4,'36†		
Love Letters of a Star	Walter Coy-Polly Rowles	Nov. 8,'36†		
Luckiest Girl in the World	Jane Wyatt-Louis Hayward	Nov. 1,'36†		
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept. 20,'36†		
Man I Marry, The	Doris Nolan-Michael Whalen	Oct. 11,'36†		
Night Key				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers	John Wayne-Nan Gray	Sept. 27,'36†		
Top of the Town	Hugh Herbert-Gertrude Niessen	Nov. 22,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Joan Barclay	Nov. 26,'36†		
Rip Roaring Buckaroo	Tom Tyler-Luana Walters	Oct. 15,'36†		
Silks and Saddles	Herman Brix	Nov. 16,'36†		
Two Minutes to Play	Herman Brix	Dec. 28,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36	58	Apr. 25,36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30	77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87; Sept. 5,'36, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gergan	Feb. 15,'36	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36†		
(See production article, Aug. 29,'36, p. 36.)				
California Mail	Dick Foran-Linda Perry			
Charge of the Light Brigade	Errol Flynn-O. De Havilland	Nov. 7,'36†		
(See production article, July 25,'36, p. 16.)				
Fugitive of the Sky	Jean Muir-Warren Hull			
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Gale Sondergaard			
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	*60	Sept. 5,'36
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant-M. Brian	United Artists		70	Aug. 29,'36
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz(G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuevo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinevian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The(G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36	83	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	Generel		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30	1 rl.
Ali Baba	Jan. 30,'36	9
Tom Thumb	Mar. 30,'36	7
Dick Whittington's Cat	May 30,'36	7
Little Boy Blue	July 30,'36	
Happy Days	Sept. 30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19	7
No. 3—"Spark Plug"	Apr. 12,'36	6½
No. 4—Major Google	May 24,'36	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36	18½
Caught in the Act Andy Clyde	Mar. 5,'36	18
Champ's a Chump, The (All Star)	June 20,'36	18
Disorder in the Court (3 Stooges)	May 30,'36	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls
Half Shot Shooters (3 Stooges)	Apr. 30,'36	19
Hot Paprika Andy Clyde	Dec. 12	18½
I Don't Remember Harry Langdon	Dec. 26	18½
Just Speeding	Jan. 23,'36	18
Midnight Blunders (All Star)	Apr. 21,'36	17
Mister Smarty Andy Clyde	July 15,'36	18
Movie Maniacs (3 Stooges)	Feb. 20,'36	18
Pain in the Pullman, A (3 Stooges)	June 27,'36	18
Peppery Salt, The Andy Clyde	May 15,'36	18
Share the Wealth Andy Clyde	Mar. 19,'36	17½
Three Little Beers (3 Stooges)	Nov. 28	17
Unrelated Relations (All Star)	Jan. 9,'36	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11,'36†	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5	8½
Dr. Bluebird	Feb. 5,'36	8
Football Bugs	Apr. 29,'36	7
In My Gondota	Sept. 3,'36†	
Glee Worms	June 24,'36	7
Merry Mutineers	Oct. 2,'36†	
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36	7
COLUMBIA TOURS		
Star Gazers	Sept. 26,'36†	
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
Bought Husband	Oct. 2,'36†	
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27	7
11. Bird Stuffer, The	Feb. 1,'36	7
12. "Lil Ainjil"	Mar. 19,'36	6
13. Peace Conference (re-issue)	Apr. 10,'36	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36	10
Hold 'Em Cowboy	Sept. 25,'36†	
Hunters' Paradise	Nov. 30	11
Ice Cut-Ups	Feb. 6,'36	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36	10
Sport Magic	June 13,'36	9½
Stop, Look and Guess	Mar. 9,'36	10
Thrills with Daredevils	Mar. 19,'36	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7	7
Looney Balloonists		
Playing Politics	July 8,'36	7
Scrappy's Boy Scouts	Jan. 2,'36	7
Scrappy's Camera Troubles	June 5,'36	7
Scrappy's Pony	Mar. 16,'36	7
SCREEN SNAPSHOTS		
No. 4—	Dec. 6	10
No. 5—	Jan. 2,'36	10½
No. 6—	Jan. 31,'36	10½
No. 7—	Feb. 28,'36	10½
No. 8—	Mar. 27,'36	10
No. 9—	Apr. 24,'36	9½
No. 10—	May 29,'36	10
No. 11—	June 26,'36	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SPECIAL		
Robinson Crusoe	Sept. 7,'36†	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27	11
No. 4—	Nov. 16	10
No. 5—	Jan. 15,'36	11
No. 6—	Jan. 17,'36	10
VOICE OF EXPERIENCE		
No. 4—	Oct. 28	10½
No. 5—	Nov. 12	10½
No. 6—	Nov. 27	10½
No. 7—	Dec. 12	10½
No. 8—	Jan. 2,'36	11
No. 9—	Feb. 25,'36	10½
No. 10—	Mar. 26,'36	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36	18
Fresh from the Fleet	Apr. 24,'36	18
He's a Prince	Oct. 18	18
Mixed Policies	Jan. 17,'36	20
Sleepless Hollow	May 8,'36	16
Where Is Wall Street	Apr. 10,'36	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13	20
Knockout Drops	Dec. 6	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36	21
Moonlight and Melody	Oct. 11	21
Perfect Thirty-Sixes	Dec. 20	18
Thanks, Mr. Cupid	Jan. 24,'36	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11
Easy Pickin's	Dec. 27	10
Going Native	Aug. 28,'36	11
Hillbilly Love	Oct. 11	11
Queen's Birthday, The	Aug. 14,'36	10
Ring Goes 'Round, The	Aug. 21,'36	10
Seeing Nellie Home	Dec. 20	11
Sorority Blues	Dec. 6	11
Spooks	Apr. 17,'36	9
Way Out West	Oct. 25	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36	18
Gold Bricks	Mar. 20,'36	20
Grand Slam Opera	Feb. 21,'36	21
Ladies Love Hats	Nov. 1	20
Three on a Limb	Jan. 3,'36	19
Timid Young Man, The	Oct. 25	20
Triple Trouble	Apr. 3,'36	16
White Hope, The	Mar. 27,'36	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15	6
Alpine Yodeler	Feb. 2,'36	6
Barnyard Amateurs	Mar. 6,'36	6
Bully Frog, A	Sept. 18,'36†	1 rl.
Busy Bee, The	May 29,'36	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa In the Hot Spell	July 10,'36	6
Farmer Al Falfa and the Runt	May 15,'36	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Feud, The	Jan. 10,'36	6
Foiled Again	Oct. 4	6
Football	Oct. 18	6
Home Town Olympics	Feb. 7,'36	6
June Bride, A	Nov. 1	6
Kiko Foils the Fox	Oct. 2,'36†	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36†	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27	6
19th Hole Club, The	Jan. 24,'36	6
Off to China	Mar. 20,'36	6
Puddy the Pup and the Gypsies	July 24,'36	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36†	1 rl.
Rolling Stones	May 1,'36	6
Sailor's Home, The	June 12,'36	6
Southern Horse-pitality	Nov. 29	6
Tough Egg, A	June 26,'36	6
Western Trail, The	Apr. 3,'36	6
Wolf in Cheap Clothing, A	Apr. 17,'36	6
Ye Olde Toy Shop	Dec. 13	6
TREASURE CHEST		
Animal Cunning	May 1,'36	10
Fast Friends	June 5,'36	9
Feminine Form	Aug. 7,'36†	10
Fisherman's Luck	Jan. 31,'36	9
Gangsters of the Deep	Nov. 1	8
Hold That Line	Oct. 11	7
Game of Jai-Alai, The	Dec. 27	9
Manhattan Tapestry	Jan. 31,'36	10
Nature's Songsters	Sept. 4,'36†	8
Seeing Eye, The	Jan. 17,'36	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36	19
One Big Happy Family	Nov. 15	21
Rail Birds	May 22,'36	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy	Aug. 14,'36†	19
Diamonds in the Rough	Sept. 25,'36†	2 rls.
Gags and Gals	Sept. 11,'36†	2 rls.
Happy Heels	Aug. 1,'36†	18
It Happened All Right	May 15,'36	19
Parked in Paree	Aug. 28,'36†	10
Peaceful Relations	June 19,'36	18
Wacky Family, The	Sept. 4,'36†	21
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36	21
Way Up Thar	Nov. 8	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36	1 rl.
Irish Melody	Mar. 9,'36	8
Italian Caprice	Dec. 1	8
Liebestraum	Apr. 20,'36	1 rl.
Mediterranean Songs	Nov. 1	7
NEWSLAUGHS		
No. 2—	Nov. 26	1 rl.
No. 3—	Dec. 30	1 rl.
No. 4—	Jan. 20,'36	1 rl.
No. 5—	Feb. 20,'36	1 rl
No. 6—	Mar. 20,'36	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15	1 rl.
Old Faithful Speaks	Nov. 15	
Deep Sea Harvest	Jan. 15,'36	1 rl.
Ride Along Dude	Feb. 15,'36	1 rl.
City of Proud Memories	Dec. 10	1 rl.
Realm of Ghosts	Mar. 1,'36	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36	10
It's a Bird	Jan. 20,'36	17
Life of Theodore Roosevelt	Feb. 1,'36	19
Tough Breaks	Mar. 1,'36	18
Spanish Interlude, A	Sept. 15,'36†	26
Sport of Flying	Sept. 12,'36†	
Symphony of the Seasons	Jan. 27,'36	9
Young Explorer	Mar. 2,'36	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36	8
No. 2—	Feb. 28,'36	8
No. 3—	Mar. 8,'36	10
No. 4—	Mar. 22,'36	10
No. 5—	Apr. 10,'36	7
No. 6—	Apr. 22,'36	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36	9
No. 2—	Mar. 6,'36	9
No. 3—	Apr. 11,'36	9
No. 4—	May 4,'36	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36	6
2. Nomads of the South Seas	Feb. 17,'36	6
3. Nomads of the Past	Mar. 3,'36	6
4. Nomads of the Air	Mar. 17,'36	5½
5. Nomads in the Making	Apr. 3,'36	6
6. Nomads of the River	Apr. 17,'36	6
7. Nomads of the Plains	May 3,'36	5½
8. Nomads of the Sea	May 17,'36	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36	20
Life Hesitates at 40	Jan. 18,'36	15
Manhattan Monkey Business	Nov. 9	21
Neighborhood House	May 9,'36	
On the Wrong Trek	Apr. 18,'36	19
Public Ghost No. 1	Dec. 14	20
Vamp 'Til Ready	Mar. 28,'36	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23	18
No. 5—Hit and Run Driver	Dec. 28	20
No. 6—Perfect Setup	Feb. 1,'36	21
No. 7—Fool Proof	Mar. 7,'36	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2	8
Japan in Cherry Blossom Time	Mar. 21,'36	9
Modern Tokyo	Dec. 28	9
Quaint Quebec	Sept. 12,'36†	
Rio de Janeiro, City of Splendor	Apr. 18,'36	8
Rural Mexico	Nov. 30	8
Sacred City of the Mayan Indians	Feb. 22,'36	7
St. Helena and Its Man of Destiny	May 16,'36	8
Victoria and Vancouver	Jan. 25,'36	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16	10
17—Run, Sheep, Run	Dec. 14	10
18—Bottles	Jan. 11,'36	10
19—Early Bird and the Worm, The	Feb. 8,'36	9
20—Old Mill Pond, The	Mar. 7,'36	8
21—Two Little Pups	Apr. 4,'36	8
22—Old House, The	May 2,'36	
23—Pup's Picnic	May 30,'36	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19,'36†	
How to Behave	Apr. 25,'36	10
How to Train a Dog	July 4,'36	8
How to Vote	Sept. 5,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	10
Jonker Diamond	Mar. 28,'36	10
Let's Dance	Jan. 4,'36	8
Little Boy Blue	May 23,'36	11
Master Will Shakespeare	June 13,'36	10
Primitive Pitcairn	Dec. 7	9
West Point of the South	Feb. 1,'36	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21	10
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36	8
Table Tennis	Feb. 15,'36	10
Racing Canines	Mar. 14,'36	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara	Dec. 7	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets In Spring	Sept. 5,'36	21
OUR GANG		
Arbor Day	May 2,'36	18
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36	15
Lucky Corner, The	Mar. 14,'36	16
Pinch Singer	Jan. 4,'36	18
Second Childhood	Apr. 11,'36	19
PATSY KELLY CDMEDIES		
All-American Toothache	Jan. 25,'36	20
At Sea Ashore	Apr. 4,'36	20
Hill Tillies	Apr. 4,'36	18
Hot Money	Nov. 16	18
Pan Handlers	Feb. 29,'36	20
Top Flat	Dec. 21	20
PETE SMITH SPECIALTIES		
Behind the Headlines	Sept. 12,'36†	11
Killer Dog	Aug. 29,'36	10
SPECIAL		
Audioscopiks		8
TABLOID MUSICALS		
New Shoes	Sept. 5,'36†	11
Swing Banditry	Sept. 19,'36†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BDOP CARTDDNS		
Betty Boop and Little Jimmy	Mar. 27,'36	7
Betty Boop and the Little King	Jan. 31,'36	7
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me	Aug. 21,'36†	7
Henry, the Funniest Living American	Nov. 22	7
Little Nobody	Dec. 27	7
More Pep	June 19,'36	
Not New	Feb. 28,'36	7
Song a Day, A	May 22,'36	7
Training Pigeons	Sept. 18,'36†	
We Did It	Apr. 24,'36	6
You're Not Built That Way	July 17,'36	8
CDLOR CLASSICS		
Cebweb Hotel, The	May 15,'36	8
Greedy Humpty Dumpty	July 10,'36	7
Hawaiian Birds	Aug. 28,'36†	1 rl.
Little Stranger	Mar. 13,'36	8
Musical Memories	Nov. 8	7
Play Safe	Oct. 16,'36†	
Somewhere In Dreamland (Technicolor)	Jan. 17,'36	9
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36	10
Gypsy Revels	Aug. 7,'36†	11
Knock, Knock, Who's There Vincent Lopez and Drch.	Sept. 18,'36†	
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36	10
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36†	

Title	Rel. Date	Min.
Musical Fashions Ina Ray Hutton and Her Melodears	July 3,'36	11
Music In the Morgan Manner Russ Morgan and Drch.	June 12,'36	11
Music Dver Broadway George Hall and Drch.	Aug. 28,'36†	1 rl.
Play, Don Don Bestor and Drch.	July 31,'36	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6	10
Star Reporter, The Betty Jane Copper-Donald Novis-Ina Ray Hutton	Oct. 30,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36	11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11,'36†	
PARAGRAPHICS		
It's a Good Stunt	Oct. 23,'36†	
Lulu's Love	Aug. 14,'36†	18
Sailor Shorty	Sept. 18,'36†	
Straight as an Arrow	Oct. 9,'36†	
PARAMOUNT PICTORIAL		
No. 4—Jewelery — Made to Order — Let's Listen to Latin America	Nov. 3	10
No. 5—Manhattan Rhapsody —Animal Buddies—Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	7
No. 8—Frederic W. Goudy —Sails Dver Sydney Harbor — The Voice of the Animals	Feb. 28,'36	11
No. 9—Trailing the Birds —Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	10
No. 13—	July 17,'36	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's Afoot—Golden Acres—Don Baker	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog—Keys to Concentration	Sept. 18,'36†	
No. 3—	Oct. 16,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 5	Dec. 13	10
Broadway Highlights No. 6	Apr. 3,'36	9
Collie, The	Feb. 21,'36	10
Countryside Melodies (Technicolor)	Nov. 29	6
Dangerous Jobs	May 1,'36	9
Fashions In Love	July 24,'36	10
Here Comes the Zoo	Mar. 13,'36	9
Movie Milestones (No. 2)	Jan. 31,'36	10
Poodle, The	May 22,'36	10
Rhythm Party, The	June 26,'36	10
Rookie Fireman, The	Apr. 24,'36	10
Shorty at Coney Island	Jan. 10,'36	10
Shorty at the Seashore	July 10,'36	9
POPEYE THE SAILDR		
Adventures of Popeye, The	Oct. 25	8
Bridge Ahoy!	May 1,'36	8
Brotherly Love	Mar. 6,'36	7
Clean Shaven Man, A	Feb. 7,'36	7
Hold the Wire	Oct. 23,'36†	
I-Ski Love-Ski You-Ski	Apr. 3,'36	6
I Wanna Be a Lifeguard	June 26,'36	7
Let's Get Movin'	July 24,'36	6
Little Swee' Pea	Sept. 25,'36†	
Never Kick a Woman	Aug. 28,'36	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36	2 rls.
Spinach Overture, The	Dec. 6	8
Vim, Vigor and Vitaliky	Jan. 3,'36	7
What, No Spinach?	May 29,'36	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		

Title	Rel. Date	Min.
POPULAR SCIENCE (Cinecolor)		
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	10
No. 6	July 17,'36	10
PDPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36†	11
No. 2	Oct. 30,'36†	
SCREEN SONGS		
Hills of Old Wyomin', The The Westerners	July 24,'36	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25,'36†	
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29	10
No Other Dne Hal Kemp and Orchestra	Jan. 24,'36	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 17—Jumping Champion	Oct. 25	10
No. 18—Sport on the Range	Nov. 22	10
No. 19—Sporting Network	Dec. 20	10
No. 20—What's the Answer	Jan. 17,'36	10
No. 21—Finer Points	Feb. 14,'36	10
No. 22—Winged Champions	Mar. 13,'36	10
No. 23—Sun Chasers	Apr. 10,'36	10
No. 24—Catching Trouble	May 8,'36	10
No. 25—River of Thrills	June 5,'36	
No. 26—Sporting Comparisons	July 3,'36	10
No. 27—Neptune's Scholars	Aug. 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	
No. 29—Fighting Marlin	Oct. 2,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36	5
No. 22	Feb. 31,'36	5½
No. 23	Apr. 3,'36	5
No. 24	May 29,'36	5
No. 25	July 10,'36	
EASY ACES		
Capital Idea	Dct. 4	10
Debonair New Orleans	Mar. 27,'36	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36	
Job's a Job, A	May 22,'36	
Old Fashioned Movie, An	Feb. 28,'36	11
Tricks of the Trade	Sept. 6	10
Winter at the Zoo	Jan. 31,'36	10½
World Within, A	Nov. 1	10
HEADLINER SERIES		
No. 2—Tuned Out	Nov. 15	20
No. 3—Camera Cranks	Jan. 17,'36	19
No. 4—Wedtime Story, A	Mar. 20,'36	21
No. 5—Bad Medicine	May 22,'36	15
No. 6—Sleepy Time	July 24,'36	
(1936-37)		
1—Lalapaloosa	Nov. 20,'36†	
EDGAR KENNEDY CDMEDIES		
Alummy Ache	July 10,'36	
Gasoloons	Jan. 3,'36	15½
Happy tho Married	Nov. 1	18
High Beer Pressure	May 8,'36	18
Vocalizing	Dct. 23,'36†	20½
Will Power	Mar. 6,'36	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36	9
No. 2	June 5.'36	
No. 3	Julv 3.'36	
MAJDR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18	18½
No. 5	Nov. 8	18
No. 6	Nov. 22	18
MARCH OF TIME		
No. 1	Jan. 17,'36	18½
No. 2	Feb. 17,'36	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36	21
No. 5	May 15,'36	
No. 6	June 12,'36	
No. 7	July 10,'36	
No. 8	Aug. 7,'36	21
(1936-37)		
No. 1	Sept. 4.'36†	23
PATHE NEWS		
Released twico a week		
PATHE REVIEWS		
Released onco a month		
PATHE TOPICS		
Released seven times a year		

Title	Rel. Date	Min.
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36	
Fight Is Right	Apr. 10,'36	17
Radio Barred	Feb 7,'36	15½
Who's Looney Now?	Sept. 4,'36†	10
Worm Burns, The	Dec. 6	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36	17
Camp Meetin'	Dct. 9,'36†	17
Foolish Hearts	Dec. 27	18
Melody In May	May 1,'36	19
Swing It	July 3,'36	
RAINBDW PARADE CARTDONS		
Bold King Cole	May 29,'36	
Cupid Gets Her Men	July 24,'36	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36	7½
It's a Greek Life	Aug. 2,'36	7
Molly Moo Cow and the Indians	Nov. 15	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	7
Neptune Nonsense	Apr. 17,'36	8
Toonerville Picnic	Oct. 2,'36†	7
Toonerville Trolley	Jan. 17,'36	7
Trolley Ahoy	July 3,'36	8
Waif's Welcome, A	June 19,'36	
SMART SET		
All Business	Feb. 14,'36	18½
And So to Wed	June 19,'36	
Framing Father	Apr. 17,'36	16½
So and Sew	Sept. 18,'36†	15
Too Many Surprises	Dec. 3	20½
SPECIALS		
Headlines for 25 Years	Mar. 27,'36	21
SPDRTS WITH BILL CORUM		
Gentlemen's Sports	Dec. 13	11
High, Wide and Dashing	Sept. 4,'36	9
Never Catch the Rabbit	Apr. 24,'36	11
Pardon My Spray	Oct. 2,'36†	10
Row Mr. Row	June 19,'36	
Tomorrow's Halfbacks	Jan. 24,'36	9
Winter Sport	Mar. 13,'36	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8	10½
Living Jewels	June 12,'36	
Underground Farmers	Apr. 17,'36	9
Swamp Land	Sept. 18,'36†	9
Winged Pageantry	Feb. 14,'36	10
SUPERBA COMEDIES		
Counselitis	Nov. 22	18
Down the Ribber	Mar. 27,'36	21
Home Work	Sept. 20	19
Uppercutlets	Jan. 24,'36	18½
Listen to Freezin'	July 31,'36	15
Dne Live Ghost	Nov. 6,'36†	21
Wholesailing Along	May 29,'36	17
WDRLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36	11
Land of Evangeline	Nov. 22	19½
Morocco	Jan. 10,'36	
Prominent Personalities	Feb. 21,'36	11
Trinidad	Sept. 11,'36	10
Venice of the North	May 15,'36	
Washington In Virginia	Oct. 9,'36†	10

STATE RIGHTS

Title	Rel. Date	Min.
AL BDNDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NDRTON		
Alchemist's Hourglass, The		18
PAT GARYN		
D'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES DF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36	10
Filming Feminine Headliners	Dec. 27	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22	10
Geneva-by-the-Lake	Dec 21	10
Hong Kong Highlights	Jan. 31,'36	10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25	10
Winter Magic	Dec. 27	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
35. Pluto's Judgment Day	Sept. 28	9
36. On Ice	Nov. 6	8
37. Mickey's Polo Team	Feb. 5,'36	8
38. Orphans' Picnic	Mar. 12,'36	9
39. Mickey's Grand Opera	Apr. 9,'36	9
40. Through the Mirror	June 18,'36	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½

SILLY SYMPHONIES

Title	Rel. Date	Min.
29. Music Land	Oct. 10	8½
30. Three Orphan Kittens	Nov. 21	9
31. Cock of the Walk	Dec. 19	8
32. Broken Toys	Jan. 9,'36	8
33. Elmer the Elephant	May 14,'36	8½
34. Three Little Wolves	May 27,'36	10
35. Toby Tortoise Returns		8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16	Dec. 23	10
No. 17	Jan. 20,'36	
No. 18	Mar. 9,'36	10½
No. 19	Mar. 23,'36	10
No. 20	Apr. 20,'36	9
No. 21	June 8,'36	
No. 22	June 22,'36	
No. 23	July 6,'36	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	10
No. 26	Aug. 17,'36	
No. 27	Sept.14,'36†	
No. 28	Sept.28,'36†	
No. 29	Oct. 26,'36†	
No. 30	Nov. 23,'36†	
No. 31	Dec. 21,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25	2 rls.
Flippen's Frolics	July 15,'36	
Gus Van's Garden Party	Sept. 2,'36†	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4	20
Harlem Bound (No. 4)	Nov. 6	20
Marine Follies	Apr. 29,'36	2 rls.
Musical Airways	Sept.30,'36†	1 rl.
On Your Radio Dial (No. 3)	Oct. 23	10
Playing for Fun	Mar. 18,'36	15
Signing Off	Feb. 19,'36	19
Speedy Justice (No. 2-B)	Sept. 25	20
Teddy Bergman's International Broadcast	June 3,'36	20
Vaud-O-Mat, The	Apr. 8,'36	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36	8
Battle Royal	June 22,'36	7
Barnyard Five	Apr. 20,'36	
Beachcombers	Oct. 5,'36†	
Beauty Shoppe	Mar. 20,'36	6½
Case of the Lost Sheep, The	Dec. 9	7
Doctor Oswald	Dec. 30	
Farming Fools	May 25,'36	
Fun House, The	May 4,'36	
Kiddie Revue	Sept.21,'36†	
Monkey Wretches	Nov. 11	1 rl.
Music Hath Charms	Sept. 7,'36†	8
Night Life of the Bugs	Oct. 19,'36†	
Slumberland Express	Mar. 9,'36	
Soft Ball Game	Jan. 27,'36	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty	Mar. 30,'36	9½
No. 19—Novelty	Apr. 13,'36	9
No. 20—Novelty	June 1,'36	
No. 21—Novelty	June 15,'36	
No. 22—Novelty	June 29,'36	
No. 23—Novelty	July 13,'36	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	9
No. 27—Novelty	Sept.21,'36†	
No. 28—Novelty	Oct. 12,'36†	
No. 29—Novelty	Nov. 9,'36†	
No. 30—Novelty	Dec. 7,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had	Jan. 8,'36	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36	11
Vitaphone Entertainers Sylvia Froos	June 27,'36	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36	11
Vitaphone Topnotches	May 30,'36	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36	10
Vitaphone Varieté Louise Prima and Orch.	Nov. 16	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
Vitaphone Gaieties Jack Pepper	Sept.19,'36†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lonesome Trailer El Brendel	Oct. 26	20
Officer's Mess, The Shemp Howard	Nov. 9	2 rls.
Double Exposure Bob Hope	Nov. 23	21
Lucky Swede, The El Brendel	Dec. 21	21
While the Cat's Away Shemp Howard	Jan. 4,'36	20
They're Off Yacht Club Boys	Jan. 18,'36	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36	21
Shop Talk Bob Hope	Feb. 15,'36	21
Joe Palooka in for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36	21
Calling All Tars Bob Hope	Mar. 28,'36	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6,'36	21
Wife of the Party, The Ken Murray	June 20,'36	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	20
The Oily Bird Ken Murray	July 25,'36	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15,'36†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 18	20
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30	20
Okay, Jose El Brendel	Dec. 7	21
Katz' Pajamas Fifi D'Orsay	Dec. 14	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36	21
Study and Understudy	Jan. 25,'36	22
Between the Lines Bernice Claire	Feb. 8,'36	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36	21
Paris in New York Irene Bordoni	Mar. 21,'36	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36	22
College Dads Leon Janney	Apr. 11,'36	21
Double Crossky, The Olga Baclanova	Apr. 18,'36	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36	21
Maid for a Day Grace Hayes	May 23,'36	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36	
Changing of the Guard Sybil Jason	June 6,'36	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36	20
When You're Single Cross and Dunn	July 18,'36	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29,'36	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36†	
Joe Palooka in "The Chokes on You" Shemp Howard- Robert Norton	Sept.12,'36†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Pearl of the Pacific	Sept. 5,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 14—Plane Dippy	Dec. 21	7
No. 15—Alpine Antics	Jan. 4,'36	7
No. 16—Phantom Ship, The	Feb. 1,'36	7
No. 17—Boom! Boom!	Feb. 29,'36	7
No. 18—Blow Out, The	Apr. 4,'36	7
No. 19—Westward Whoa	Apr. 25,'36	7
No. 20—Fish Tales	May 23,'36	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36	7
No. 23—Porky the Rainmaker	Aug. 1,'36	7
No. 24—Porky's Poultry Plant	Aug. 22,'36†	7

MELODY MASTERS

Title	Rel. Date	Min.
Johnny Green and Orchestra	Oct. 12	10
Claude Hopkins and Orch.	Nov. 9	10
Red Nichols and Orchestra	Jan. 4,'36	10
B. A. Rolfe and Orchestra	Feb. 1,'36	11
Jolly Coburn and Orchestra	Feb. 22,'36	11
Little Jack Little and Orchestra	Mar. 21,'36	11
Ramon Ramos and Orchestra	Apr. 18,'36	11
Dave Apollon and His Band	May 16,'36	10
Vincent Lopez and Orchestra	June 6,'36	10
Carl Hoff and Orchestra	July 11,'36	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36†	10
Clyde Lucas and Orchestra	Sept. 5,'36†	11

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 12—Little Dutch Plate	Oct. 19	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30	7
No. 15—I Wanna Play House	Jan. 11,'36	7
No. 16—Cat Came Back, The	Feb. 8,'36	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36	7
No. 19—Let It Be Me	May 2,'36	7
No. 20—I'd Love to Take Orders from You	May 16,'36	7
No. 21—Bingo Crosbyana	May 30,'36	7
No. 23—When I Yoo Hoo	June 27,'36	
No. 24—I Love to Singa	July 18,'38†	7
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	7
No. 26—At Your Service, Madame	Aug. 29,'36	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7	11
No. 2—Playground James Wallington	Oct. 5	11
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Nature's Handiwork	Nov. 30	11
No. 5—Odd Occupations	Dec. 28	12
No. 6—Steel and Stone	Jan. 25,'36	11
No. 7—Day's Journey, A	Feb. 22,'36	11
No. 8—Harbor Lights	Mar.21,'36	11
No. 9—We Eat to Live	Apr. 18,'36	10
No. 10—Vacation Spots	May 16,'36	11
No. 11—Irons in the Fire	June 13,'36	1 rl.
No. 12—Can You Imagine	July 11,'36†	10
No. 13—For Sports Sake	Aug. 8,'36†	10

PEPPER POT

Title	Rel. Date	Min.
Seein' Stars Easy Aces	Nov. 30	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7	11
Can It Be Done?	Dec. 21	10
Wild Wings	Jan. 11,'36	11
Some Class Charles Ahearn	Feb. 8,'36	10
Timber Giants	Feb. 22,'36	11
Half Wit-ness Radio Ramblers	Mar.21,'36	1 rl.
Beneath the Sea	Apr. 18,'36†	8
Pictorial Review	June 27,'36	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10
Whale Ho		11

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs	Sept.12,'36†	

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes.)
Clutching Hand, The Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18,'36	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36	
Jungle Jim		
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36	
Secret Agent X 9		

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36†	

CHICAGO ALLIED VOTES PROTEST TO WASHINGTON ON B&K CLEARANCE

Halting of Buying by Members Makes Distributors Anxious for Settlement; Club Women Attack Double Bill Policies

by WILLIAM F. CROUCH
in Chicago

An emergency meeting of Allied Theatres' board of directors was called this week to complete plans for starting legal proceedings against Balaban & Katz over the clearance situation.

Several weeks ago it was thought that the gradual raising of prices in B. & K.'s "C" week theatres would automatically halt the clearance fight. However, the fact that the policy of increased admission prices might later be changed and thus leave the independent theatremen unprotected has brought the thought that it is best to call for a definite agreement.

The exchanges have given B. & K. a seven-day clearance between "C" week and the first week-of-release on all new season product. Allied several weeks ago claimed this was unfair and halted all buying of new product among its membership. Since this buying "boycott" immediately halted local deals, distributors are much concerned.

In bringing the matter to a head the Allied group will send a protest to the U. S. Attorney General and refer to the consent decree handed down against B. & K. and its affiliates several years ago. The decree is reported to state that circuits and exchanges cannot change the clearance schedules as they wish without definite agreement by the independent group.

It is understood that at the meeting held Monday the Allied men gave instructions for their attorneys to go ahead and file their protest in Washington. Settlement of the matter then will depend upon federal investigation of the situation. In the meantime deals running into hundreds of thousands of dollars are being delayed while the clearance situation is being threshed out.

B. & K. has made deals for the product of all major companies this year, it is understood, but the actual signing of the contracts, which give B. & K. the seven-day clearance, has been delayed, according to reports, until it is learned just what is the status regarding the clearance issue. Among the deals pending is one with United Artists. After a dispute last year this company refused to sell to B. & K. and sold independently.

▽

The Better Films Council of Chicagoland at a meeting last week started a drive among its membership to halt, if possible, the return of double features to this territory. In letters addressed to Balaban & Katz theatres the club women earnestly beseeched the executives of that circuit to reconsider their plans for the use of dual bills. They pointed out the twin features in the past had met with rebuke by their group as well as other organizations.

If the letters sent out by the clubwomen fail to have the proper effect they will resort to other means to stop what they consider is something undesirable for the theatre public.

SHORT PRODUCT PLAYING BROADWAY

Week of September 12

CAPITOL		
	Harnessed Rhythm	MGM
	Pups' Picnic	MGM
MUSIC HALL		
	Mickey's Rival	United Artists
PARAMOUNT		
	Hawaiian Birds	Paramount
	Paramount Pictorial, No. 2	Paramount
	Broadway Highlights, No. 2	Paramount
RIALTO		
	Lucky Spills	Paramount
	Never Kick a Woman	Paramount
RIVOLI		
	Mickey's Rival	United Artists
	Yankee Doodle Rhapsody	Paramount
ROXY		
	Orphans' Picnic	United Artists
	Blue Blazes	Educational
	Bosom Friend	Educational
STRAND		
	Pearl of the Pacific	Vitaphone

The aid of newspapers and other such media will be sought by the women in their effort to ban double features. They hold that poorer pictures are the result of double bills and that it is impossible to balance a film bill with the use of two pictures.

That it also tends to keep children out late at night, due to the long shows, is another complaint of many of the members.

At the next meeting of the group further details of this campaign will be announced.

▽

Postponement of Monday's meeting of the operators and the exhibitors delayed negotiations on the projectionists' contract and the matter will be taken up later in the week. The groups are deadlocked on the matter of salaries and the amount that should be paid for overtime caused by the running of double features.

▽

The district chairmen and the club chairmen of the Better Films Council of Chicagoland will meet this week to outline plans for the coming year. The new state chairman, Miss Elsie Clanahan, will reveal her plans.

The first program of this year will follow the executive meeting, according to Mrs. Richard M. McClure, president.

Circuit Executives Gleeful Over Increased Business; Labor Day Grosses Cited as Examples of Box Office Improvement

A Willing Public

They're still talking about the business theatres in this territory piled up on Labor Day week. That is, they talk about it when they have a chance, which isn't often these days as theatre men are a busy lot.

One of the biggest circuit executives—he wouldn't let us quote him—said that in all the twenty-five years of his experience in film exhibition he had never seen a time when it was as easy to get people into the theatres as it is today. He must be right. Business here is nothing short of terrific.

Last week three house records fell. The dancing feet of Astaire and Rogers were accompanied by the merry tinkle at the box office. And $35,600 was the approximate figure to beat Eddie Cantor's house record and the runner-up, which was "Top Hat." At the Apollo the crowds paid close to $12,000 to see 20th Century-Fox's Simone Simon in "Girls' Dormitory." A revival picture, "The Iron Man," starring Jean Harlow and Lew Ayres, proved the sensation of the loop to annex over $20,000 at the State-Lake. This breaks the house record by a wide margin.

Currently "Anthony Adverse" is drawing well at the Chicago, not as big as expected but still a big money attraction. The weather hasn't been the best.

This week at the 900 seat Garrick "My Man Godfrey" is doing a record-breaking business. At the Chicago the picture grossed $45,500.

Theatre in Watseca Burns

The Little theatre in Watseca, owned by the A. B. McCullom circuit, was severely damaged by fire last week. The fire started in a hotel next door to the theatre during the matinee performance. Through the efficient work of the theatre personnel about 100 patrons were removed safely and in orderly fashion. According to present plans the theatre will be rebuilt.

▽

The Illinois-Indiana Theatre circuit has a record of which it is very proud. Out of eight Quigley Award winners so far this year managers of this circuit have annexed four of the top places. Sid Holland of Elkhart, Indiana, has won twice this year and R. W. Waterson of Whiting, Indiana, and F. D. Nessel of Goshen, Indiana have each won once. Jack Rose is head of the circuit.

▽

Filmack Trailer Company announces that negotiations have been completed with Sam Fox Publishing Company for the use here of the Fox library of music. This new musical source will augment the services offered by this trailer concern.

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POSTER ARTIST. SPECIALIZING AIRBRUSH, paster and oils. Ten year's de luxe houses. Formerly with Loew's. BOX 768, MOTION PICTURE HERALD.

SOUND EQUIPMENT

INTERNATIONALLY FAMOUS FRENCH DIRECtor, Jean Benoit-Levy, says of Cinemaphone sound: "Have rarely heard such purity of tone." Go along with men who know. Write for proof to S.O.S., 1600-AG Broadway, New York.

GENERAL EQUIPMENT

SCREEN SALE EXTENDED 30 DAYS! YOU CAN afford new sound screen now at our way-down prices. Look!—voco-chrome, 22½¢ sq. ft., voco-beaded, 27½¢ sq. ft. Screens brand new, flameproof, full size, grade "A." S.O.S. reputation means satisfaction guaranteed. Write or wire S.O.S., 1600-AG Broadway, New York.

RECONDITIONED PROJECTION EQUIPMENT. Large stock. Simplex projectors. Strong, Peerless, Brenkert, Super Morelite, G. E. Mazda lamphouses, Forest rectifiers, motor generators, ticket selling machines. Large quantity theatre chairs; spring seats and veneers. Tell us your needs. AMUSEMENT SUPPLY CO., Inc., 341 W. 44th Street, New York.

2,000 FT. LATEST SMPE standard reels, 14½", 4" hubs, sturdy, well made, special 59¢. Ejector film cabinets, enamelled steel, 2,000 ft., per section $1.95. Projectionists tool kits, 30 essential tools in handy carrying case, $15 value, now $9.95. Good used chairs from 75¢. Glass wall brackets for modern lighting; chrome finish, 11½" high, only $4.95. Hundreds of every day necessities at bargain prices. Lists free, or order from this ad. Satisfaction assured. S.O.S., 1600-AG Broadway, New York.

WANTED TO BUY

USED SIMPLEX OR POWERS PROJECTORS OR heads, any condition, for cash. BOX 749. MOTION PICTURE HERALD, 624 So. Michigan Ave., Chicago.

SPOT CASH FOR RCA SOUND, SIMPLEX, Powers projectors, arc lamps, rectifiers, generators, lenses, stocks liquidated. No delays, no bickering. Strictly confidential. BOX 763 MOTION PICTURE HERALD.

READY CASH WAITING FOR ANY NUMBER Simplex, Powers projectors, mechanisms, lenses, reflector arc lamps, portables and sound equipment. BOX 764, MOTION PICTURE HERALD.

THEATRES WANTED

WILL BUY OR LEASE PAYING SMALL TOWN theatre. BOX 751, MOTION PICTURE HERALD.

HELP WANTED

EXPERIENCED MANAGER. UNDERSTAND operation and booking. BOX 765, MOTION PICTURE HERALD.

USED EQUIPMENT

ALL HONEST BARGAINS, ACT QUICKLY. Rebuilt Simplex prejectors, pair, $325. Powers No. 6B's, $99.50. Lamphouses, standard carbon arc, mazda reflector types, also nationally known soundfilm heads (RCA, etc.), extra Powers and Simplex projector heads; lowest prices. Powers 2000 ft. projector, No. 6B head, Universal soundfilm, 16 watt amplifier, etc. For theatre, roadshow, $245. Victor (16mm) soundfilm outfit, $237. Call on, write or wire, TOM AUSTIN, 470 8th Ave., New York.

MARVELOUS BUYS IN SOUNDHEADS—$25 FOR Simplex—Phototone, Largcn, Syncrotone, Perfectone, Dramaphone, other standard makes. For Powers, $35 up. All complete, ready for operation. S.O.S., 1600-AG Broadway, New York.

YOUR OPPORTUNITY TO BUY CHAIRS. Warehouse chuck full of veneer back, panel back and fully upholstered chairs. Special on spring cushions newly covered $1 each. Don't delay. ALLIED SEATING CO., 358 W. 44th St., New York City.

$685. DeVRY TYPE, PORTABLE 35MM. SOUND film talkie outfit, complete, like new; sacrifice $298. TOM AUSTIN, 470 Eighth Ave., New York.

TEN PEERLESS LOW - INTENSITY LAMPS completely rebuilt at a real bargain. BOX 750, MOTION PICTURE HERALD, 624 So. Michigan Ave., Chicago.

OUTSTANDING VALUE! TWO RCA HIGH FIdelity soundheads, for Simplex, Kaplan or Superior, complete, late serial numbers, factory rebuilt and guaranteed, $309.75. Regularly $3,400. Hurry. TOM AUSTIN, 470 Eighth Ave., New York.

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FOR SALE, GOOD SMALL TOWN THEATRE. BOX L-86, Paxton, Nebr.

ATTRACTIVE MODERN 500 SEAT NEIGHBORhood theatre, western New York state. Latest type equipment. Owner in other business requiring full time. BOX 767, MOTION PICTURE HERALD.

GOOD PROPOSITION FOR RESPONSIBLE party. Selling because returning to California. COCKADE THEATRE, Petersburg, Va.

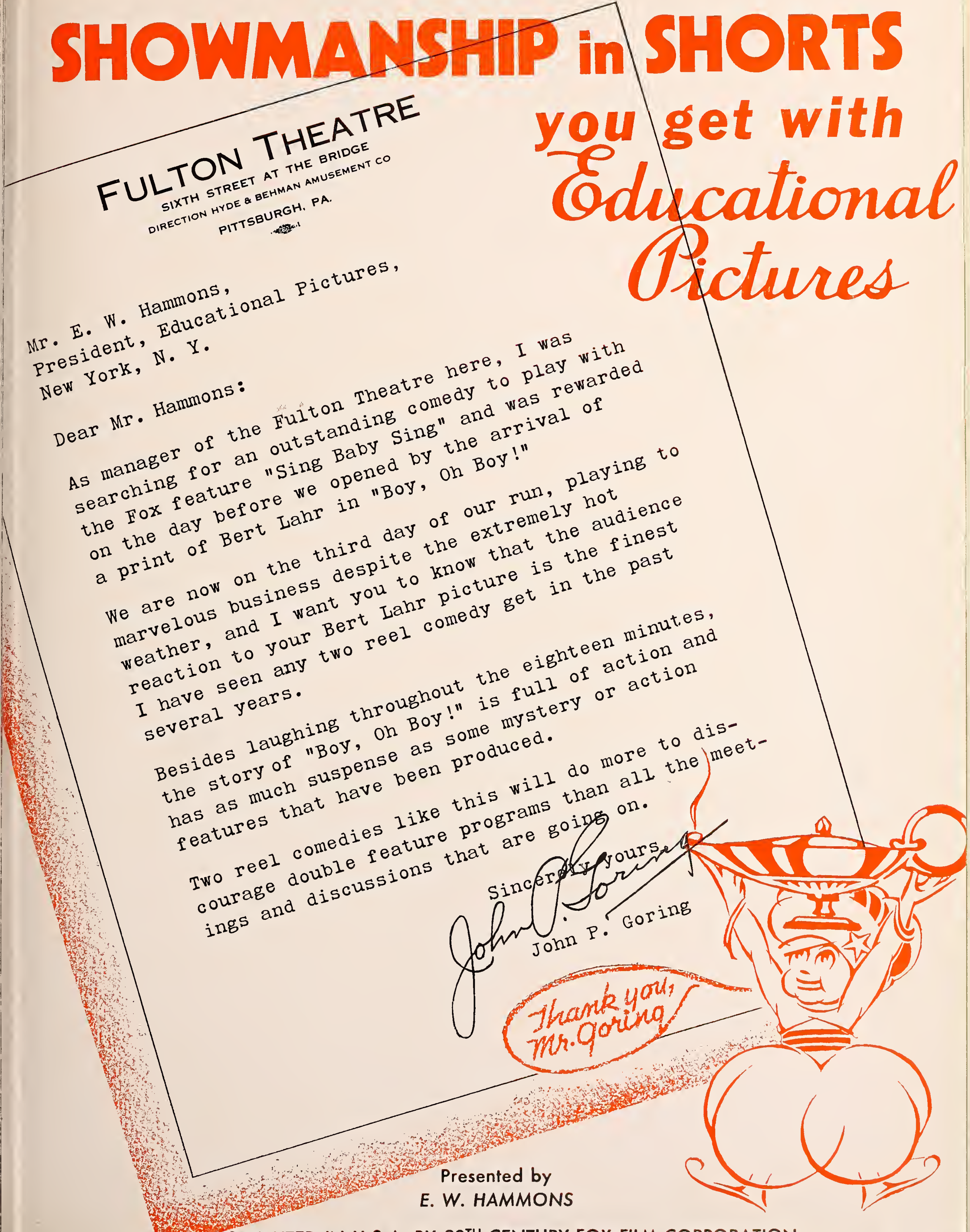
AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

PRINTING SERVICE

250 LETTERHEADS AND 250 ENVELOPES, $2.49. WEBSTER'S SHOWPRINT, Farmland, Ind.

Proof from a Showman of the SHOWMANSHIP in SHORTS you get with *Educational Pictures*



FULTON THEATRE
SIXTH STREET AT THE BRIDGE
DIRECTION HYDE & BEHMAN AMUSEMENT CO
PITTSBURGH, PA.

Mr. E. W. Hammons,
President, Educational Pictures,
New York, N. Y.

Dear Mr. Hammons:

As manager of the Fulton Theatre here, I was searching for an outstanding comedy to play with the Fox feature "Sing Baby Sing" and was rewarded on the day before we opened by the arrival of a print of Bert Lahr in "Boy, Oh Boy!"

We are now on the third day of our run, playing to marvelous business despite the extremely hot weather, and I want you to know that the audience reaction to your Bert Lahr picture is the finest I have seen any two reel comedy get in the past several years.

Besides laughing throughout the eighteen minutes, the story of "Boy, Oh Boy!" is full of action and has as much suspense as some mystery or action features that have been produced.

Two reel comedies like this will do more to discourage double feature programs than all the meetings and discussions that are going on.

Sincerely yours,

John P. Goring

John P. Goring

Presented by
E. W. HAMMONS

DISTRIBUTED IN U.S.A. BY 20TH CENTURY-FOX FILM CORPORATION

Just a couple of the stars
in the all-star lineup of
"The Big Broadcast of 1937"

BOB (Bazooka) **BURNS** and **MARTHA RAYE,** sensations of "Rhythm on the Range", go to town again in the Show of Shows, **Paramount's**

"THE BIG BROADCAST OF 1937"

MOTION PICTURE
HERALD

Better Theatres

Lowering Your Insurance Rates

Exploitation for Theatre Equipment

Checking Up on Your Heating System

Broadway's New Criterion Theatre

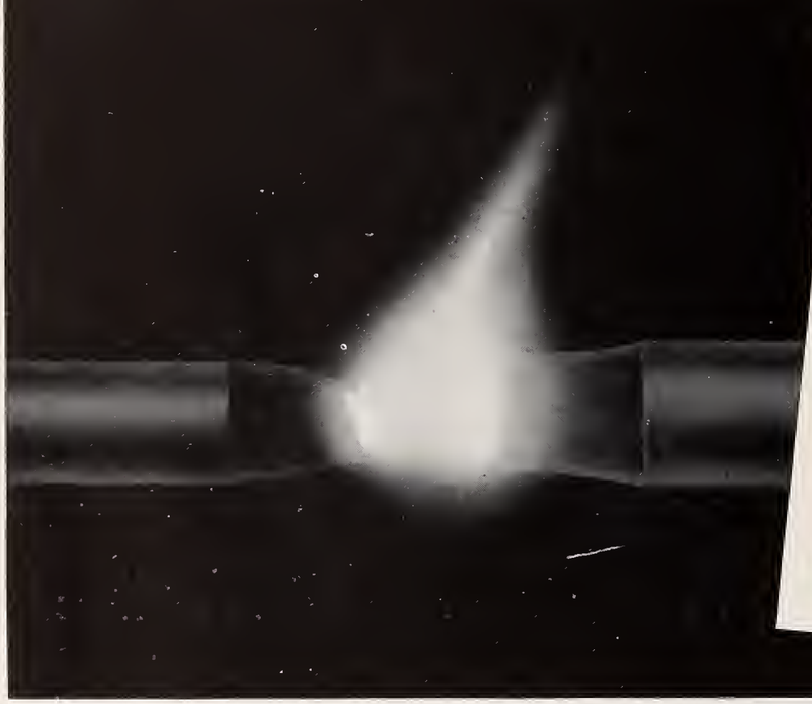
Next Better Theatres: THE FALL BUYERS NUMBER

SEPTEMBER 19, 1936

In Two Sections — Section 2

NATIONAL SUPREX CARBONS

ARE RAPIDLY REPLACING LOW INTENSITY ARCS IN THEATRES OF SMALL AND INTERMEDIATE SIZE



HERE ARE THE REASONS

- Whiter projection light.
- 150 to 200 percent more screen illumination.
- Higher permissible level of general illumination.
- Greater clarity and depth in the projection of black and white productions.
- More accurate color values in the projection of color features and sequences.
- No increase in cost per unit of screen illumination.

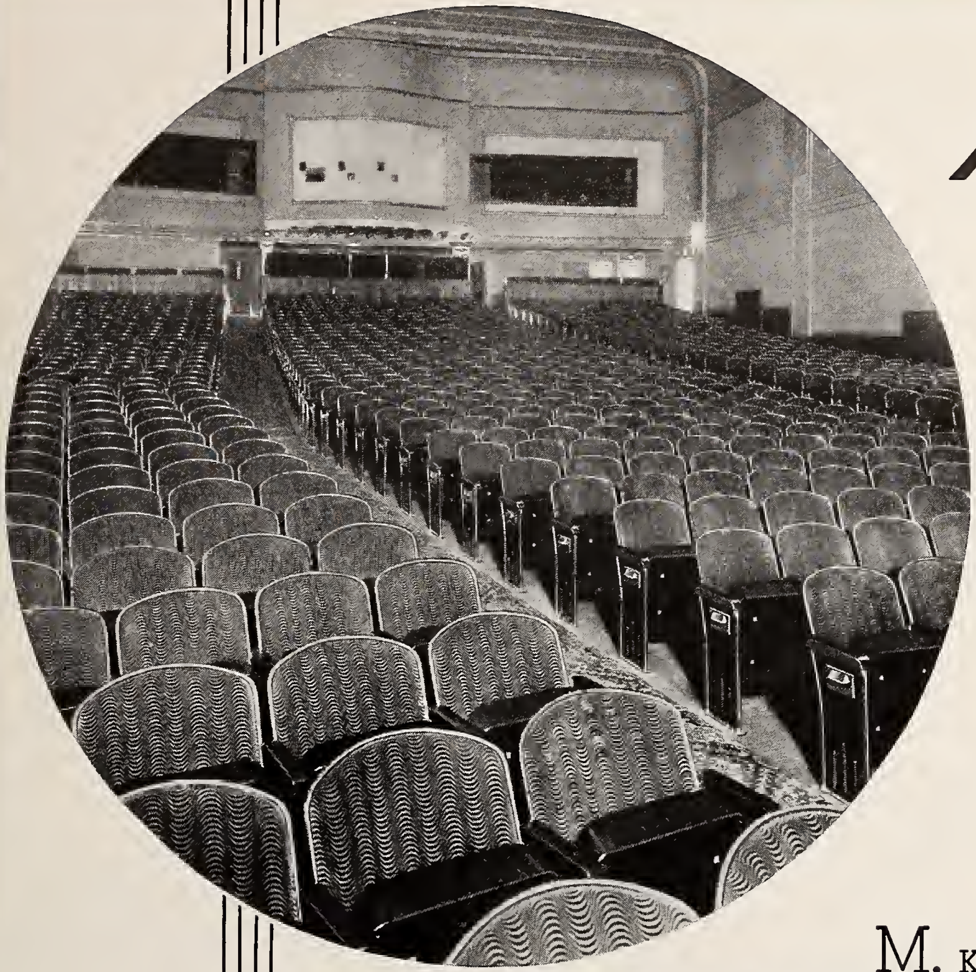
The SUPREX ARC is a high intensity arc, using a new type of carbon developed by the National Carbon Company Research Laboratories. New lamps, of high efficiency and simplified design, have been produced by projection lamp manufacturers for use with this new carbon.

In comparison with the low intensity arc, the SUPREX ARC has the inherent advantages of higher intrinsic brilliancy, whiter light, and greater efficiency in light production. The improved quality of screen illumination it provides and the higher level of general illumination, from supplementary sources, which it permits are advantages which strongly appeal to the theatre-going public. The SUPREX ARC has been acclaimed as the "outstanding achievement of years" in the field of motion picture projection.

TAKE ADVANTAGE OF THE PATRONAGE DRAWING POWER OF THIS SUPERIOR PROJECTION LIGHT

NATIONAL PROJECTOR CARBONS

NATIONAL CARBON COMPANY, INC.
Carbon Sales Division, Cleveland, Ohio
Unit of Union Carbide UCC and Carbon Corporation
BRANCH SALES OFFICES: New York - Pittsburgh - Chicago - San Francisco



Modernize!

IT PAYS AT THE BOX OFFICE!

● a glimpse of the modernized Regent, Buffalo, N. Y. *The Regent, one of four theatres operated by M. Konczakowski, is a splendid example of modernization. It shows what can be done to bring them back to YOUR box office.*

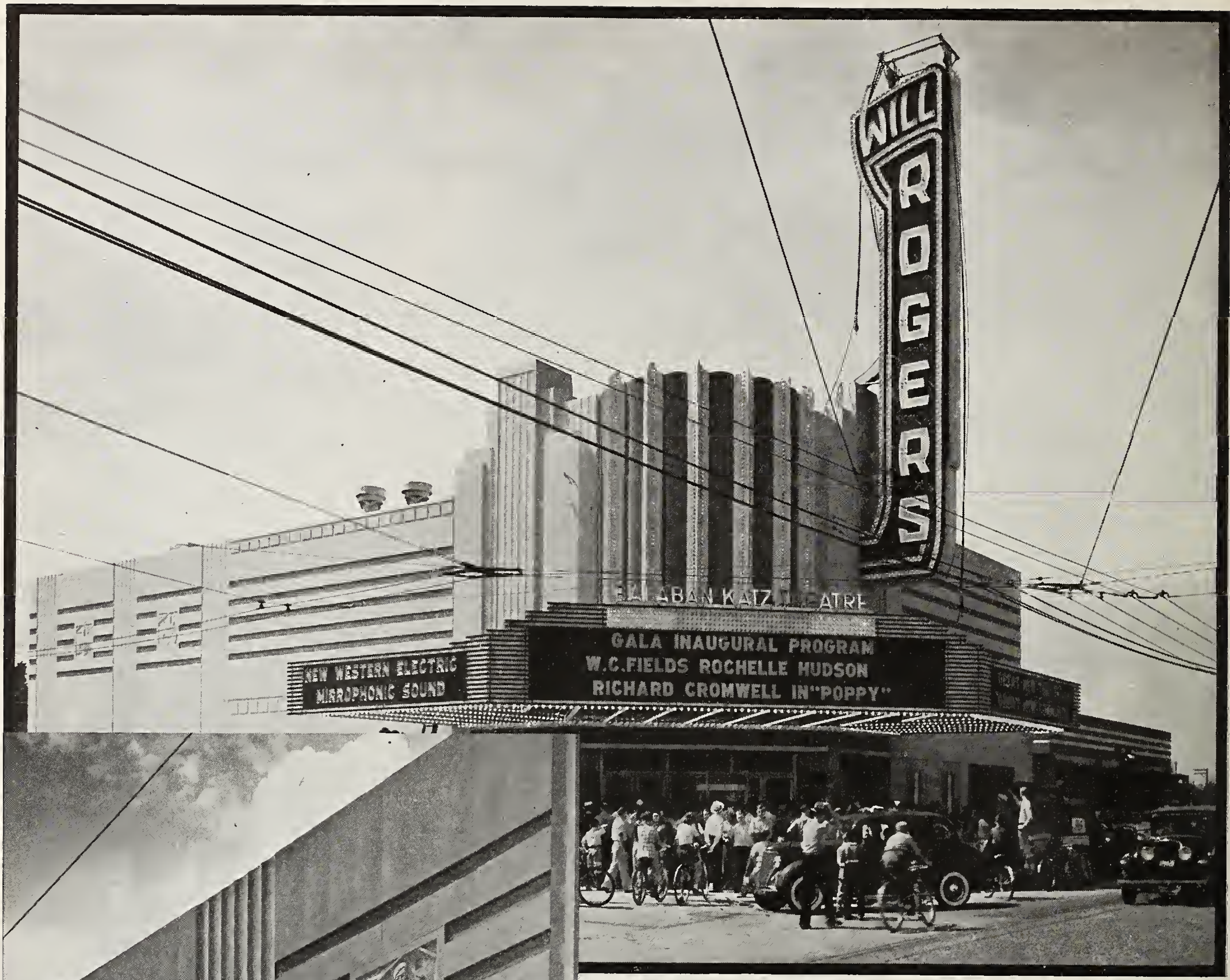
M. Konczakowski, alert operator of 4 houses in Buffalo has just completed a beautiful modernization job on his Regent Theatre. He selected ultra modern *Heywood-Wakefield streamline chairs* because of their comfort . . . smart style . . . and *practical*, rugged construction. After thorough investigation, Mr. Konczakowski was quick to appreciate that these swanky streamline theatre chairs do a swell decorative job . . . *quicken* house *traffic* because of their easy-to-find streamline edge backs. He also realized that such luxuriously *comfortable* seats would actually help him to boost box office receipts. *Note* how, in the circle above, the chrome trimmed end standard, modern upholstery, and streamline back combine to create a smart, up-to-the-minute effect for the Regent orchestra. May we tell you more about the world's biggest selling line of modern theatre chairs and why they are paying dividends *at the box office?*

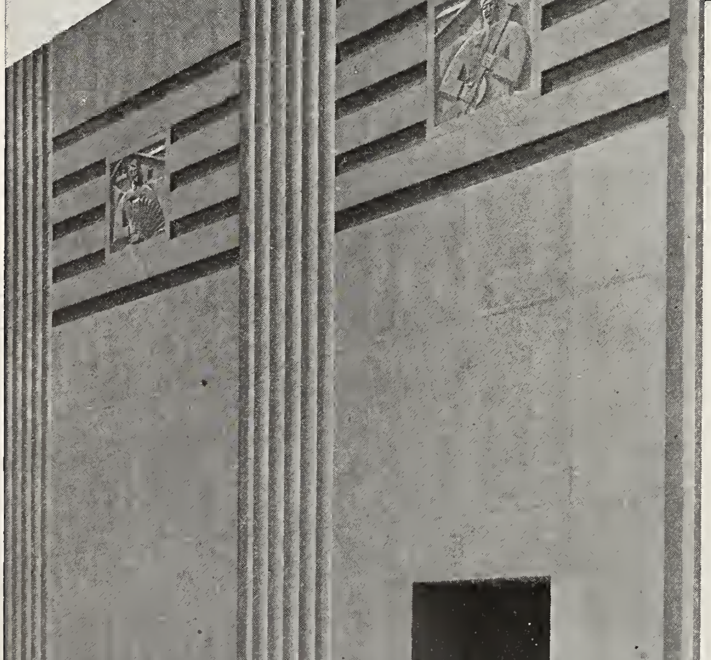
Heywood-Wakefield

ESTABLISHED 1826

Theatre Seating Division

General Offices: 174 PORTLAND ST., BOSTON, MASS.
Sales Offices in all Principal Cities


WILL ROGERS
BALABAN KATZ THEATRE
GALA INAUGURAL PROGRAM
W.C.FIELDS ROCHELLE HUDSON
RICHARD CROMWELL IN "POPPY"
NEW WESTERN ELECTRIC
MIRROPHONIC SOUND



IN MEMORY OF WILL ROGERS

■ A general view and a detail of the exterior of the Will Rogers theatre in Chicago, an addition to the Balaban & Katz group in that city which was opened to the public this month. Constructed of monolithic concrete, its architecture, while resourcefully remembering the theatrical functions of the building, adheres closely to modern monumental forms in dedicating those functions to the late comedian. The walls are of reinforced concrete with the concrete itself, rubbed down and painted, forming the exterior surface. All decoration and ornament on the exterior is moulded in place except for certain trim, which is of Macotta (enameled steel anchored to concrete blocks). The view at left shows some of the ornamental medallions which reproduce the head of Will Rogers in relief representations of the actor in various impersonations. This theatre is further identified with him through other medallions and murals on the interior. The Will Rogers theatre, which was designed by Rapp & Rapp, will be fully described in plan and equipment in the October 17th issue.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 124 SEPTEMBER 19, 1936 NUMBER 12

FHA Loans $2,500,000 To Amusement Field

THE FEDERAL HOUSING act has given the theatre and amusement business a source of $2,500,000 for remodeling. Throughout the entire amusement field, a total of 13,000 properties have been benefited, but how many of these have been motion picture theatres cannot be determined from figures available at the Federal Housing Administration.

In the amusement field, in contradistinction to other fields, 56.4% of the money realized from the loans has been expended for equipment, the rest going for structural changes. The reason for the greater amount for equipment and fittings is, of course, that such appurtenances make up a large share of the theatre physical properties. The reverse is true in office buildings, warehouses and other types of commercial establishments.

Takeup and Regulations Hamper New Reel Advent

WITH ELEVEN releases in the new standard lengths during the first week, the 2000-foot reel went into effect this month accompanied by varying amounts of confusion. In Boston the new reel remains outlawed by regulations of the safety commission. In Chicago magazine clearance and takeup requirements have operated to negate the approval in prinicple issued by the municipal authorities.

Elsewhere the new reel encountered no local bans, but in many theatres failure to make proper takeup provisions forced some problems of "editing" for 1000-foot change overs upon the projectionist, or extra rewinding. Installation of new takeup pulleys are being rapidly made, however, and use of the new lengths as received from the exchanges will have been established in most theatres by the end of the month.

In both Chicago and Boston, the projectionists' union opposes the new reel, but in Boston the local has voted to abide by the ruling of the commissioner of safety, Paul G. Kirk, who has before him a revision of previous regulations which still prohibits film lengths greater than 1000 feet. He is scheduled to meet with representatives of the major distributors toward the end of this month.

In Chicago projectionists, acting in response to an emphatic union ban, have refused to place any lengths greater than 1000 feet in their projectors, cutting the longer reels at what appears to them suitable changeovers and adding leader and run-out footages, following this procedure even for private previews and screenings before the censor board.

Chicago city authorities, while permitting the longer lengths, have ordered that this cannot be done without installation of a takeup expressly approved following tests conducted by the city electrical department, and that in addition, there must be a clearance of fully one inch between the reel and the inside surface of the rim of the magazines. This latter edict, from which the city refuses to budge, would prevent use of the regulation 14½-inch reel in Chicago, but would permit projection in the new regulation lengths after rewinding on 14-inch reels. Two takeups submitted have already been approved by the city.

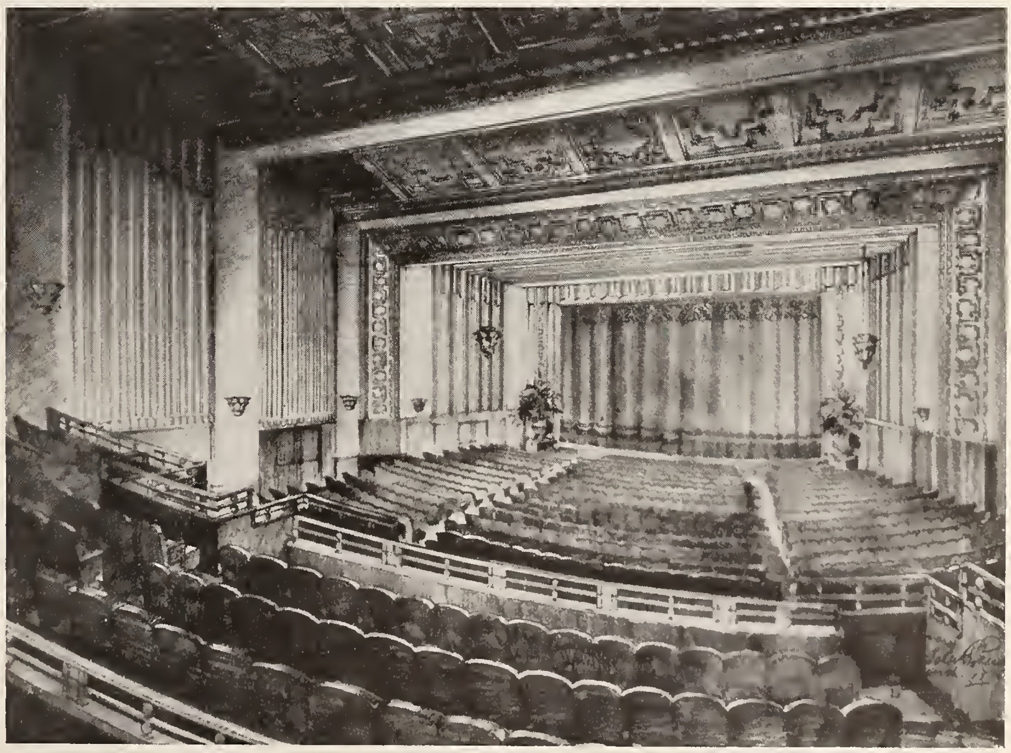
[*F. H. Richardson discusses projection room procedure as affected by the adoption of the* 2000-*ft. reel, on page* 30.—THE EDITOR.]

Equipment Sales Up 33% Despite Drought

A SURVEY reveals that in one of the supposedly worst years in the history of the Kansas City area, with drought and heat unprecedented, theatre supply companies have done one of the best business in several years.

After the depression years, exhibitors badly need to brighten up their theatres, to replace outworn equipment, points out Walter Shreve, manager for National Theatre Supply Company branch in Kansas City. They needed the work done and the equipment replaced last year, and didn't do it—they didn't have the money to spend.

New sound equipment, carpets, marquees, projection lamps and accessories, seats, screens, refrigeration, ventilating equipment, acoustical material—these account for approximately $66,500 worth of new equipment being currently installed by exhibitors in the Kansas City area. Approximately $158,500 is being invested in new theatres at the present time. The pre-



Sketch of the auditorium of the Cine Metro, new Loew theatre in Rio de Janeiro just completed. Seating is on the stadium plan with 1,500 capacity. The Cine Metro, one of a group of new Loew theatres recently opened or being constructed in various parts of the world, is completely and automatically air-conditioned by a Carrier system. Sound is by a Western Electric system employing the so-called "two-way" horns. The auditorium is of a modern ornamental style, but the other sections of the theatre are of Colonial Brazilian. Robert Prentice of Rio de Janeiro was the architect, with the erection and equipment installation under supervision of the Loew Construction Department.

vious summer and spring months, of course, there has been considerable building and remodeling and replacement, now completed and out of the way, making a total of $220,000 covering the spring and summer months.

The most ambitious job at present under way is the construction of the Civic theatre by O. F. Sullivan in Wichita, Kan. Mr. Sullivan, who operates the West at Wichita, is spending around $75,000 on the new 975-seat theatre. Opening is scheduled for October 1. The American Seating Company furnished the seats, York the refrigeration, and National Theatre Supply Company the projection equipment, carpets, screen, and automatic drinking fountains.

Mr. Shreve reports business up a third over a year ago. July showed a 20% increase, and August an increase of more than 30%.

New Sound Models Speed Replacement

REPLACEMENT OF old models of sound equipment with late types has continued throughout the summer at a high rate, according to reports covering the last several months. Monthly reports from two manufacturers who regularly release such figures have consistently showed from twelve to twenty replacement installations, while Electrical Research Products, Inc., distributors of Western Electric systems, states that current sales are at the highest rate since 1929.

As a result of immediate response to the marketing of its new "Mirrophonic" system in September, Western Electric plant production has been placed on a 24-hour basis. Theatres named in a company statement on immediate sales for this new system are the Mayfair, New Renel, Erlen, Terminal and Grand in Philadelphia; Arcadie in Salisbury, Md.; Broadway in Pitman, N. J.; Roxy in Lockhaven, Pa.; Park in Reading, Pa.; Strand in Scranton; Strand in Shenandoah, Pa.; and Rialto in Phoenixville, Pa. The new Will Rogers theatre in Chicago also has the late model of WE apparatus.

The latest report of RCA Photophone names eleven theatres of the Redwood circuit on the Pacific Coast, among theatres in which the rotary-stabilizer equipment introduced a few months ago. Installation of this type of system has also been completed in the Ambassador and Metropolitan in Washington, D. C., and the Capitol in Sidney, Ohio, all Warner houses; and in four Sparks Florida houses. Older equipment has been replaced with the RCA rotary-stabilizer system in 70 theatres.

New Criterion in Times Square Opened

THE SECOND motion picture theatre to be opened in the Times Square district of New York within the past year—the Criterion—began operation September 14th with the premiere of the Warner production, "Give Me Your Heart," starring Kay Francis, before an audience of invited guests. Both the Criterion and the Rialto, the other new Times Square house, represent the continuation of long-established Broadway theatre names on new structures.

CRITERION
Kay FRANCIS
KAY FRANCIS
GIVE ME YOUR HEART

Front of New York's new Criterion.

The Criterion is owned by B. S. Moss, prominent in New York theatre operation in a somewhat earlier day, and Harry L. Charnas, formerly operating head of Warner metropolitan theatres.

Another special performance for invited guests was presented the evening of September 15th, the theatre being opened to the public with the first performance at 8 o'clock the following morning. The house is being operated on a policy of extended runs with performances continuous from 8 a. m. to 2 a. m., with the exception that the Saturday grind continues until 5 o'clock Sunday morning. Prices are 25 cents to 1 o'clock, 55 cents to 6 o'clock, 75 cents to 10 o'clock, 55 cents to closing.

[*The Criterion is pictured and described in this issue on pages* 8, 9 *and* 10.—THE EDITOR.]

RKO to Build Two Large New York Theatres

WITH THE erection of only two new theatres, RKO Theatres will add 7000 seats to the number it already has in the New York metropolitan area. One will be on 23d Street, replacing the present Grand Opera House, and will seat 4000. The other, seating 3000, will be constructed at 96th Street and Broadway.

The 23d Street house will represent, with stores, an investment of about a million dollars. The other, exclusive of site, will cost $600,000.

L. R. Abbott Sales Head of Motiograph

LESLIE R. ABBOTT has been appointed sales manager of Motiograph, Inc. He succeeds Walter H. Hirschfeld, who resigned after being with the company 13 years.

Mr. Abbott has been identified with Guercio & Barthel, projection equipment company, for the past few years and will continue to keep his interest in that concern. He has been connected with the projection installation and sales end of the business for many years and will devote the major portion of his time to contacting Motiograph distributors throughout the country.

Mr. Hirschfeld will take a vacation before announcing his business connections, it is learned.

New Code Provides 20-inch Seat Minimum

A REVISED building code for Wilmington, Del., including important changes governing theatres, has been adopted. It retains a number of provisions which had incited the organized opposition of theatre operators.

Section 8 of the code pertaining to seats requires that "the width of seats allotted for each persons shall be not less than 20 inches measured center to center." Except in boxes and loges not exceeding 60 square feet in area, seats must be arranged in rows set not less than 32 inches apart from back to back. There shall not be more than 14 seats in any row extending from one aisle to another, nor more than 7 seats in any row extending from one aisle to the wall.

Every aisle must lead to an exit door, or to a cross-aisle. All aisles having seats on both sides shall not be less than 3 feet wide where they begin and shall be increased in width towards the exits in the ratio of 1½ inches to 5 running feet.

• • •

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT Physical Operation
BEN SCHLANGER Architectural Form

How Conditions in Your Theatre Affect Your Insurance Rates

● A discussion by a specialist in theatre insurance problems. This, the first of two articles on the subject, deals with rate factors in fire indemnity

By FINTON H. JONES

EXHIBITORS, economizing during the late and unlamented depression, learned that to save, say $250, meant just that much less strain on the bank balance, if any. They know now, perhaps as never before, that there is more to net profit than box office intake. Considerably more respect has been granted Ol' David Overhead.

Unfortunately, too many of the economies introduced have been in maintenance, replacement, advertising and so on, eliminating things formerly regarded as essential and for the most part now proved to *be* essential. At the same time, I have found, the opportunity for savings without sacrifice have been commonly overlooked, and this article is prompted by the observation that such oversight has been frequent with respect to insurance.

Through negligence, or through lack of knowledge of practices in insurance, a large number of theatre operators are paying from $50 to $500 a year too much for insurance on their properties.

Many exhibitors are too prone to regard insurance protection as a necessary evil which they buy and forget. As a matter of fact, the exhibitor writes his own insurance ticket. Although the insurance company assumes the risk, before the exhibitor is through, he pays for it. When an exhibitor's losses become too great, the insurance company won't assume the risk—the exhibitor has to take it: burglary, for instance, or public liability.

BASIS OF FIXED RATES

Fire rates, as an illustration, are determined by an analytical measurement of the fire hazard in a man's place of business. This involves the structural features of the building, the hazards incidental to occupancy, exposure of adjoining risks, the protection afforded by the fire department and water supply, and the damageability and combustibility of contents.

If an exhibitor has a building below standard in any respect, he pays a penalty in the rate; if he has a better than standard, he gets a reduction below the basic rate. The Underwriters Laboratories provide standards for construction, wiring methods of installing fixtures, equipment, etc.

A survey of an actual and a typical theatre illustrates how comparatively simple it is for the exhibitor to achieve substantial economies with respect to fire coverage.

A combination theatre and mercantile building (that is, one containing shops) carried a rate of $2.91 per $100 of valuation; its *contents* carried a rate of $3.21. The exhibitor had $50,000 fire coverage on the building, and approximately $20,000 on contents.

The exhibitor thought this rate too high. Yet there were many following small things wrong, and for them *he* was responsible. They are cited below with the amount by which the exhibitor's rate was increased per $100 because of them:

FACTORS RAISING RATE

The projection room was not standard; there were several small openings not covered with automatically closing shutters; and *the door to the room wouldn't close. Debit,* 30¢.

There was no waste can for film clippings *Debit,* 5¢.

The cooking stove in the sandwich shop was set on a wooden floor without proper fireproofing underneath. *Debit,* 6¢.

The boiler in a small pressing shop was installed in a non-standard manner. *Debit,* 27¢.

The cover on the theatre's fuel oil tank had been removed or lost, and had not been replaced. *Debit,* 5¢.

A gas stove in one of the shops was connected with a rubber hose instead of standard iron pipe. *Debit,* 5¢.

Extension cords in one of the tenant occupancies were defective. *Debit,* 5¢.

A stovepipe in one of the shops ran too close to combustible material. *Debit,* 10¢.

There was an insufficient number of chemical fire extinguishers throughout the building. *Debit,* 7¢.

There was broken plastering in one of the rooms. Such defects create drafts and help spread fire. *Debit,* 5¢.

Debits totaled $1.05. When the survey was completed and repairs made, the rate was reduced by that much, and the exhibitor, on the amount of protection he carried in this case, had a net saving of $367.50 per year. (This is on a basis of the 90 per cent co-insurance clause.)

The cost of changes and repairs to remedy each of these small matters, all of which the exhibitor-owner of the building did not have to assume, was under $35 with the exception of the extinguishers. These cost $90, but they form a permanent investment and should have been made long before. While $125 was spent only once, the saving per year goes on indefinitely.

As is indicated above, the building rate is lower than the contents rate. Without realizing it, many exhibitors are paying contents rate on seats and fixtures when they do not need to. Have them written at the building rate.

Rubbish in an unused prop or dressing room would have increased the fire rate all the way from 5 to 20 cents per hundred.

SOURCES OF SAVINGS

A certain theatre once spent $40 to save $100 a year in premiums. The theatre was a stable in the old days, and had several openings on each side for horses' heads. These had been simply boarded over. In case of fire in either adjoining building the wood would shortly burn and the fire be sucked into the theatre.

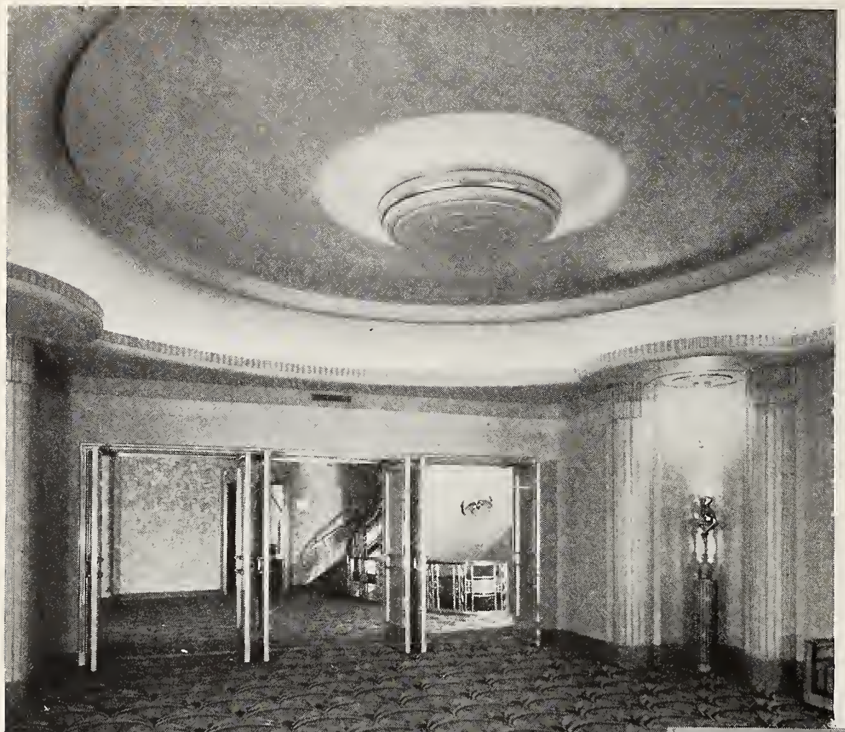
In another instance, an exhibitor was making a little extra money, $10 a month, by renting out the second floor above the theatre to a tradesman. *But by closing up the second floor completely he saved $20 a month in premiums on his theatre below!*

Few exhibitors know that if they have dressing rooms in their theatres, they pay an extra rate. Few theatres use such rooms anymore, and the *exhibitor can eliminate the penalty charge which they cause by dismantling them.*

Occasionally there is a rate change by insurance companies in a given area, and when this occurs the exhibitor should confer with his agent. *Often he can save money by having the agent cancel his existing policies and rewrite them at the new tariff.* The saving may only be $20 or $30, but is important enough to watch.

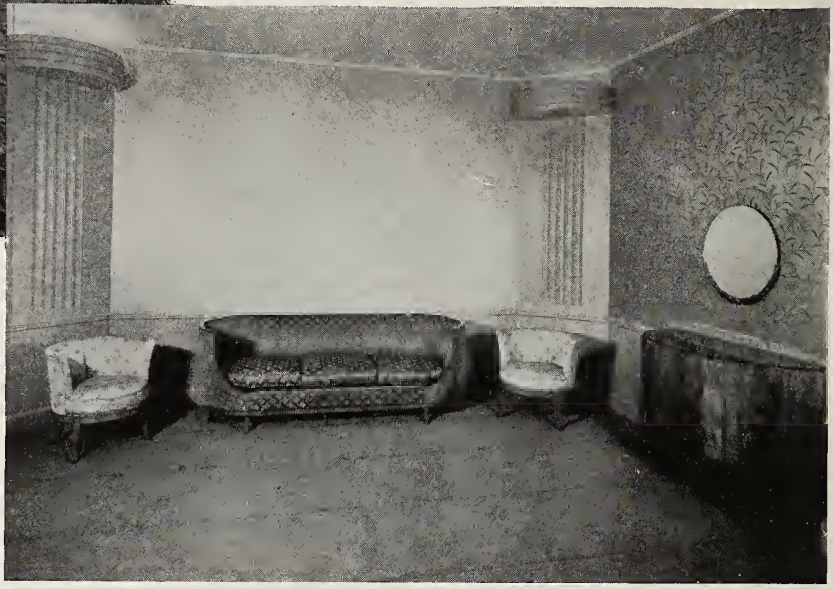
Many insurance companies are offering substantial reductions to the assured who buys fire, windstorm, hail and tornado coverage for three or, more particularly, for five years. If the exhibitor's insurance runs $1,000 a year on such basic coverages, he can get five years of protection for the price of four years, or $4,000—a saving of 20% big profits in these days of diminishing interest rates. For those who cannot advance that much money, there are financing arrangements, the cost of which is reasonable

(*Continued on page* 41)

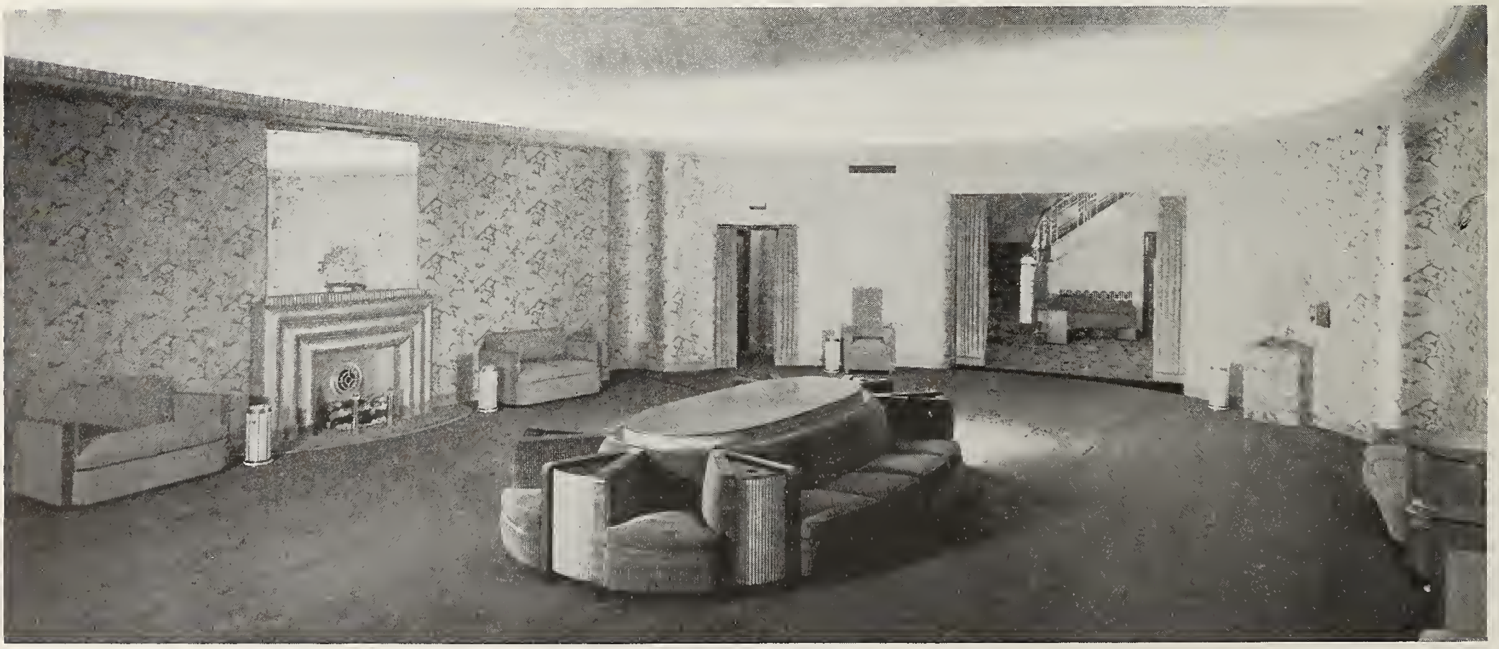


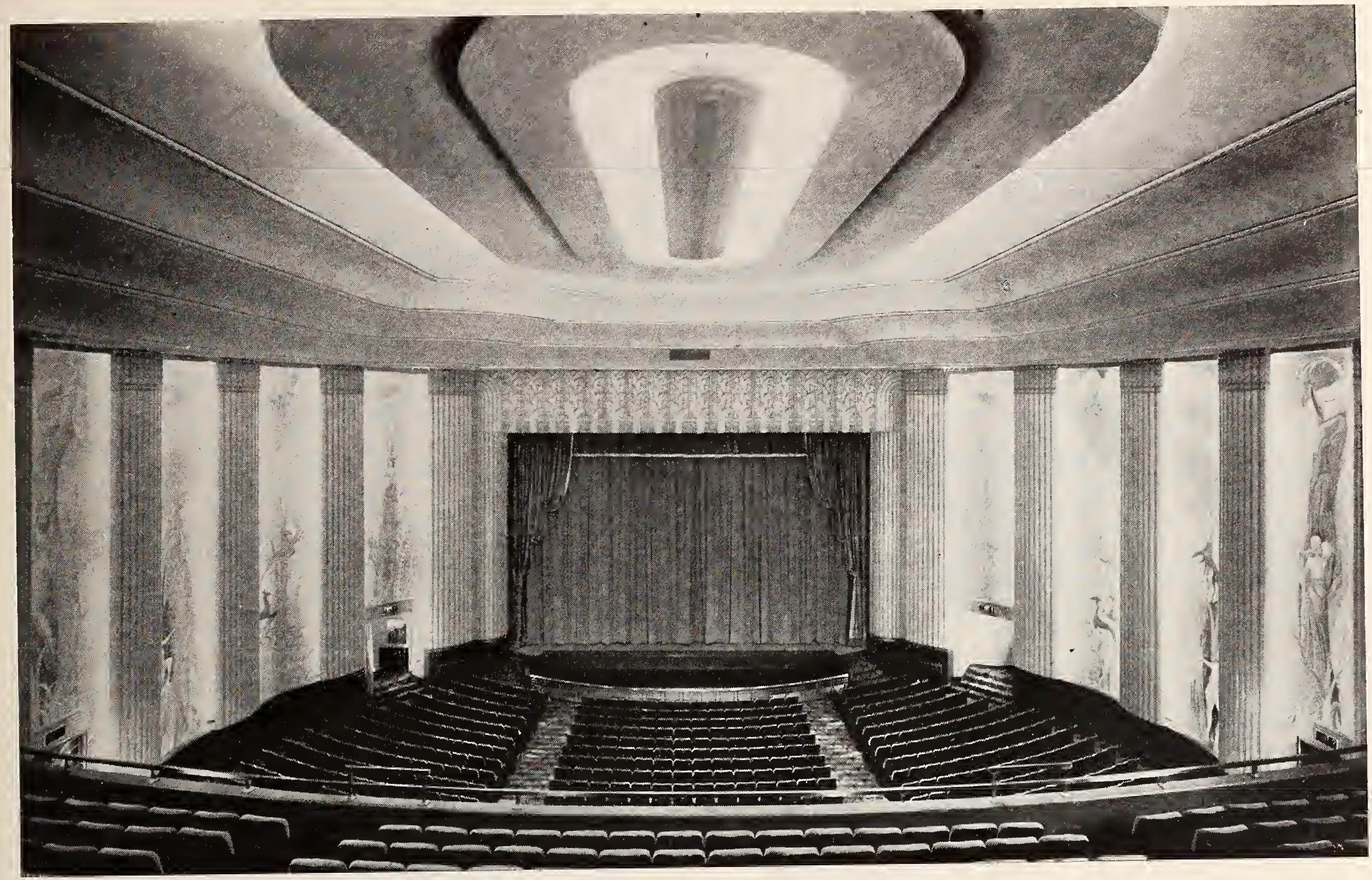
A New Criterion for Times Square

● Describing Broadway's newest cinema, bearing an old theatre name but strictly of the present in architecture, fittings and equipment. Specifications are given on page 10.

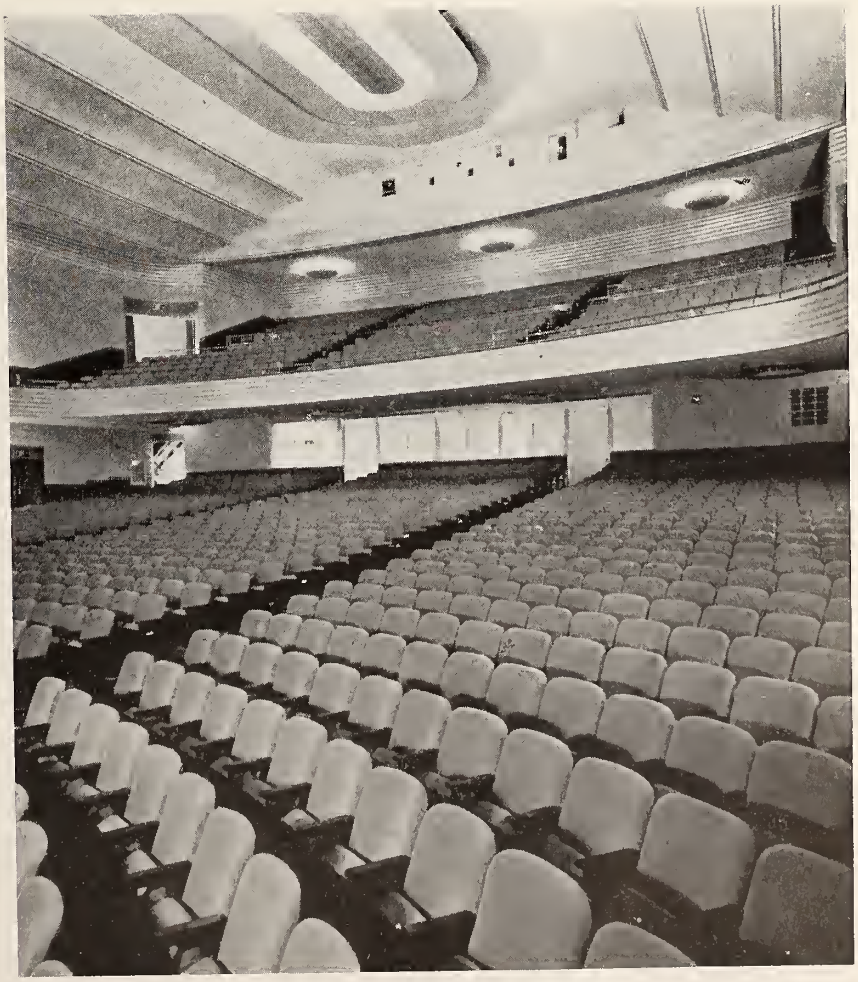


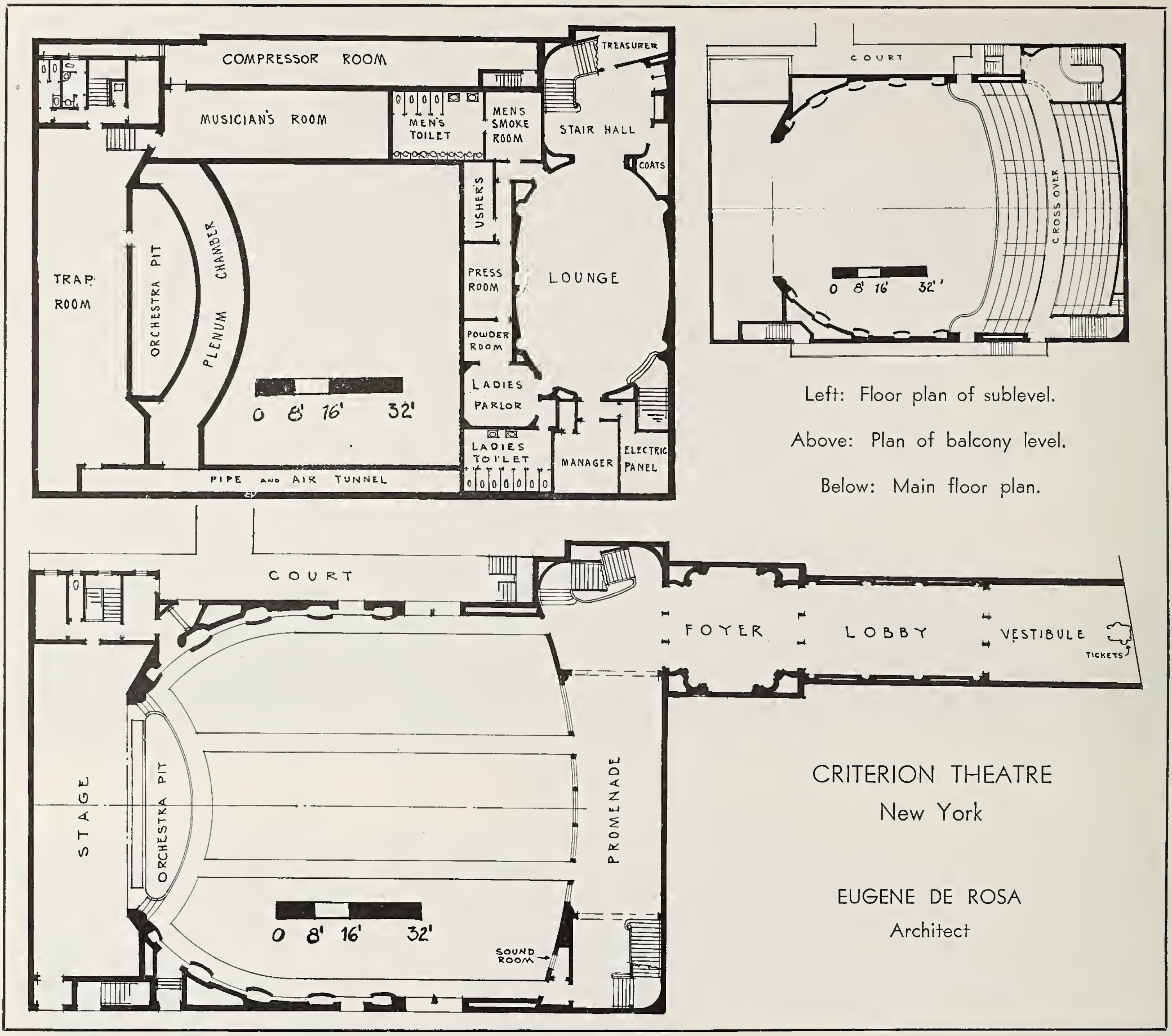
Three views of the foyer area. Above is the lobby, looking forward the foyer located immediately behind the auditorium and showing one of the pair of staircases leading to the lounge area below and to the balcony. General wall and ceiling treatment is in plaster, which is painted in shades blending buff and ivory. At the cornice is a light trough, and in wall niches lighted by a Lumiline fixtrue are small statues. The carpet here is the same throughout most of the theatre, a spray and arc pattern. At right is shown a corner of the women's lounge, and below is the main lounge.





Three views of the Criterion auditorium. The general color scheme is buff and ivory. The side walls are done in a series of murals in modern-classic abstractions of outdoor subjects. These are enclosed in vertically fluted pilasters. The ceiling is finished in furred concentric steps around a central piece, which combines the air diffuser of the downward ventilating system, and a light trough. Further illumination is by concealed sources above the murals. The standee rail is partly glazed. The rear wall at this point is treated with fabric.




COMPRESSOR ROOM
MUSICIAN'S ROOM
MEN'S TOILET
MENS SMOKE ROOM
TREASURER
STAIR HALL
COATS
USHER'S
LOUNGE
PRESS ROOM
POWDER ROOM
LADIES PARLOR
LADIES TOILET
MANAGER
ELECTRIC PANEL
TRAP ROOM
ORCHESTRA PIT
PLENUM CHAMBER
PIPE AND AIR TUNNEL
0 8' 16' 32'
COURT
CROSS OVER
0 8' 16' 32'
COURT
FOYER
LOBBY
VESTIBULE
TICKETS
STAGE
ORCHESTRA PIT
PROMENADE
SOUND ROOM
0 8' 16' 32'

Left: Floor plan of sublevel.

Above: Plan of balcony level.

Below: Main floor plan.

CRITERION THEATRE
New York

EUGENE DE ROSA
Architect

DESIGN, MATERIALS AND EQUIPMENT

Owners and Operators: B. S. Moss and Harry Charnas. Architect, Eugene De Rosa.

General Plan. The Criterion is a two-floor house with the auditorium running in line with the entrance area. Entrance is through a vestibule, lobby and small foyer, all in direct line at the right side of the building. The building is of brick and steel construction, two stories high, and with store space on each side of the theatre entrance area, fronting on Broadway. The plan includes, besides the main and balcony levels, a sublevel, where the lounges and offices are located.

Front. The theatre front consists entirely in the marquee over an open vestibule, the upper portion being continuous with the commercial sections of the building. This upper portion is in brick. The marquee is of cantilever suspension on beams extending anchored above the ceiling of the

Entrance Area. The vestibule has a terrazzo floor. The walls are almost entirely covered with display cases. The ceiling is treated at the sides with metal lamp boxes arranged in stepped curving pattern which extends into the soffit of the marquee. The lobby floor is terrazzon in a pink and brown pattern pointed in black. In the walls are set vertical light panels alternating with mirror panels into which are set display cases. The ceiling is plain except for central lighting trough. The foyer walls are of plaster painted, in tones of buff and ivory, while on each side is a large mirror, adjoining corner niches flanked by vertical plaster flutings. Illumination is by a lighting trough at the cornices, and by Lumiline fixtures in the ceilings of the niches. The carpeting here is continuous with that of the promenade

Auditorium. Seating is in three banks with four aisles. Chairs are red velour with black standards (by the Ideal Seating Company). Wall and ceiling treatment is almost entirely in plaster, the principle exception being four large murals on each side, framed by vertically fluted pilasters.

Projection. The projection gallery is located above the balcony. Projectors are Super-Simplex, sound system is RCA Photophone. Lamps are Hall & Connolly, rectification is by Hertner Transverters. Rheostats by Hoffmann & Soons.

Air-Conditioning. The entire theatre is supplied with conditioned air by a plenum system. The auditorium inlets are in the ceiling above a diffuser, and exhaust is through mushrooms in the forward and rear seating area, and by exhaust grilles at the rear. Cooling is by mechanical refrigeration.

Why Not "Sell" Your Public on Your Modern Theatre Equipment?

● Why not, indeed? Lots of theatre equipment is interesting in itself, and it figures mightily in making the success of a motion picture theatre

By A-MIKE VOGEL

Chairman of the Herald Round Table Club

IT WAS IN Pittsburgh some years back and a group of showmen had gathered in a favorite speakeasy (remember?) to take on a few beers while talking shop. The manager of the newest theatre in town told about a patron who gave the house a laugh by snoring loudly through a particularly warm sequence of the picture. When awakened gently by a solicitous usher and informed of his "social error," he exclaimed a bit sheepishly, "Well, if you expect folks to stay awake in your dern movie, why do you make your seats so comfortable?"

The yarn was getting the hoped-for appreciation when up popped a circuit publicity man. "Boy, that's a natural," he barked. "Why don't you put it in one of your ads?"

The story-teller gazed at him in wonderment. "Gosh, I never thought of that!"

And it's true, isn't it? that smart showmen who can be depended upon to exploit the pants off any kind of picture, do box office hand springs in putting over stars, join the much too large "never-thought-of-that division" when it comes to theatre equipment, for which enormous sums have been spent to insure safety, comfort, convenience and full enjoyment of the show for every patron.

Why not tell 'em about it?

As an instance, let's take a projection improvement—say, the suprex arc. Many theatres have been installing lamps designed for this development. But, I am informed by George Schutz, editor of BETTER THEATERS, that the general practice in such cases is "to make the installation and let the improved screen image subtly indicate to patrons what the management has done to give them a more enjoyable show." The method is *too* subtle. Why not *tell* your patrons?

Your equipment dealer should certainly be eager to co-operate in such instances on a lobby display by loaning you a lamp for the demonstration. Set it up artistically, with one of the projectionists or some one from the dealer's force to demonstrate, perhaps occasionally striking the arc, explaining the improvement in light and giving other pertinent details. The same idea might be carried out in one of the windows or on the floor of your lighting company's downtown offices as a further buildup for the usages of electricity.

A CAMPAIGN ON SOUND

The sound companies are ever ready to work with you on the installation of new-equipment. A recent instance is the campaign put over in Chicago to introduce Erpi's new "Mirrophonic" sound system installed in the new Balaban & Katz Will Rogers Theatre. Invitations were extended to Governor Horner and Mayor Kelly by Stanley Hand, Erpi central division chief; window cards, door knob hangers and heralds were distributed, a "Miss Mirrophonic of Chicago" was selected, and airplane squadrons were promoted to drop flowers upon the new theatre. This campaign, put on by Bill Hollander of B & K, with Gar O'Neill of Erpi, indicates definitely what can be done in publicizing important and interesting equipment, which, in these days of tremendous interest in science and gadgets, is interesting in itself, aside from its significance as a means to finer motion picture entertainment.

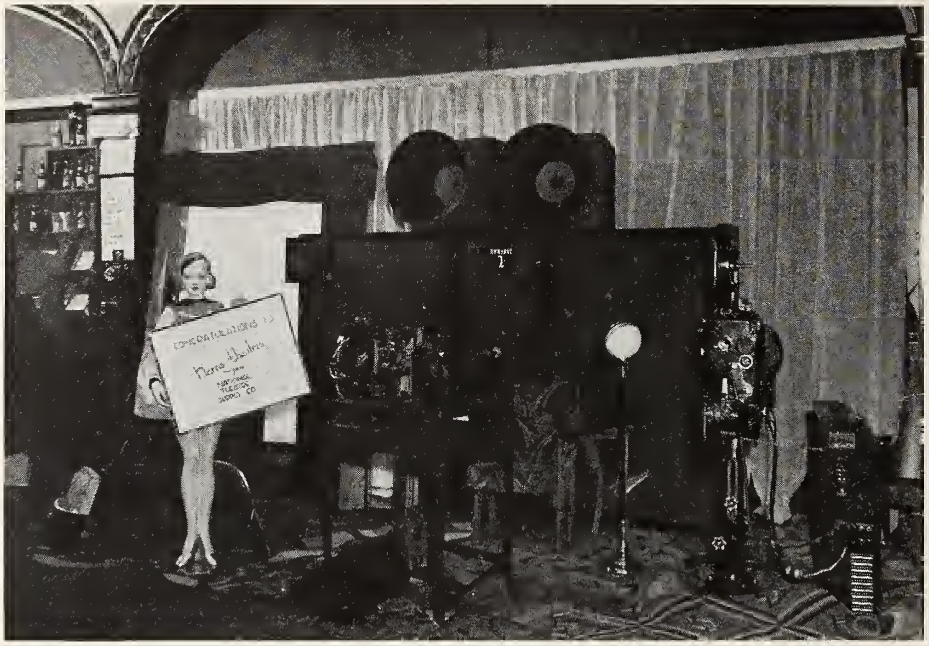
Most people would be interested in the more amazing intricacies of projection, both picture and sound. There is plenty of interesting publicity available for newspaper, programs and lobbies, and theatre men can do a fancy job of telling the folks about it, including in their schemes trips back stage and to the projection room, so far as is practical. Billings Booth, in Jamestown, N. Y., worked out a good slant on this by inviting a local lunch club to hold a regular meeting in the theatre mezzanine, featured by a demonstration of the sound equipment and projection, all of which landed some neat newspaper publicity.

HEALTH AND COMFORT

Air-conditioning brought to its present prominence by extensive use in theatres is much in the news, and is another profitable slant to publicize. The advantages of summer-cooling, for a long time monopolized

TRY THESE
Comfortable
CHAIRS!
They are just a sample of 1000 luxurious new seats now being installed in our spacious and newly decorated balcony

Exploiting new equipment—how Nat Wolf, division manager for Warner Theatres in the Ohio territory, let patrons of the Hippodrome in Cleveland know what he was doing for their comfort. The chairs, by the Ideal Seating Company, were installed in the balcony following redecoration of that area. The standards, of a modern pattern, are finished in silver and rose; backs are covered with rose mohair, and the seats are red leather. Sid Dannenberg is manager of the Hippodrome.



A display of equipment in the lobby of the Harris circuit's Duquesne-Garden theatre in Pittsburgh, part of a demonstration marking the founding of the Harris amusement enterprises in 1896. This display, by the National Theatre Supply Company, shows a variety of apparatus.

by the theatre, are now shared by other establishments. There is competition from other quarters. *But air-conditioning is now sold as year-round equipment,* and the smart showman will get aboard this idea.

It's being done already at the new Eglinton theatre, swank Toronto Famous Players-Canadian neighborhood house, where Manager Bob Eves has an attractive poster featuring an article from a prominent engineering trade journal on the theatre's air-conditioning. For tie-in, copy calls attention to the virtues of the plant for the *autumn* and *winter* seasons as well, and Eves reports plenty of patron interest in the display.

There are ways and yet ways to publicize air-conditioning. Not so long ago, for instance, Charley Zinn at the Uptown in Minneapolis, discovered that his "weather" gave relief to people afflicted with various ills. Zinn disclosed his finding to prominent local doctors with the result that the physicians recommended frequent visits to the theatre, to the profit of the Uptown's grosses. And now conditioned air has been found to alleviate hayfever, which is another point for wide-eyed theatre men to seize upon.

These instances suggest plenty of snappy copy slants and also, perhaps, more of a sock display to show the fancy job in air-cleaning and washing done by the conditioning plant. How about an attractively painted box for instance, set up in the lobby, with copy along these lines:

"A container this size would be needed to hold the amount of dirt removed each day by the filtering methods of our conditioning system, from the air you breathe in this theatre, before it enters." The idea could be extended by an interesting short supplied by the manufacturer of the machinery in action. Are there such shorts? There should be.

Besides running comfortable-chair copy, a manager might also display one of the chairs in the lobby and describe its *modern engineering* to interested patrons. Round Tabler Jack Lykes on the occasion of the installation of new chairs at Loew's Stillman in Cleveland, did so and made a fine impression with this unusual exploitation.

Manager desiring to go further into the blessings of modern seating might run ribbons from various parts of the construction, attached at the other end to discs upon which are inscribed the reason for such construction, such as comfort, sanitation, protection of clothing, correct posture, etc. To quote Mr. Schutz again, "Chair engineering today really represents a profound technical effort in the interests of patron comfort."

A more ambitious display might combine the high points of projection, air-conditioning, seating, etc., under the heading "How Our Modern Equipment Has Eliminated Theatre Headache." Copy slant:

"Gone are the days when a visit to the movies meant risking annoying headaches brought on by flickering projection, stale air and uncomfortable seats. The Blank Theatre is pleased to present some interesting information on our new and most modern equipment, recently installed to insure you the highest enjoyment of our programs."

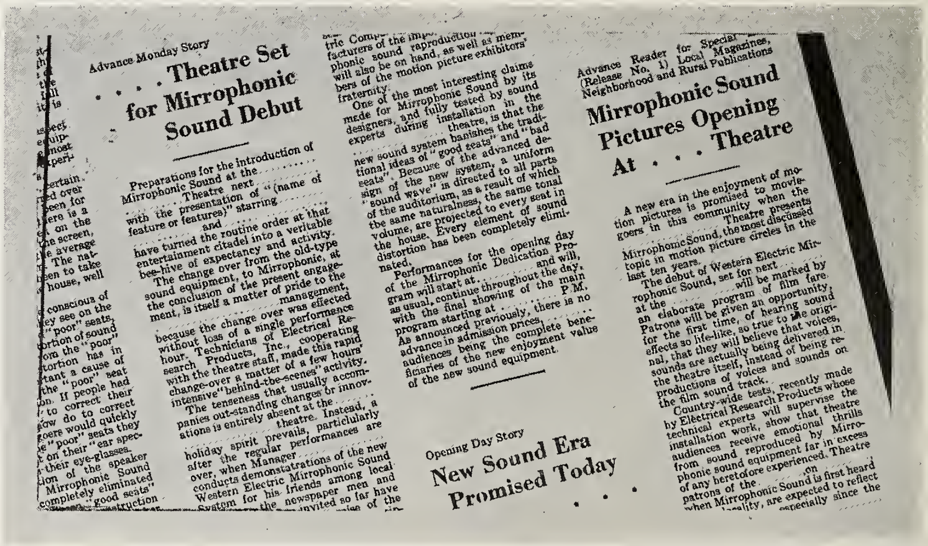
Advertising co-op ads are also in line, and especially so when the new equipment *is still news.* In addition to the congratulatory copy from the various merchants, the following are examples that suggest themselves. Optometrists, for instance:

"The improvements made in motion picture projection now installed at the Blank Theatre parallel the advances made in optometry to guard your eyesight, etc., etc.," Or women's shops:

"The new seats at the Blank Theatre *insure* you against stocking runs, just as Blank's care and experience *insure* you correct styling in hosiery. etc."

A newspaper series called "Touring Through the Blank Theatre" should be interesting, and the idea has been used more than once to good advantage. Program stories, spotting of interesting equipment items in ads are other slants to be employed.

All the wonders of the motion picture are not in far-off Hollywood. There are plenty of things—mechanisms and methods—to interest and frequently amaze motion picture patrons right in their own community—in the *theatre.* They don't want the engineer's knowledge of these things, but they are (always have been) responsive to the marvelous, and there is much in the paraphernalia of the motion picture theatre that *is* marvelous. And when some improvement is made in this paraphernalia, it is especially worthy of publicity, for it represents something that you have done to make attendance at your theatre more pleasant and recreationally effective. By all means, tell 'em.



Advance Monday Story

. . . . Theatre Set for Mirrophonic Sound Debut

Preparations for the introduction of Mirrophonic Sound at the . . . . Theatre next . . . . with the presentation of "(name of feature or features)" starring . . . . and . . . . have turned the routine order at that entertainment citadel into a veritable bee-hive of expectancy and activity.

The change over from the old-type sound equipment, to Mirrophonic, at the conclusion of the present engagement, is itself a matter of pride to the . . . . management, because the change over was effected without loss of a single performance hour. Technicians of Electrical Research Products, Inc., cooperating with the theatre staff, made this rapid change-over a matter of a few hours' intensive "behind-the-scenes" activity.

The tenseness that usually accompanies out-standing changes or innovations is entirely absent at the . . . . theatre. Instead, a holiday spirit prevails, particularly after the regular performances are over, when Manager . . . . conducts demonstrations of the new Western Electric Mirrophonic Sound System for his friends among local . . . . the newspaper men and . . . invited so far have

phonic sound reproduction will also be on hand, as well as members of the motion picture exhibitors' fraternity.

One of the most interesting claims made for Mirrophonic Sound by its designers, and fully tested by sound experts during installation in the . . . . theatre, is that the new sound system banishes the traditional ideas of "good seats" and "bad seats". Because of the advanced design of the new system, a uniform "sound wave" is directed to all parts of the auditorium, as a result of which the same naturalness, the same tonal volume, are projected to every seat in the house. Every element of sound distortion has been completely eliminated.

Performances for the opening day of the Mirrophonic Dedication Program will start at . . . . and will, as usual, continue throughout the day, with the final showing of the main program starting at . . . . P.M.

As announced previously, there is no advance in admission prices, ... audiences being the complete beneficiaries of the new enjoyment value of the new sound equipment.

Opening Day Story

New Sound Era Promised Today . . .

Advance Reader for Special (Release No. 1) Local Magazines, Neighborhood and Rural Publications

Mirrophonic Sound Pictures Opening At . . . Theatre

A new era in the enjoyment of motion pictures is promised to movie-goers in this community when the . . . . Theatre presents Mirrophonic Sound, the most discussed topic in motion picture circles in the last ten years.

The debut of Western Electric Mirrophonic Sound, set for next . . . . at the . . . . will be marked by an elaborate program of film fare. Patrons will be given an opportunity, for the first time, of hearing sound effects so life-like, so true to the original, that they will believe that voices, sounds are actually being delivered in the theatre itself, instead of being reproductions of voices and sounds on the film sound track.

Country-wide tests, recently made by Electrical Research Products whose technical experts will supervise the installation work, show that theatre audiences receive emotional thrills from sound reproduced by Mirrophonic sound equipment far in excess of any heretofore experienced. Theatre patrons of the . . . . , on . . . . when Mirrophonic Sound is first heard . . . . reality, are expected to reflect . . . . especially since the . . . .

Reproduction of a portion of a press sheet prepared for the exploitation, by the theatre in local newspapers, of the new Western Electric "Mirrophonic" sound reproduction equipment.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

E. E. Rudolph, Jr., operator of the Studio theatre in Pine Lawn, Mo., has successfully led a movement among the business men there for the installation of a "white way" lighting system in the commercial section of the community, which adjoins St. Louis. Mr. Rudolph is president to the local business men's organization.

W. D. Fulton has opened the Howard theatre in Arkansas City, Kan., following remodeling. This is his seventh house.

Warren L. Weber has completed remodeling of his Ellinwood theatre in Ellinwood, Kan. Revamping consisted in the installation of a new ticket booth, balcony, drapes, carpeting and an air supply system, at a cost of about $8,000.

E. E. Collins, city manager for the Interstate Circuit in Houston, Tex., has announced the purchase by the circuit of a site in that city for the construction of a 1600-seat theatre and community center to cost $175,000.

C. J. Goetz, operator of the Goetz theatre in Monroe, Wis., has plans for a new theatre there to seat 350 and to cost $25,000. Another new theatre in Monroe will be built by John A. Ludwig of Milwaukee, this house to seat 550.

J. J. Friedl of the Minnesota Amusement Company has announced plans for the construction of theatres in St. Cloud, Rochester, and Austin, Minn., and Mitchell, S. Dak.

Abe and Mike Gore and Adolph Ramish, who recently formed Pacific States Theatres, will build a theatre costing $100,000 in Los Angeles.

Reuben Horowitz heads a group which has purchased property in Englewood, N. J., on part of which a theatre will be built.

A theatre is being constructed on the site of the Mary Dale theatre in Cardwell, Mo., which was destroyed by fire two years ago. The lease has been taken by Miss Juanita Williams, while Mrs. A. R. Flippen will manage.

Managerial changes in the Harry Huffman theatre group in Denver, following the resignation several weeks ago of John Lindhart and Warwick King to start a portable circuit, place John Denman in the managership of the Broadway, with his replacement at the Rialto by Jack Copeland, who was assistant manager of the Tabor; and Ralph Bachalet is now manager of the Bluebird.

Robert Kinsley, assistant to E. V. Dinerman, advertising and publicity chief of RKO Midwest, Cincinnati, has been named assistant manager of Keith's in that city.

The Forest theatre has been opened at Boulder Creek, Calif. by B. Allen.

H. C. Alexander will erect a theatre at Charlotte, N. C., to cost approximately $40,000.

Edwin Atkins has plans for remodeling the Lyric theatre in Marysville, Calif.

Kermit E. Ward is manager of the new Sumter theatre at Sumter, S. C., recently completed at a cost of approximately $120-000. The theatre has been leased to the Palmetto theatre,

George Swisher is erecting a theatre at Minerva, Ohio, to be called the Roxy. It will cost $25,000 and seat 490.

Edwin F. James will erect a theatre at Grand Coulee, Wash.

Troumi Douglas, operator of a group of theatres in Georgia, will open a new house in Vidalia, Ga.

A. P. Archer and Joe Dekker of Civic Theatres, have leased the Amusu theatre in Denver. This gives them eight Denver houses, the largest number under one management in the city. Following installation of RCA sound equipment and other modernization work, the house has been reopened as the Alameda.

BUSINESS UP 30% AFTER REMODELING

Business has increased 30% at the Mary Lue theatre in Kansas City, and rather suddenly, too. E. E. Webber, operator of the house, states that the rise followed installation of new seating, new carpeting and a cooling system. To these improvements he gives much of the credit. They were widely publicized. He told his community about them in personalized circular letters mailed to announce special performances of particularly good pictures. He points out, "It's the personal touch that makes all the difference. People like to feel they are important to you and your welfare."

V. C. Shattuck has changed the name of the Truckee theatre in Truckee, Calif., to Donner.

The Price and Critchfield Amusement Company of London, Ohio, has been formed to build a new theatre in that town.

The Mystic theatre, Petaluma, Calif., is to be remodeled. New seats, furnishings and ventilating system will be installed.

Mrs. J. A. Jones has been appointed manager of the Ideal theatre in Ashburn, Ga. The house will be remodeled by L. A. Stein, the owner.

The Grove theatre in Lorain, Ohio, dark for many years, has been reopened by B. S. Curtis. The house formerly was known as the Standard.

The Menlo-Mayfield Amusement Company has been incorporated at San Francisco, with a capital of $50,000, by H. A. Levinson and E. Aloojian. The firm will operate in suburban districts of Palo Alto.

W. W. Troxell has taken over the Owl at Bancroft, Neb., and renamed it the Model.

Jake Steinberg is erecting a theatre at Cardwell, Me. Mrs. Flippin will be manager of the new house.

Paul Agleithi has purchased the Temple theatre in San Francisco.

Work has been resumed on the new theatre in Salineville, Ohio, which Clarance Vogel of Wellsville, started early in the spring, and will continue until completion. It will have 400 seats.

Jerry Randolph has opened the new Elco theatre in Cathlamet, Wash. The new house, with equipment, represents an expenditure of $12,000.

S. R. Peake, owner of the Pastime theatre at Maquoketa, Ia., is building at a new location there. The theatre, which will seat between 700 and 1,000 will cost about $10,000.

Will Eddy, owner of the Empress at Indianola, Ia., has been exhibiting in a temporary structure during the remodeling of his theatre, which will be reopened October 15.

E. L. Klatt has opened the theatre at Frederickburg, Ia., naming it the Burg. The theatre was opened for a short time about a year ago, but has not been operating regularly for years.

Walter Eldred of Sacramento, has opened the Plymouth theatre at Plymouth, Calif.

George Fuller, who operates a motion picture theatre in Fairhope, Ala., has begun exhibition of motion pictures in the American Legion Home in Pensacola.

A theatre to cost $25,000 will be constructed at Port Neches, Tex., according to J. C. Clemmons of the Jefferson Amusement Company. It will seat slightly more than 500.

Thad Barrows, president of the Boston projectionists' union, sailed September 3 on the Normandie for a four-week trip to Europe.

Earl Kerr, manager of the Broadway in Council Bluffs, Ia., has installed Strong Mogul arc lamps and Strong copper oxide rectifiers, supplied by the Quality Theatre Supply Company of Omaha.

Max Blumenfeld, founder of the Blumenfeld Theatre Circuit, with houses in central and northern California, passed away recently at his home in San Rafael, at the age of 62.

The C. C. Lam Amusement Company of Rome, Ga., has purchased the Jable theatre at LaGrange, Ga., from Fred Jable.

H. E. Ulsh has purchased the interests of Roy Plemons in the Liberty theatre, Oroville, Wash. and is now a partner of Loris Gillespie in this house. The two plan the erection of a new theatre to cost $28,000.

H. C. Gilbert will open his new Urban theatre at North Mankato, Minn., about October 1. The capacity will be 630. Equipment was installed by the Western Theatre Supply Company of Omaha.

Max Davitts of the Dixie theatre, Winona, Miss., will remodel the house and enlarge seating capacity.

Monte Hance, manager of the Saenger theatres at Biloxi, Miss., has been transferred to Pensacola, Fla. He replaces John Jones, who has been transferred to Biloxi.

A. J. Reeves and Dan Coleen, who recently took over the Circle theatre in Akron, have laid new Alexander Smith Crestwood carpets.

The Western Theatre Supply Company of Omaha is constructing a small "theatre" adjoining its headquarters to use as a salesroom. Frank A. VanHusan is manager. The room will be 60 x 24 feet and will be furnished as a theatre in all details.

H. C. Zurfluh has purchased a quarter interest in the Rio theatre, Longview, Wash., from Gerald Hann.

W. G. Crawford will erect a new theatre at Ashley, Miss., to replace the Ashley, recently destroyed by fire.

Concurrently with renewal of lease on the Majestic, first-run house in Columbus, Ohio, RKO closed the house for remodeling to include a new front, marquee and lobby and a new cooling and ventilating system. The total cost will be $50,000, according to C. Harry Schreiber, RKO city manager.

The Newcomb theatre operated by Henry Lazarus on Canal Street, New Orleans has been bought for transformation into a women's ready-to-wear establishment. The Newcomb was opened many years ago by Gene Pierce, then a power in motion picture business in New Orleans.

N. H. Waters, operator of nine theatres in suburban Birmingham, Ala., and nearby small towns, announces plans for a new theatre in East Lake, suburban section of Birmingham, and remodeling his house at Tarrant City. The East Lake project will cost approximately $18,000, and the one at Tarrant City $6,000. Both will seat 800.

Plans for the remodeling of the Madison theatre in Memphis have been completed, according to T. A. Ballas, manager of the theatre. It will have a "modernistic" lobby and front. The cost will be about $2,000.

Harold G. Cashmore has resigned as credit manager of the New York Division of the Bigelow-Sanford Carpet Company. He is succeeded by Winter S. Read, who has been credit manager of the Pacific Coast division; and J. W. McTaggart succeeds Mr. Read in the west.

ANTHONY ADVERSE
DON JUAN

How the exhibitor got his sound pictures ten—yes, and six—years ago, and how they come to him today. J. L. Warner, production head of Warner Brothers, contrasts "Don Juan," first sound feature, with "Anthony Adverse."

The Hollywood, a new theatre, has been opened at Mebane, N. C. Dr. H. C. Carr of Durham, N. C., is owner of the new house, which seats 600 persons.

Among alterations under way in Ohio situation are the Dreamland at Lorain, operated by Nazera Zegiob, and the Apollo at Oberlin, in charge of Jerry Steel.

Earle Hendren, manager of the Princess and Palace theatres in Greeneville, Tenn., and half owner of Parrott-Hendren theatres in East Tennessee, announces the sale of the two Greeneville houses and the Park, at Maryville, Tenn., to the Crescent Amusement Company at Nashville.

The Edwards theatre, Sarasota, Fla., will be remodeled, according to B. B. Garner, official of the company.

Mark Hay and Bob Lee have purchased the Rex Theatre Circuit of Sprague, Wash., from R. O. Logsdon.

W. S. Bogart, who operates a group of small houses in Iowa, has installed larger sound equipment in the Community theatre at Ireton, Omaha, and has changed the status of the house from a portable to a permanent theatre.

F. C. Weskil, operator of the Rose theatres in Colfax and Sandpoint, Ida., is building a new theatre in Spokane, Wash. The capacity will be about 1,000 and the cost $150,000.

The Madison Theatre Company, London, Ohio, has acquired a site in the downtown section, and will soon begin work on a 550-seat house.

Wade Whitman, formerly assistant manager of Loew's-Penn, Pittsburgh, has been transferred to Loew's theatre in Akron, Ohio.

The Alpine Theatre Company, Alpine, W. Va., has leased the Masonic Temple at Middleport, Ohio, and will convert it into a motion picture theatre.

The Joy theatre at Pontotoc, Miss., is being enlarged. The seating capacity will be almost doubled by the addition of about 500 seats. A new entrance and front will also be installed.

Abe Cohen has purchased from L.H. Walters, manager of the Cleveland office of the National Theatre Supply Company, a Sirroco blower and an Aerofin heating unit for his New Grand theatre in East Palestine, Ohio, as well as new Simplex projectors, Peerless Magnarc lamps, General Electric copper oxide rectifiers, a Walker screen and Alexander Smith carpets.

E. H. Randall will open a theatre in the George Biggs Building, Arlington, Ore.

Inspecting Radiators and Piping In Theatre Heating Systems

●Following instruction for the boiler in the August 22d issue with procedure for determining operating condition of the remainder of the heating plant

IN THE LAST article was outlined a method and a manner of inspecting the boiler of any theatre. It was carefully pointed out, step by step, so that a manager with no particular training could intelligently follow the program. It would be of some interest to know just how many managers have at this time inspected the boiler.

All heating plants or systems are comprised of three principal elements: First, the heat generator or the boiler; second, the connecting pipe lines between the boiler and the radiators; and third, the heat distributers or radiators.

Having inspected the boiler, it remains to inspect carefully the other two elements of the heating system, the piping and the radiators. Of course, included as part of the piping and radiators are various accessories, the proper functioning of which are of great importance to the efficiency of the operation of the heating plant as a whole. These accessories are: the *valves, traps, air vents,* etc.

PIPING LAYOUTS

Before going into a detailed procedure for the inspection of piping and radiators, it might be well to review the five important piping layouts and systems for heating plants. (*All of these methods were discussed and schematically illustrated in the issues of December* 14, 1935, *and January* 11, 1936.)

(1) *One-pipe, Gravity, Up-Feed.*—This is the simplest system, requiring less material and the cheapest to install, therefore, the most inexpensive so far as initial cost. It may be either low-pressure or a partial vacuum system. In a partial vacuum system the piping must be very tight and a pressure-vacuum type air valve must be used on each radiator. This system has only one connecting pipe-line from the boiler to any radiator. Pipe sizes must be large, because the pipe-line not only carries the live steam from the boiler to the radiator but also the water of condensation from the radiator (by gravity) back to the boiler. Most naturally, if the water of condensation must return to the boiler by gravity, the pipes returning such water to the boiler must be definitely pitched toward the boiler.

(2) *One-Pipe Radiator, Down-Feed, Wet-Return.*—This is definitely an improvement over the one-pipe, up-feed system, and naturally more expensive to install, but more efficient from an operating point of view. In this system there is only one connection from any radiator to any boiler supply riser. The terminal end of the down-feed riser must be properly connected to the wet-return to the boiler.

In many instances it is comparatively an easy matter to change this system to a two-pipe system by connecting a second set of drop-risers to the far ends of the radiators and connecting the drop-risers to the wet-return. This improves the circulation of both the steam and water, inasmuch as there are no lengths of pipe where the flow of water is counter to the flow of steam. This results in marked improvement in efficiency.

(3) *Two-pipe, Gravity, Up-Feed.*—This plan calls for separate supply and return lines between the boiler and the radiators. Both supply and return mains should be pitched toward the boiler. To get the most out of this system the return lines should be reversed—that is, the radiator nearest the boiler on the supply line should be connected the farthest from the boiler on the return line. Return mains may be either kept above the water line in the boiler, in which case they are referred to as dry-returns, or they may be connected to the boiler below the water line, in which case they are wet-returns. All returns connected to a dry-return should be connected in such a way as to form a wet seal. This is accomplished by installing a "U" fitting or water-pocket fitting which extends below the level of the dry-return.

(4) *Vapor Gravity System.*—This is the regulation two-pipe arrangement with the steam supplied through a hand-regulated valve at the top of the radiator. The return is connected at the bottom of the radiator at the opposite end from the steam supply. Instead of a straight connection to the return, or a water seal, a thermostatic trap is installed. No air valves are used on this type of installation. The essential advantage of this system is that when properly installed the steam pressure need be but slightly above or below that of the atmosphere.

(5) *Vacuum-Return System.*—This is a two-pipe system similar to that described under No. 3 or No. 4. The vacuum in the return line is created by an especially designed pump. The vacuum, or suction, is kept sufficiently strong (high) to return to the boiler all water and to draw from the system all air and release this air from the system; this must be done without undue noise.

This system usually has installed in the supply lines additional diaphragm and pressure-control valves. With this plan of operation radiators can be located below the water line of the boiler or the vacuum pump level; the distance below depends upon the efficiency of the vacuum pump. It is not recommended to install radiators below the line if it can possibly be avoided. The pressure in the radiators will vary between 5 pounds absolute and 5 pounds gauge pressure, which means (by reference to steam tables) that the temperature of the steam in the system will vary from 162° F. to 227° F. So the higher the vacuum carried in the system the lower the temperature of the steam in the system. This system is the finest, most efficient, and most expensive in initial cost of any heating system. Its advantages are that it insures the full heating capacity of all the radiators, it insures a positive circulation in the return-mains, and a continuous discharge from the system of all air. Due to the rapid return to the boiler of the water of condensation, this system permits the installation of smaller return-mains.

WHAT TO LOOK FOR IN INSPECTION

WITH THE ABOVE descriptions in mind, and reference to the diagrams referred to, the first step in the inspection is to identify the type of piping system in the theatre. This means that every run of pipe should be traced to determine its origin and to what it connects.

PIPE RUNS

While tracing each pipe run, take careful note of the condition of the pipe. See if there is any indication of splits, cracks or other leaks. Note carefully all fittings to see if any of them are defective. It is good practice to carry with you a small level and place this on all horizontal pipe runs so that you may know definitely the direction of the pitch of the pipe and the amount of the pitch. Where you can, sight along long horizontal runs of pipes to see whether they are sagging at any point, thereby forming a point where the water of condensation might collect and form a seal.

After assuring yourself that all pipes are in good condition, that there are no leaks either in the pipes or at the fittings, that there are no sags in the pipes, that all pipes are properly secured by pipe hangers, then note what runs of pipe go through spaces that are normally unheated. All uncovered pipes passing through unheated spaces represent a direct loss for the heating plant. Such pipe runs should be covered without delay.

RADIATOR TYPES

The radiators are the next part of the plant that must be inspected. The radiator is designed to give up its heat to the surrounding air. It is for this reason that it has many sections and each section has anywhere from two to seven columns. The design is directed toward creating as much surface as possible that will have hot steam or water on one side and the free air of the room on the other.

In brief, radiators are designed to give as much area as possible of heat transfer surface. There should be free circulation of air in the vicinity of a radiator. If you will examine some of the older types and compare them with the newer types you will see that the new types are more efficient because their walls have been made thinner and the heat transfer areas increased.

RADIATOR LOCATION

Frequently a great deal of discomfort results from just the faulty location of radiators. During the inspection and from your knowledge of winter conditions in the theatre, this point should be carefully studied. Many times there is not sufficient radiation in any one spot. This condition can best be corrected by removing the older type and installing a newer one.

maintenance
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By

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BOILER HORSEPOWER is a term used in rating the capacity of a boiler. It is equivalent to the evaporation of 34.5 pounds of water from water at 212 degrees F. to steam at 212 degrees F. per hour. It requires 970.4 B.T.U.'s to evaporate one pound of water at 212 degrees F. to steam at 212 degrees F. Therefore 34.5 times 970.4 equals 33,479 B.T.U.'s per hour, or one boiler horsepower.

One square foot of steam radiation will transmit 240 B.T.U.'s per hour to the surrounding air. Therefore 33,479 B.T.U. divided by 240 equals 139.5 square feet of steam radiation, the equivalent of one boiler horsepower.

One square foot of hot water radiation will transmit 145 B.T.U.'s per hour to the surrounding air. Hence 33,479 B.T.U.'s divided by 145 equals 230.5 square feet of hot water radiation, the equivalent of one boiler horsepower.

Standard practice is to allow 100 square feet of direct steam radiation, or 160 square feet of direct hot water radiation installed per boiler horsepower. This does not include mains, branches and risers.

•

BOILER GRATES: A selection of the size of coal for a given grate depends upon the width of air space in the grate. For instance: No. 1 Buckwheat coal can be successfully burned on a grate having 5/16-inch air spaces in the grate; No. 2 Buckwheat requires ¼-inch air spaces in the grate, while No. 3 Buckwheat must be burned on grate bars having only 3/16-inch air spaces.

Many theatres burn soft (bituminous) coal. Run-of-the-mine soft coal should be burned on a grate with air openings not larger than ½-inch, and many times ⅜-inch is better. Slack (bituminous) coal should never be burned on a grate with air spaces wider than ⅜-inch, and ¼-inch space is better.

Check the width of air spaces in the grates of the boiler in your theatre and compare with the grade of coal that you burn, conforming to above.

All radiators should be tipped or tilted slightly toward the end where the return line is connected. Use your level again and check this. Frequently this can be corrected without disconnecting the radiator by raising the legs on the supply end and inserting under them a couple of washers. Of course look over all radiators for any evidence that would indicate a leak.

RADIATOR VALVES

Next examine the valve on the supply connection of the radiator. Take a wrench and unscrew the value stem plate, remove the valve, valve stem and valve plunger. See that the bonnet of the valve is clean. Run your finger over the valve plunger seat in the bonnet, it should be smooth and free from scoring. Now look at the valve plunger, by careful examination you can determine whether it has been seating properly and tightly. There are tools available for reseating most any type of globe valve. Look at the valve stem and see whether it fits the packing tightly so that no steam leak occurs there.

Now go to the other end of the radiator, remove the cover from the air release valve if the system is equipped with them, or remove the cover from the trap should they be installed.

The air valve is a simple mechanism designed to permit the release of air that might be entrapped in the radiator. They are installed on the last section high up, usually from two-thirds to four-fifths of the way up from the bottom. These air valves generally fail because of corrosion or scale or rust or dirt. They should be cleaned each season, and as many times during the season as their operation indicates as necessary. If by any chance the radiators in your theatre are equipped with the pet-cock type of air valve operated either by key or wring valve stem, they should be replaced with the more up-to-date air-release valve.

AUTOMATIC TRAPS

If the radiators are part of a two-pipe system they should be equipped with an automatic trap. After removing the cover of the trap the thermal (heat) expansion element can be removed. From examination of this part of the trap the operation of the trap will become clear to you. This heat element is connected to a needle valve, as the heat element expands it closes the valve, as it contracts the valve opens. When steam at 212° F. starts to pass through the trap the heat of the steam expands the thermal bellows or element and the needle valve closes, stopping the escape of the steam into the return pipe. As the steam cools off it condenses to water and at a temperature less than 212° F., the thermal element contracts, opening the valve and permitting the water to enter the return line and flow back to the boiler. But just as soon as live steam begins to pass the trap into the return, the element expands because of the higher temperature and closes the value.

The thermal element in most traps used today is formed of two copper-concaved circular pieces fitted together and the cav-

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escaped. The bellows can always be purchased without buying an entirely new trap—all defective ones should be replaced. The mercury type of bellows is not the only type used, sometimes the bellows is only filled with air, sometimes it is only a diaphragm, but the principle of operation is about the same in all cases.

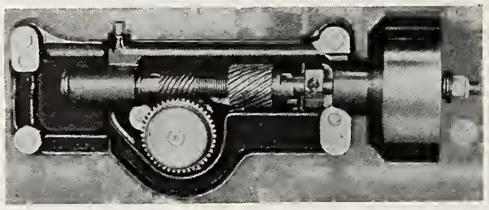
The needle valve attached to the bellows must be examined to determine whether it fits its seat tightly so that no steam can pass into the return piping.

The large valves on the steam risers should be thoroughly checked and valve stems repacked to prevent leaking. Gate type valves should always be used on horizontal pipe runs.

If you will read this article and the one in the last issue of BETTER THEATRES carefully and devote a few hours' time to the heating plant in your theatre, you will discover that without previous experience you will understand a great deal about the system. You will finally know what the plant needs to put it in shape and will be able to discuss all phases intelligently with the heating contractor whom you elect to do the work.—*J. T. K.*

New Filter and Amplifier in Unit Sound-Projection System

SOUND reproduction elements of the Simplex-Acme projector have undergone some refinements in design which include an ingenious filtering device, while a new model amplifier has been developed for use with this equipment. The complete sound unit is shown in the accompanying picture. Beginning from right to left are seen mounted on the supporting casting (1) a flywheel, (2) a clutch, (3) a resiliently driven sliding spira l gear, and (4) another driven spiral gear, which in turn drives the gear on the sound sprocket shaft. With this design, filtering is effectively attained at extremely high speed. It has been realized that it is practically impossible to filter out satisfactorily at 360 r.p.m. (sound sprocket speed), regardless of the size and weight of flywheels used or the method followed to couple them to the sound sprocket, all the inequalities which can reach the sound sprocket. The principle of gyroscopic control has to some extent been applied in the case of this new unit, the entire shaft assembly operating, as it does, at close to 2000 r.p.m. Operation of the unit is as follows:



The flywheel is mounted through a slip clutch in order that the starting load is only gradually applied when the projector motor is started, thus eliminating the possibility of extreme motor loads and sudden shocks at this instant. The resiliently mounted gear is driven by a gear on the vertical driving shaft of the projector, and the thrust is to the right; thus when power is applied, the gear slides into contact with the clutch to the right solidly mounted on the drive shaft. The shaft then revolves immediately at high speed, gradually bringing the flywheel up to the same speed as the shaft. When the flywheel attains its correct speed the gear is then under no driving strain other than that required to drive the sound sprocket shaft. The gear is drawn by the spring to the left and the whole driving unit then becomes a free-floating and is driven completely through the spiral spring. Thus absolutely uniform motion is obtained in the sound sprocket shaft, inasmuch as when any speed variation occurs either in the projector drive or in the motor operation, the large floating gear, due to these inequalities, will move slightly to the right or left, thus maintaining absolutely constant speed of the entire shaft assembly and permitting no variation whatsoever in the speed of the sound sprocket driving gear.

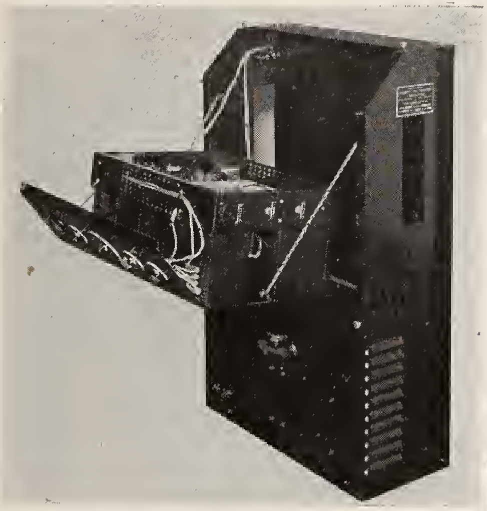
The amplifier is a new development using all metal tubes. Into the cabinet are built, in the upper section, the voltage and power amplifiers as a combined unit, and into the lower section, the exciter lamp supply and field excitation direct current supply, the latter accommodating a maximum of six speakers of combined types. Thus all of the rectifying and amplifying equipment is contained in one complete unit, making it unnecessary to install any auxiliary equipment other than a speaker filter network behind the screen. This design and construction also makes possible the operation of the complete equipment through one line switch.

Both the amplifying and rectifying units are supported on substantial hinges and are held in position by knurled thumbscrews; it is possible, therefore, to drop either down into a position exposing all electrical connections without disconnecting any circuit except the removal of the photoelectric cell plugs. The amplifier is entirely a.c. operated.

The control panel is mounted at an angle of approximately 45°, and from left to right are mounted the exciter lamp ammeter with its current control rheostat, gain control, low frequency control and high frequency control. Through adjustment of the frequency controls, the frequency response of the amplifier may be varied to a great extent to suit the acoustical condition of the auditorium in which the system is installed. The high-frequency response may be controlled between 5000 and 9000 cycles, and the low-frequency response may be attenuated to permit corrections of "boominess" should it be present due to acoustical defects.

Only one switch is mounted on the front of the amplifier cabinet. It transmits current to the amplifier and rectifier circuits simultaneously, thus supplying d.c. to the fields of the speakers and d.c. to the exciter lamps of each projector. A pilot light is provided to indicate when the system is on or off.

No changeover unit is mounted in the amplifier circuits, changeover of sound from one projector to the other being accomplished by means of mercury switches in series with the exciter lamps mounted on the dowsers of the projectors.



Amplifier for Simplex-Acme, shown open

A separate input tube is supplied in the amplifier for each photoelectric cell input, projector No. 2 being coupled to the first tube on the right-hand side of the amplifier, and projector No. 1 to the second tube facing the front of the unit. This design permits the use of either projector without changing the frequency response of the system should either photoelectric cell input be disconnected for any reason.

The photocell polarization voltage of No. 2 cell input may be adjusted to balance the output of the photoelectric cells. The adjustable control for this purpose is located on the right-hand side of the amplifier cabinet beneath No. 2 photocell input, and the adjustment is accomplished by means of a screw driver. A fixed polarization voltage is applied to the photocell in projector No. 1, and the voltage on the second may be varied as above to balance the output from both projectors.

The rectified power supply for the complete amplifier is provided by two rectifier tubes type 83V, and two of the same type tubes are employed to furnish the field supply for the speakers, thus permitting a maximum load of 500 milliamperes at approximately 300 volts. The exciter lamp current supply employs two dry disc rectifiers delivering 10 volts, 5 amperes d.c.

Sound changeover from one projector to the other is effected by means of the

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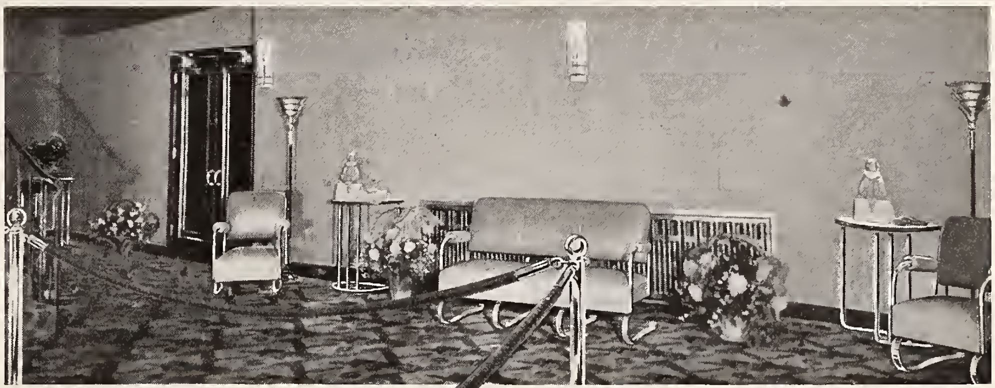

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The direct current to the exciter lamp may be varied by means of the rheostat control knob to the right of the ammeter. When alternating current is used on the exciter lamps, the d.c. ammeter is automatically thereupon disconnected from the circuit.

Portable Sprayer for Painting and Fireproofing

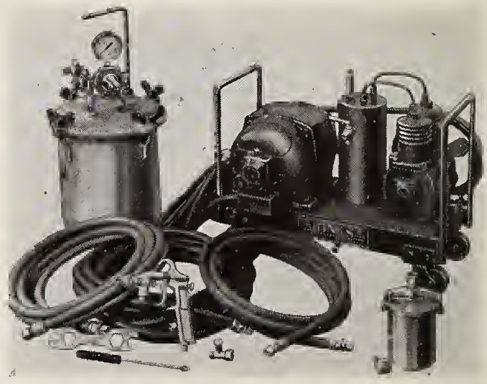
A NEW rubber-tired portable paint spraying unit adaptable for both interior and exterior painting and for light duty touch-up and refinishing work has been developed by the Binks Manufacturing Company of Chicago. The unit was designed for a medium size painting outfit for maintenance work in factories, theatres, hotels and similar buildings.

This spraying outfit is also adapted to fireproofing with liquid material. It can also be applied to the painting of signs or stage sets, an adjustable nozzle being used for such fine finish work.

Mounted on a wheeled base, the unit consists of a $\frac{1}{2}$-h.p. electric motor, an air compressor unit, a 2-gallon pressure tank, a bleeder type spray gun with adjustable nozzle, and various lengths of rubber hose. The outfit weighs 180 pounds.

The compressor unit is of two-cylinder, air-cooled type, with a bore of $2\frac{1}{4}$ inches and a stroke of $1\frac{3}{4}$ inches. It has a working pressure of 45 pounds and is driven by a V-belt from the electric motor. The air chamber is equipped with a drain cock and safety valve set at 60 pounds pressure. The chamber is an oil and water extractor, too.

The pressure tank is equipped with one air pressure regulator and gauge, and a safety valve set for 60 pounds pressure.

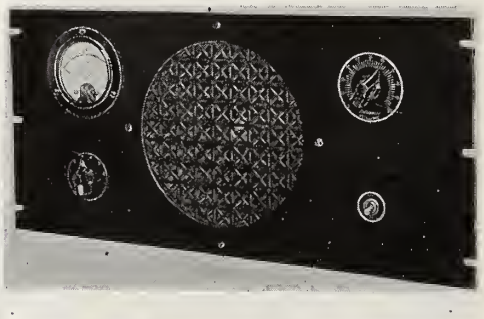


Three lengths and types of hose are provided, including a 25-foot length of air hose from the compressor to the tank, a 12-foot length of $\frac{1}{2}$-inch air hose from the tank to the gun and a similar length of $\frac{3}{8}$-inch material hose and connections to go from the tank to the gun.

Three New Panels for Sound System Modernization

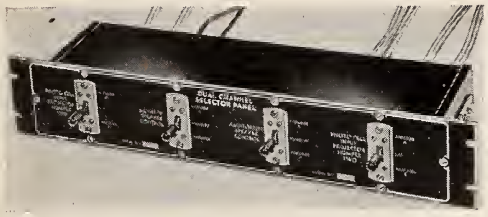
THREE sound system panels for theatres added to the line of the Wholesale Radio Service Company of New York, have been designed to fit any standard amplifier rack for the modernization of systems of any make previously installed in the theatre and in need of revision.

The monitor panel illustrated includes an 8-inch permanent magnet dynamic speaker, for service as projection room monitor, with switch and volume control, and a six-range level indicator calibrated in decibels, capable of reading from minus 10 decibels to plus 42. In association with a suitable test film, this meter permits daily check of sound response, and daily adjustment of variable factors (exciter lamp focus, etc.) to a degree of accuracy impossible to obtain, of course, where adjustment in the sound system is made by ear alone.



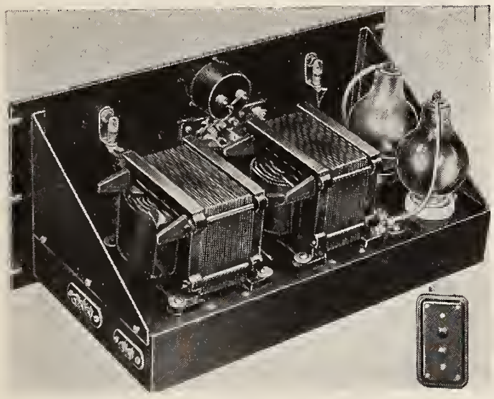
In any dual amplifier system, use of the dual channel selector unit illustrated makes possible operation of the output meter of the monitor panel described above, independently of the performance, and that meter and its associated monitor may be used to check up one projector and amplifier while the other projector and amplifier continue to supply the screen speakers. This panel consists of four anti-capacity type switch assemblies, each of which in turn consists of four s.p.d.t. switches, making a total of 16 poles, 32 contacts of low-capacity switches, suitably wired through low capacity cable. These switches control the functions of the photocell input from both projectors, and amplifier output both to monitor speaker panel and to screen speakers. All four of these circuits can be connected in any way desired to any of the two amplifiers of a dual amplifier system.

The same panel will also control the plate power of both amplifiers, prolonging tube life by applying plate potential only to amplifier tubes in actual use. Thus the emergency amplifier can be left with heaters operative, ready for instant operation, but without plate potential applied until the switches of the panel latterly described function so as to bring it into action.



EXCITER LAMP PANEL

The d.c. exciter supply panel illustrated, with remote control changeover stations, is shown in rear view with a remote station changeover switch placed just below it. Two 6-ampere tungar bulbs serve as rectifiers, operating through a condenser input, brute force filter, providing either 10 volts or 8.5 volts of exciting current to two projectors. Any number of remote stations may be wired to this panel and located at any distance for control of sound changeover between the two projectors.



INDICATORS

Exciter supply voltmeter is included, and three signal lamps, one of which indicates that the panel is operative, while a red and green pair show at a glance which of the two projectors is receiving exciter current. Sufficient reserve power is provided to light both exciters when necessary to make tests or adjustments (by means of the switching panel previously described) on one projector simultaneously with operation of the screen speakers through the other.

These panels may be used singly or in any combination. They may be mounted on an existing amplifier rack of standard width, or singly or in combination on a metal rack cabinet which has been designed for them.

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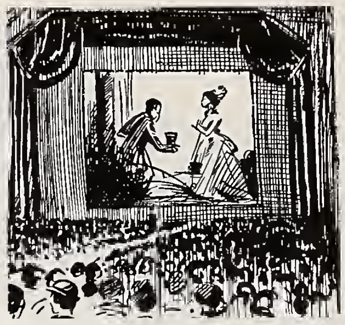

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The tension is adjustable by means of a knurled locking screw, through a conical-helical coil spring, which is square-faced to fit into machined cups at the driving pulley and lock-screw.

New 16-mm. Color Method Permitting A Standard Track

A NEW METHOD of 16-mm. printing and projection permitting the print to carry a sound track of exactly the same width as that of standard 35-mm. sound track, and also incorporating a two-color additive color process, has been announced by the Cinaudagraph Laboratories in Stamford, Conn. The method is the invention of George Lane, a New York inventor formerly associated with Audio Productions, Inc.

Standard width for sound track is gained by placing the image frames longitudinally. Arrangement of the images in this direction, however, is more particularly involved in the color process. The projected image represents a *pair* of frames on the film (*Figure* 1). Each one of the pair of frames has the proportions of the standard 35-mm. frame or the 16-mm. frame, but extending horizontally, the two together extend a distance equal to the height of a standard 35-mm. frame. The linear sound track and image relationship is, therefore, the same as for 35-mm., and projection is not at the 16-mm. rate of 36 feet per minute, but at the 35-mm. rate of 90.

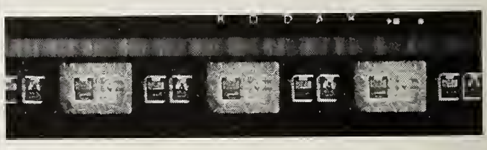

Figure 1.

In the red-green additive color process employed, one of the frames is associated with the reds, the other with the greens. Each frame has its own lens, each lens a color filter corresponding to the color elements in the corresponding frame, the light passing through the filters just beyond the

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lenses, which are focused for registry of the two-color images on the screen, giving the projected image its full color values.

In printing, the track is reproduced by the contact method. For either printing directly from 16-mm. negative or reducing from 35-mm., there is photographic reduction in size. The same developer is used for both black-and-white and color prints.

Projection is by a portable machine necessarily designed expressly for this method, since the film, because of the arrangement of the frames, must pass the aperture horizontally (Figure 2). It passes to the soundhead through a system of loops changing this direction.

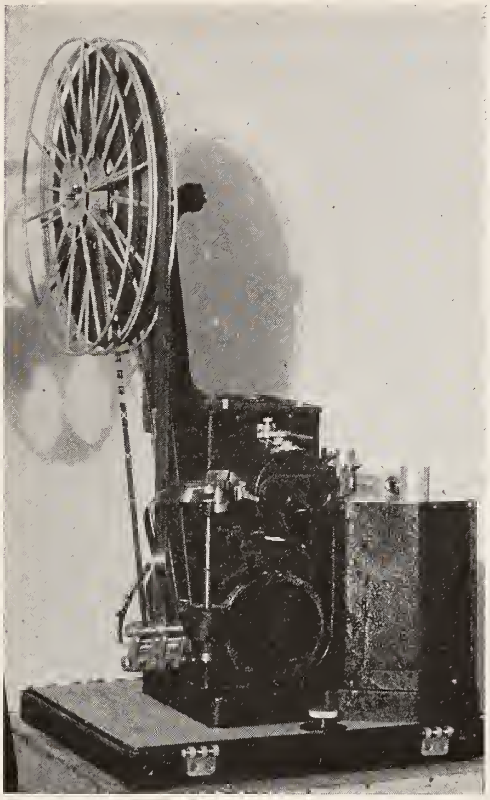
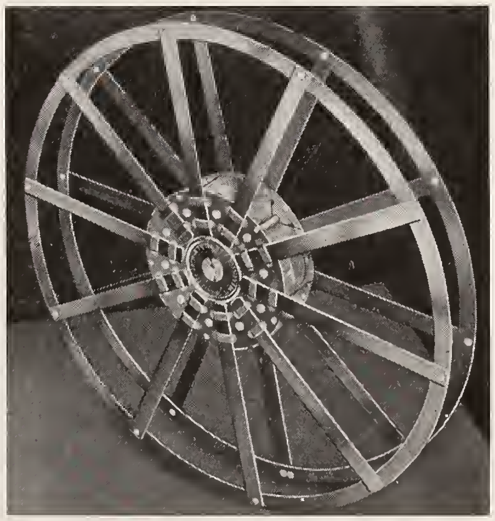


Figure 2.



Reel for the new standard film lengths of from 1700 to 2000 feet developed by Herman A. DeVry, Inc., of Chicago. It is of the design originally developed for 16-mm. film, and is of very flexible construction with tempered band steel spokes and rims, and cast aluminum hub. It also has special provisions for ready attachment of the film.

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Inspecting for Proper Care of Mechanical Equipment

• Reviewing what the manager and his electrician should look for as a new season begins to be sure of efficient operation of theatre machinery.

PART OF ANY renovation program for the beginning of the new season should include thorough inspection of all mechanical equipment used during the fall and winter. The subject of maintenance of mechanical equipment has been discussed in several of its aspects before in these columns a couple of years ago. Here, in returning to it, emphasis will be laid on cleanliness and adjustments.

Dust is a common enemy of machinery durability and efficiency. Dust may be removed from motor, generators and fans best by the use of an electric blower, which has a long rubber nozzle for getting air pressure into places that are difficult to reach in any other way. Every theatre should have such a blower.

OIL SUPPLY

For the removal of thick and hardened oil and grease, kerosene or gasoline is efficacious. At more or less regular intervals metal bearings of bronze or babbitt should be cleaned. These have oil grooves which should be thoroughly cleaned so that they will not be clogged in time with sediment or dust which has become infused with the oil. These oil grooves are for the purpose of permitting free passage for the oil when accelerated by the rotary motion of the axle, and the oil from these grooves feeds in between the bearing surfaces. Such grooves also assist in retaining the oil in the bearing and retards the loss of oil through leakage. On some machines there are definite rings or packing provided to protect against the loss of oil through leakage. Other types of machines have bearings that are fed oil by oil rings. The latter obtain their oil from an oil bath or oil well through which the ring passes.

In this type of bearing it is necessary that the lubricating oil in the well be kept at the proper height, otherwise the bearing will not receive the necessary amount of oil. Glass oil cups and grease cups are provided on many types of machines. These should be kept filled and properly adjusted at all times for protection against dry bearings. Most bearing boxes and bearing oil wells are provided with dust caps or covers for the purpose of keeping dust from getting into the wells or bearing boxes. It has often been noted that such covers have been removed or lost, and replacement of these covers is necessary—sometimes some substitute can be made right in the theatre.

ADJUSTMENTS

Inspection of the mechanical equipment should be thorough with respect to adjustments. An improper adjustment of parts has a direct effect upon the rate of wear and performance of the machine. Loose bolts and nuts, belts that are too long or too short, should be taken care of just as soon as discovered. Delays in all matters of adjustment always indicate excessive wear and strain, which means expenditures for maintenance and later repairs greater than should have been necessary.

OVER-FUSING EVILS

The theatre manager should be careful to see for himself that electrical circuits and equipment are not over-fused. Fuses are protection against overload, which can be dangerous and costly. Over-fusing may result in damage to the equipment before the excessively large fuse link melts. The cheapest and most usual circuit-breaking device is the simple fuse. All fuses consist in a link or wire of fusible metal encased in a plug. The link is generally of lead-zinc or tin alloy. All fuses are installed to function protectively in series.

They are marked with their safe carrying load. When a blown fuse is removed, replace it with a fuse of the same rated capacity. When more than the rated load passes through the fuse, enough heat is generated at the link to melt it, thereby breaking the circuit and saving the equipment.

Except in some instances, the general practice of fuse manufacturers is to design fuses to take a 10% overload for an indefinite period. All fuses should blow when overloaded 25%.

CIRCUIT BREAKERS

Other devices for protecting electrical equipment are known as circuit breakers. Most kinds of circuit breakers may be set for any pre-decided load within certain limits. When so set, a circuit breaker will open the moment that the determined load is exceeded. Some electrical hookups require circuit breakers, some require fuses, some both. The blowing of a fuse is a danger signal indicating that there is something wrong in the corresponding circuit. All equipment in that circuit should be immediately and carefully checked before putting in a new fuse. Some of the common conditions to look for when a fuse blows are:

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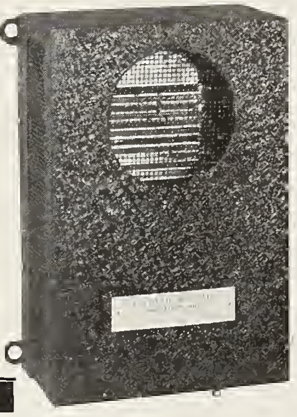

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"Hear ye, hear ye, manufacturers, jobbers and inventors," cries R. H. Oulette, beginning an open letter to the air-conditioning industry which well indicates the heart of a major equipment problem. Mr. Oulette's theatre is the Dixie in Brooksville, Fla. In the following expressions he speaks for many another theatre man:

> The crying need right now is air-conditioning equipment for theatres—I don't mean only the big deluxe theatres in the large cities, but thousands upon thousands of small town theatres like mine. Air-conditioning equipment will eventually be taken for granted as much as comfortable seats and good sound, but the present high, out-of-the-question prices for air-conditioning equipment leaves thousands of us small timers right where we were. Somebody should immediately put air-conditioning equipment on the market for us small fellows for no more than $2,500. If I could get my hands on equipment for this price I'd buy it tomorrow morning, and so would several thousand others.
>
> We small theatres are crying our eyes out for something like this, and it means big money for somebody.
>
> I certainly would like to have an open letter in answer to this from some air-conditioning engineer—an open letter because I am certain both letters will be of definite interest to thousands of theatre owners all over the world.
>
> What do you say, fellow exhibitors? Let's have some discussion and letters about this matter, for I am sure you will agree with me when I say that it is a very, very important issue that modern times force us to give thought to, regardless of personal feelings. Nothing is holding up the deal except an unreasonable price.

(1) Circuit ground. (2) Loose connections. (3) Overload conditions. (4) Dampness (occasionally inside a conduit). (5) Short circuits. All of these represent real dangers to certain pieces of equipment. In addition to that, they point to the existence of conditions which are a fire hazard.

In the plug fuses up to 30 amperes, the "one-time" fuse is entirely satisfactory. Fuses of over 30 amperes of the cartridge type are most economical if they have renewable links. They are not to be recommended in most cases, however, since they occasionally lead to over-fusing by putting two or more fuse links in one cartridge, thus raising the capacity above the safety point. Some types of renewable fuse cartridges are made so that no more than one link can be inserted without a great deal of difficulty.

REGULAR OILING

There should be a regular schedule for oiling, greasing and washing out the bearings of all fans, compressors, pumps, motor-generators, signs, flashers, etc. This point has been variously touched on in this department, and it has been suggested that a card giving the times for such service should be tacked up near the piece of equipment to which it refers.

GENERATOR CARE

With respect to motor-generators, most of the troubles encountered are due to failure to give bearings, brushes, brush holders and commutator the expert attention that they require. If no competent electrician is employed by the theatre, one should be called in for inspection. The manager should not allow an amateur to pass on the condition of these elements.

The commutator must be absolutely free from oil, carbon or copper dust. An unclean condition will usually be indicated by excessive arcing, and generator set can be quickly damaged when the brushes and commutator are arcing. The condition is commonly the result of the presence of carbon or copper dust, mixed with a certain amount of oil, on the commutator bars. As the armature revolves, the oily paste is carried into the grooves between the commutator bars by the brushes, establishing a short circuit.

The commutator bars are separated from each other by thin sheets of mica, and these mica separations must be kept below the top surface of the bars, forming shallow grooves between them. The grooves must be kept absolutely clean. The commutator should of course be cleaned every other day.

LUBRICATION

Lubrication is, of course, the most important element in the maintenance of mechanical equipment. Neglect of lubrication will result in expensive operation. The purpose of oil as a lubricant is to keep sliding or rotating surfaces apart. The oil forms a film between the two metal parts, which minimizes wear and reduces friction, thereby eliminating the excessive heating of the metal parts. Under the microscope the smoothest bearing surfaces of a well-built machine is made up ridges, hills and valleys. A cross-section of this same surface will appear as a saw-tooth edge.

When two such surfaces are rubbed together, or one rotated upon the other, the high spots tend to wear down. Continuing this action at even moderate speeds will soon develop excessive heat. In the incident of axles, the heat expands the metals, causing the axle and the bearing to stick, or "freeze." Water, grease, oil, graphite or soapstone may be used to lubricate these two surfaces.

The action of a lubricant is to fill up the valleys and form a film between two surfaces. Until such lubricants break down or are lost by leakage to the extent that the high spots of the metal come in contact again, the lubrication is being maintained. In cases of heavy moving parts, the pressure tends to increase the rate of breakdown.

A good lubricant should not run out from between the bearing surfaces. This depends a great deal upon the viscosity of the oil or grease, and the effect that heat has upon the viscosity.—J. T. K.

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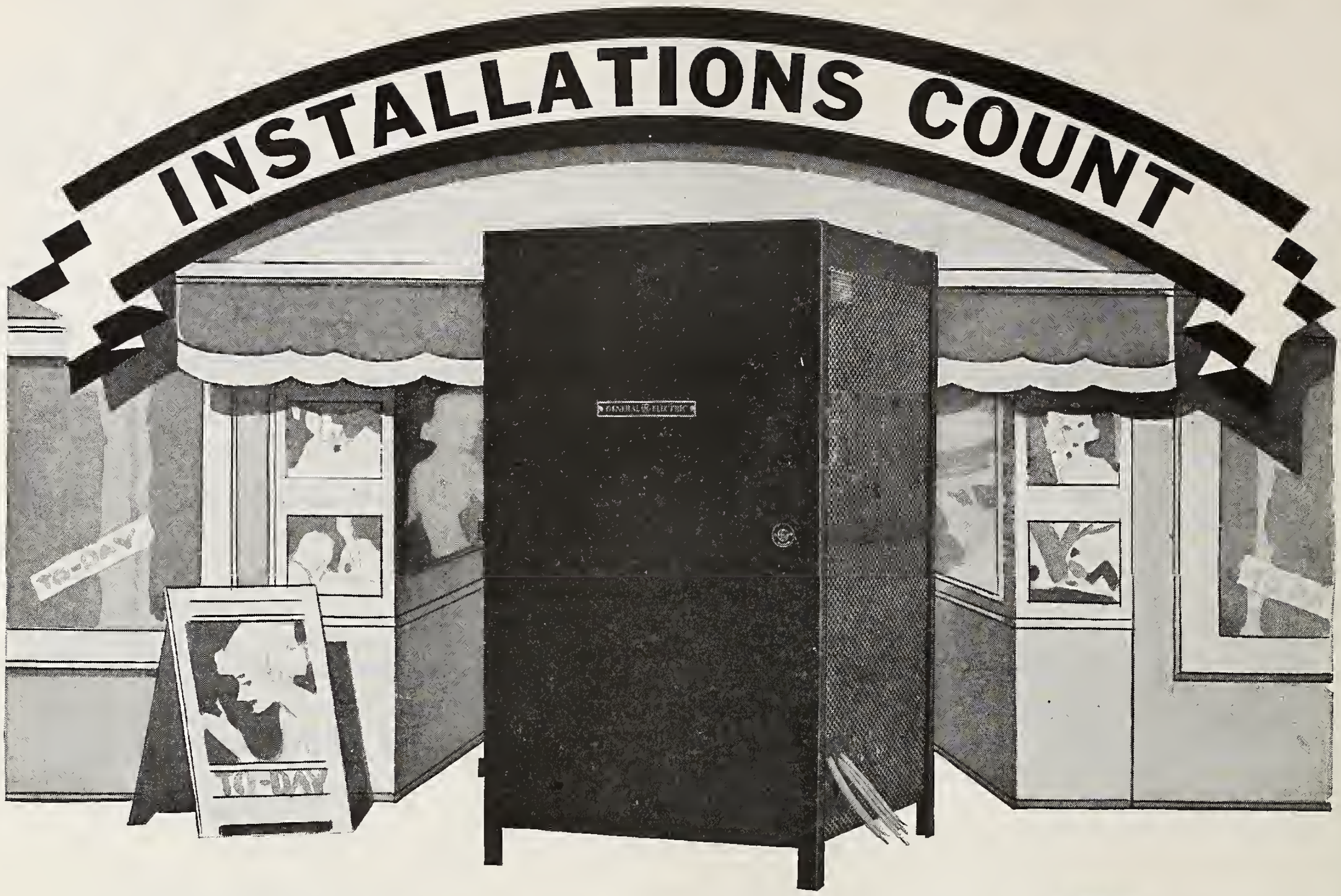

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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

The Soundhead of the New Western Electric Sound System

● Examining the operating principles and design of the pickup mechanism of equipment just introduced for theatres, in the first of two articles

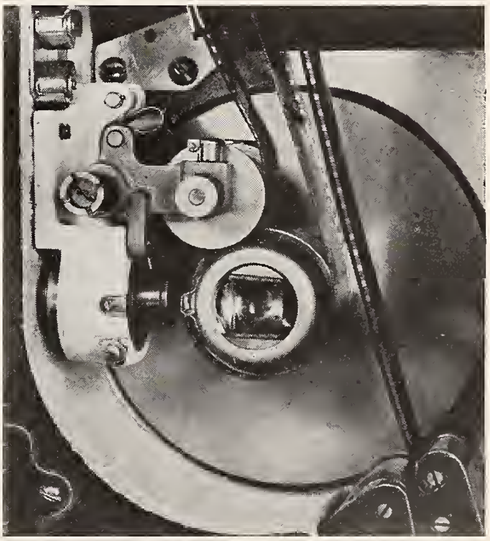

Figure. 2. The film bath. This picture indicates the method of threading the kinetic scanner. Separate exciter lamp housing is shown at extreme left. Note focus screws on lens tube casting.

THE NEW Western Electric standard reproducer set ("Mirrophonic") contains but two moving assemblies. Chains and couplings have been completely eliminated. There are no sprockets. There is no gear noise because there are no gears. The film glides over two simple rollers. The film speed control mechanism is equipped with an inertia or flywheel, controlled scanning drum, called a *kinetic scanner*. It is mounted on precision ball bearings to reduce friction to a minimum and is housed in a single compartment frame casting (*See Figure* 1).

Extra precautions have been taken to seal the ball bearings effectively against the entrance of dust, since this would interfere with the smooth rotation of the scanning drum and would introduce disturbances in the reproduced sound. The construction is such that the lubrication is entirely automatic. The kinetic scanner and its associated parts are accurately balanced to insure uniform travel of the film past the scanning point and to prevent the film from weaving in and out of its proper focal plane.

Constant speed of the scanning drum is maintained by means of the specially designed double flywheel of the kinetic scanner. One flywheel and the scanning drum are solidly locked together by a common shaft, preventing high frequency oscillations or extremely rapid changes in film speed. The other flywheel is free-floating and is coupled to the first one by means of a mechanical filter which suppresses slow oscillations.

The kinetic scanner is so *stabilized* or steadied that a sudden change in the film speed or a disturbance in the film loop, such as the passage of a film splice, has no appreciable effect on its unformity of rotation. During the acceleration period of the scanning drum, the two flywheels are coupled together by means of a centrifugal clutch. This development was made through the application of special test equipment by means of which minute variations in film speed may be accurately determined, as a percentage, based on the entire absence of velocity irregularities. The new test equipment is known as a *flutter bridge*.

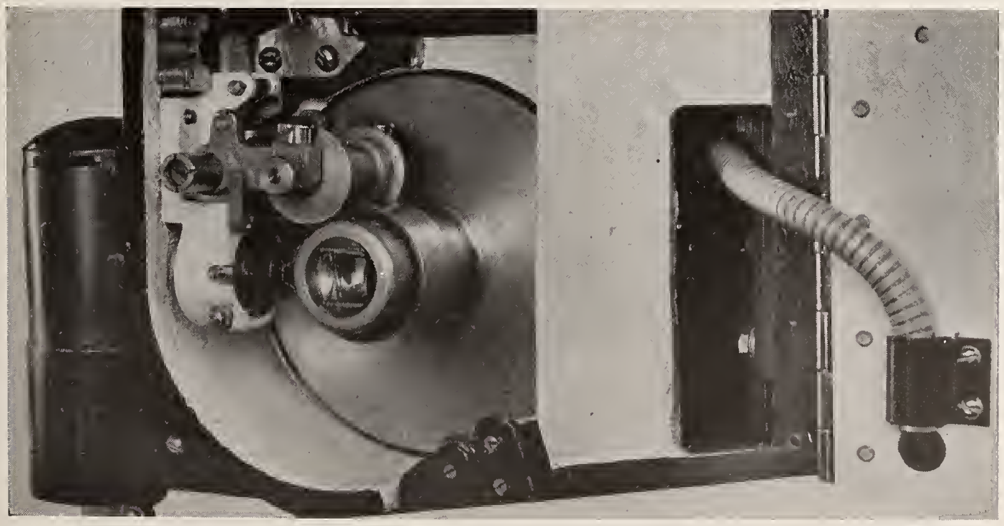

Figure. 1. The kinetic scanner. The disc-like flywheel connected to the scanning roller, and the deflecting prism, are shown at center. See text.

The film is threaded into the projector mechanism (*See Figure* 2) in the usual manner up to the intermittent sprocket, from which it passes directly through a highly polished and hardened film chute into the sound reproducer, which fits between the projector mechanism and the lower magazine. Here it is accurately guided by a pivoted guide roller onto the scanning drum of the kinetic scanner, around which the film is wrapped. From this point it passes up to the lower feed sprocket in the projector mechanism and thence down to the lower film magazine. The extremely low friction of the kinetic scanner allows the film to rotate it without being subjected to appreciable tension. This results in the formation of an elastic film loop between the scanning drum and the feed sprocket. This flexible film coupling between the feed sprocket and the scanning drum prevents the sprocket tooth impulses from being transmitted to the scanning point. The guide roller is provided with chromium-plated flanges to resist wear, and it positions the center of the sound track at the center of the optical system. Its adjustment is accomplished by means of a slotted knob.

The location of the lower film magazine is such that the usual projection angles are readily attained.

Alignment of the film guiding parts of the reproducer set and those of the projector mechanism is simple, and no shimming is required. Projector mechanisms may be easily interchanged in less than twenty minutes.

The exciter lamp is mounted in a separate holder external to the sound reproducer. To eliminate adjustments and to facilitate replacements in case of a lamp failure, a new type of lamp, provided with a pre-focus skirt on its base, is employed. Rigid mounting of the socket eliminates vibration and prevents noise. A special power unit supplies filtered direct current to the exciter lamp, thus further assuring steady, noiseless operation.

The lens tube assembly is hermetically sealed and is exceptionally efficient in terms of light output, differing from earlier designs in that it images the incandescent filament of the high-intensity exciter lamp as a concentrated line of light directly on the sound track of the film by means of cylindrical lenses, without the use of a mechanical slit. The lens assembly is supported by an accurately machined casting, the motion of which is controlled by means of adjusting screws.

A total reflecting prism with one convex surface (*Figure* 1) is located within the scanning drum to deflect and focus the light rays, which have passed through the photographic recordings on the sound track of the film, out at right angles into the photoelectric cell. Here the modulated light beam is transformed into electrical vibrations, which are then amplified and finally converted into audible sound by the stage loudspeakers. The prism is mounted in a holder which can be removed readily for inspection and cleaning without disturbing its adjustment. The prism holder includes an aperture which is located directly behind the point where the film is scanned, to mask the length of the scanning line and to prevent stray light from entering and affecting the sound reproduction.

PHOTOELECTRIC CELL

The photoelectric cell (Figure 1) is a new type which has a higher sensitivity than was formerly obtainable. This cell, together with its associated transformer (cushion suspended to reduce noise to a minimum) and a condenser, is mounted on the door of the film compartment. The entire assembly is protected by a sheet metal cover, which also acts as a shield against external electrical disturbances. When the door is opened, a clear path is presented for threading the film.

A flexible armoured cable is employed to bring the photoelectric cell circuit from the door to the terminal compartment at the front end of the sound producer. The motor bracket is provided with means for maintaining proper belt tension.

Transmission between the reproducer set and main amplifier is provided by the *electronic regulator,* which combines the functions of both film-amplifier and fader. Among other advantages, this device prevents the introduction of noise through amplifying the sound currents at their source, controls theatre volume through nineteen steps, prevents interaction between reproducer sets by means of a special "off" position, and (most important) materially aids in making smooth changeovers because the volume level of each machine is *pre-set* before the changeover interval. It consists of a single-unit constant gain stage and a variable power limiting potentiometer housed in a cabinet which is designed for mounting on the booth front wall adjacent to its reproducer set.

The output of each electronic regulator is wired through shielded cable to a changeover cabinet, by which instantaneous change overs may be made from either projector position. Positive action is assured by a spring-operated cam switch.

[*Amplification and the speaker system of the new Western Electric equipment will be described in the October 17th issue.*—THE EDITOR.]

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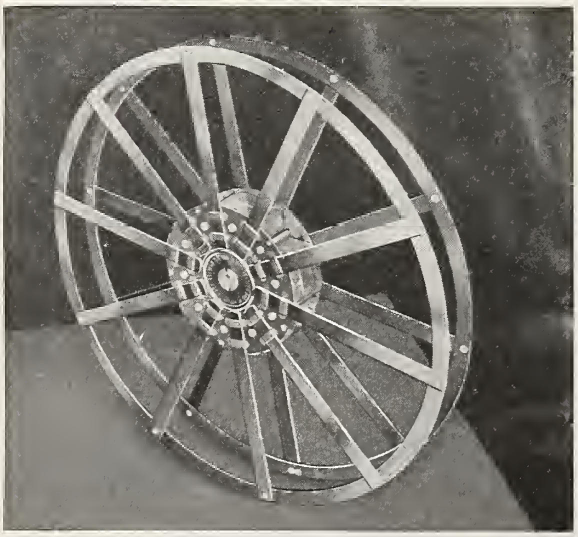
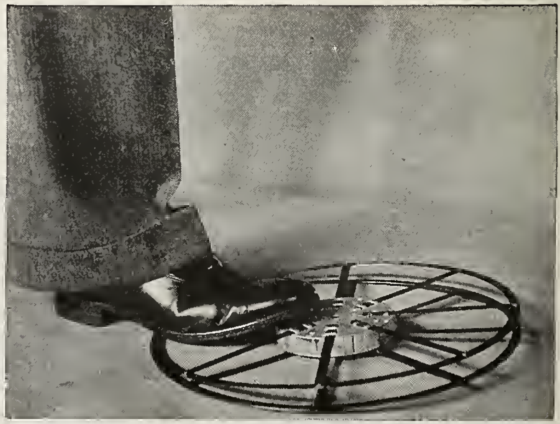


Automatic Threading

Do It in the Dark

F. H. Richardson (Motion Picture Herald) says:

"Unless the industry adopts it for its very own, I shall feel inclined to have its honorable head examined."



W. N. Littlewood (Box Office) says:

"Your new reel ranks with the automatic arc, as it automatically adjusts itself for any strain, but instantly returns to perfect shape, as soon as the strain is removed."

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

WHAT REALLY CONSTITUTES EXCELLENCE IN PROJECTION

PERFECTION IN projection, as I understand the meaning of the term, includes all those many factors that go toward the placing of both visual and sound elements before theatre audiences in the most effective manner possible. For example, regardless of how perfect the work of the projectionist or projection staff may be, if there are faults in things outside of the projectionist's control, results are not and cannot be what they should be, because the general conditions are not favorable to such results. The screen may be unclean or have a surface unsuited to the auditorium, or it may be wrongly located or of unsuitable dimensions; then the efforts of the projectionists are impeded and the whole projection system is accordingly defective.

Projection, in its results, has directly to do with what theatre patrons *see* and *hear*, and *how* they see and hear it. If the great majority of an audience is able to see all details of the screen image with comfort and without unnecessary eye strain, and is able to hear all sound without conscious effort and in pleasing naturalness, then projection may be said to be perfect. When most of the patrons are unable to do either or both of these things, then, regardless of what the fault may be, projection cannot be said to be of proper standard.

Let us examine this matter in some detail, first ascending to the theatre projection room where motion is "created" from a series of still pictures, and sound is re-created from photographic shadows. Going first to the very source, let us place a reel of film on the hand rewinder and glance through its length. Is it free from oil? If it is not, real excellence in either visual or sound effects will be impossible. Is it free from deposits of dirt? If not, perfection in either image or sound will be impossible of attainment. Is it in at least reasonably good mechanical condition? If not, perfection in projection will be problematical, to say nothing of fire hazard. Excellence in projection demands clean film that is in good mechanical condition. These two items are basic.

Next let us glance at the equipments. First, are they good equipments in the sense that they can produce good results? If not, then regardless of price, they are not good and will in the end cause box office loss larger than the savings which the price seemed to promise.

If it is good equipment in the sense above indicated, is it in a first-class state of repair? Is it in the best possible condition? If it is not, then regardless of basic excellence, it will not produce the results it is capable of. Even the tyro should be able to realize that any falling off in projection results must have a deleterious effect on the box office over a period of time. One poor show may do small damage. Several poor ones may effect no permanent injury, but just as continued excellence boosts box office receipts, so does continued *lack* of excellence operate to decrease them by causing patrons to be less eager for frequent attendance. The theatre does not sell merely a certain show; it is continually endeavoring to sell *the motion picture* as a regular form of stimulation and entertainment.

Next on our list comes the handling of equipments. If the equipments are excellent throughout, in a good state of repair, servied with films that are clean and in good mechanical condition, and the equipments are well handled, we may expect good results so far as the projection room is concerned, remembering, of course, that *well-handled* includes expert knowledge on the part of the projectionists, maximum cleanliness, proper repairs, informed selection of lubricants, as well as constant alertness and faithful application of the knowledge possessed by the men *every* moment they are on duty.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Unfortunately, many managers permit equipment to fall into a serious state of disrepair, for the reason that no one thing that is wrong seems of sufficient importance to justify the expenditure necessary for its remedying. There is a little lost motion in the projector gear train, *but not very much.* The bearings are a bit worn, *but not very badly.* The intermittent sprocket teeth are a bit worn, *but not much*—and so on through a considerable list. Each fault in itself is trivial. Considered alone, it would work no serious harm to results, but *when several such faults are added together,* a different situation is presented. It then becomes a serious matter for the reason that *this* trivial injury to results, and *that* equally trivial one, plus perhaps several others, add up to distinct injury to the image or sound or both. And just enough "snap" is taken out of the show as a whole to make patrons not quite so eager to come again as they might otherwise be.

All the various things thus far mentioned are essential to excellence in results, but still perfection will not be attained if there are other faults—if, for instance, the screen is not of proper dimensions to serve the whole auditorium in the best possible way. As a matter of fact, it very often is impossible to have a screen of such size and so located that it will serve all of the seating area equally well. If of a size to serve the *front* seats well, it will, in many instances, serve the *rear* seats but poorly, or vice versa. It therefore seems the part of wisdom to select a screen of such dimensions as will best serve the central area, front to rear. It is of course understood that the front seats must not be close enough to the screen to cause the screen image, as viewed from them, to lose its sharpness appreciably. Other related factors are screen brightness and distortion due to extreme viewing angles.

Screen illumination is a matter that must be dealt with according to the conditions present in each individual case. It involves many highly important items, the first of which is brilliancy of illumination, or "screen brightness." If the maximum viewing distance does not exceed, say, 75 feet, the matter then is comparatively simple. If it is long, however, very real problems arise. The gaze of theatre patrons remains fixed upon the screen for a long period of time, more or less without an intermission. In the very nature of things, this is under the best possible conditions trying to the eyes, which strain may be greatly increased if screen brightness is either too high or too low.

If the maximum viewing distance is long —say, 100 to 150 feet—and the screen brightness is such as will best serve the rear seats, then it is too bright for the comfort of those occupying seats near the front. To them the whites of the picture will cause glare spots uncomfortable to sensitive eyes (and many eyes are hyper-sensitive to light). As in the case of screen dimensions, it seems good practice to select, after careful experiment conducted with the aid of several people of normal eyesight seated in the central portion of the seating space, a level of screen brightness that will best serve that section, and this can, for practical purposes, be accepted as a good average for the whole. It is a matter that calls for much patience, study and careful experiment by exhibitors and managers.

As to the setting up of a standard of screen illumination in foot-candles or footlamberts, I hold it to be impracticable, although the Society of Motion Picture Engineers has expended much time and effort in an attempt to do so. Too many practical things interfere with the application of the theoretical rule, and they vary widely in different theatres. There is, for example, brightness of auditorium illumination, very often more or less tinted with color, to contend with. That item very naturally affects results. Another factor is the effectiveness (or lack of it) with which extraneous light is shaded from the screen. That, too, has a very considerable effect upon the light level of the screen. There is the tone or color of light reflected to the screen by widely varying auditorium decorations, as well as the effect of immediate screen surroundings. Then, too, there is the quality or *tone* of the light coming from the lens. All these various items, and yet others, directly affect the problem of screen brightness level and each calls for specific adjustment.

There must be absolutely no travel ghost. There should be none visible when the screen is examined from a distance of only 25 feet, using a good opera glass. Otherwise, in one and a half to two hours, it will cause discomfort to many eyes. Travel ghost blurs all horizontal lines in the picture in proportion to its amount. The effect of slight ghost is small, but the viewing time is long, the effect cumulative.

I shall not here discuss the damaging effects of distortion due to an excessive projection angle, since its remedy apparently must await future theatre planning, in which it will, let us hope, be eliminated.

What has been said about equipment applies equally to visual and sound. Sound is excellent only when it may be heard and clearly understood by theatre patrons without conscious effort, and so heard that it imparts to auditors a sense of naturalness. To accomplish this requires careful control of volume to suit varying atmospheric conditions, variations in absorption by audience clothing, etc. It demands freedom from reverberation and echo. In addition, there must be an absolute minimum of noise from loudspeakers other than the original sound recorded upon the film. This of course demands perfect cleanliness of all parts of the equipment and of the film sound track, and also requires proper electrical connections, switches and sliding contacts. Briefly, it demands good equipment *maintained in a perfect state of repair and adjustment, and kept perfectly clean.*

From the foregoing it will be seen that effective projection and reproduction of motion pictures represents no small task. They may be fully accomplished, however, by theatre managers and projectionists working in perfect co-operation. Note that last very carefully. It is of *high* importance. Lack of such co-operation may and probably will result in mediocre results—possibly very poor results.

To summarize the matter, excellence in projection calls for (a) a screen image of such dimensions as will best serve the auditorium, viewed as a whole; (b) screen brightness level that will best serve the auditorium, viewed as a whole; (c) a screen image that is rock-steady; (d) a screen image free from rain and disfiguring specks caused by deposits of dust and dirt, and from a mottled appearance caused by oil deposits on the film; (e) a screen image wholly free from travel ghost and visible flicker; (f) a screen image that is knife-sharp in focus; (g) freedom from visible distortion caused by projection angle, (h) sound in which conversation is at all times clearly understandable without conscious effort, and musical tones of effective naturalness, (i) sound at a proper volume of level at all times. And these are possible of attainment with good equipment maintained in a perfect state of repair and well and intelligently handled by a projectionist who thoroughly understands his business and has the co-operation of the theatre management.

REACTIONS

The article, "What Really Constitutes Excellence in Projection," was read before publication by several supervisors of projection departments of five large circuits. Their remarks upon the article, contained in letters, are given below.—F. H. R.

Lester Isaac, Loew's:
I must say I liked it very much. If printed intact, it will create a favorable impression upon the industry. As a matter of fact, it is one of the best articles I have had the pleasure of reading in quite some while.

Harry Rubin, Paramount:
I have read the article and cannot see wherein there could be any serious disagreement with the material therein contained, the manner of its presentation or the conclusions arrived at.

Frank E. Cahill, Jr., Warner:
Despite the fact that I personally believe the subject to be a controversial one, I do congratulate you on your forwardness in approaching such an important subject single-handedly. . . . Certainly over a period of years you have endeavored very forcefully to bring to the attention of the industry the importance of projection and I sincerely hope that this contribution will awaken in the minds of all theatre people the necessity of further collaborating.

Charles F. Horstman, RKO:
My reactions to the article are very favorable. It certainly will make theatre people stop, look, listen and check up on the wares they are selling to their own patrons. To those outside the theatre who may read it, it should bring some enlightenment as to what constitutes excellence in the presentation of the goods they buy. Just one small piece of inferior or poorly conditioned equipment or part can create the difference between a perfect and an imperfect show. . . . It is of high importance to stress the fact that presentation of a perfect show to theatre audiences calls for 100% co-operation between the entire personnel of the theatre. It is not a one-man responsibility.

C. A. Dentelbeck
Famous Players-Canadian:
Your article, "What Constitutes Excellence in Projection," is so well written, with every important point emphasized, that it portrays a clear picture of a perfect theatre. I know that I would travel many, many miles to see a theatre which embodies all the features set forth in your paper.

Mr. Richardson, you are to be highly commended for giving the motion picture industry this guide, by following which it can attain the best possible sound and projection.

EFFECT OF NEW REEL ON PROJECTION ROUTINE

APPARENTLY there still is some confusion with regard to precedure in connection with the new 2000-foot reels. It therefore seems advisable to set forth certain facts in order to clear up doubtful points.

First, there is the matter of necessary projector adjustments. If your projectors are equipped to handle the old 1000-foot small hub reels, the takeup pulley must be changed for one of proper diameter for the new 4-inch hub reels. Your supply dealer should be able to supply you with one of correct diameter without delay.

If your projectors have takeup assemblies suitable for handling the 5-inch hub reels, then also *the take-up pulleys must be changed,* since in that event they would not rotate the 4-inch hub reels rapidly enough to take up the first hundred feet of film or so, and film would pile up in the soundhead.

If, however, your projectors are equipped to handle the new 4-inch hub reels and you have a supply of 5-inch hub projection room reels, *you may use them;* there will be no effect except a small amount of added take-up clutch slippage that will do no harm. Just use a projection room reel below at first projection, and an exchange reel at the last. No extra rewinding is required. In short, your first act is to have

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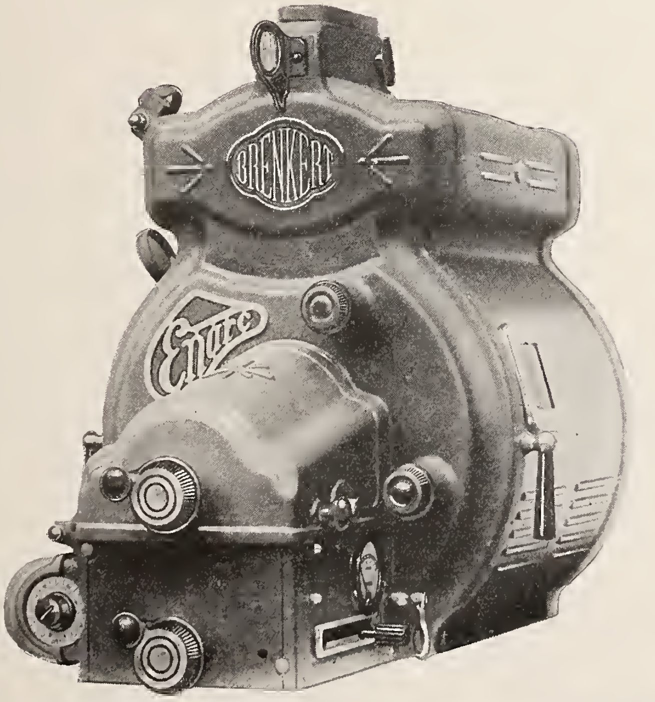

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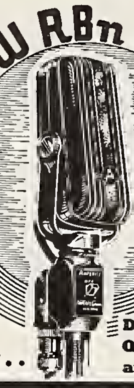

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your projectors equipped to handle the 4-inch hub reels, pulleys for which are available at the supply houses.

The takeup tension must of course be readjusted, but the same old rule applies; namely, just enough tension to insure rewinding of all the film. More is not only unnecessary, but is injurious to the film. Excess tension also involves increased wear upon the lower sprocket teeth. Take-up tension adjustment is a matter for careful experiment until just the right amount is applied. A small excess above the amount for actual rewinding of all film is of course necessary as a safety factor, but don't overdo the matter of safety.

As to rewinders, they must of course be able to handle the large diameter reels, but I think probably that change has already been made in all theatres. If not, the supply dealer can supply you with exactly what is needed.

The only real difficulty is encountered in those relatively very few localities where an attempt is being made to force the retention of the old out-moded 1000-foot reel. In such places exhibitors should, if it be a matter of local laws or regulations, demand of exchanges that 1000-foot reels be delivered to theatres, each equipped with proper standard release print leaders and proper tail pieces. Of course, though, the S.R.P. changeover markers will be absent on the first half of 2000-foot reels thus divided. The exchange cannot supply that item and projectionists must make note of the action at changeover time, or follow some plan such as will be noted.

Exchanges most certainly must comply with local laws and regulations, hence exhibitors have every right to make such request and make it in the form of a demand. If necessary, the demand may be made to the local authorities who are attempting to impose their mistaken views upon the whole country, at least nine-tenths of which is in accord with the 2000-foot reel standardization.

If this be not done, then of course the projectionist will be compelled to defy them or to "undouble," which latter is not so easy because of the lack of proper leader for the second 1000-foot reel thus produced. The most feasible way, it seems to me, would be to have the management supply, say, 200 feet of developed film upon which the frames would show faintly. It then would be an easy matter to measure off the correct distance for the aperture frame and affix a white, gummed marker on the aperture frame, with one on each of several frames thereafter, since one frame of the leader will be destroyed.

But all this "undoubling" represents waste, unnecessary labor and damage to film, as well as multiplicity of chances for a balk at changeover. The 2000-foot reel is here. It represents progress. Its introduction will, in my opinion, have very slight effect (if any) upon the labor situation. The introduction of the 2000-foot reel will not have one-tenth the effect in bringing about one-man rooms that failure to remain beside the working projector did, so why not bow to progress?

THE DESIGN OF LENS PORTS

A. L. COOPER, projectionist of Toronto, Kan., writes, "I regard the lens port construction described in the Bluebook of Projection as not only adaptable to all theatres, but also to all types of projectors. I am myself in favor of the large wall opening, reduced as per the Bluebook to an effective opening a trifle larger than the light beam.

"I find, however, that in the construction of some projection rooms the height of the lens port has been predetermined; also, the angle of the light beam has been laid out and they have merely left a round opening, properly sloped and of size to just clear the light beam.

"While there are points in favor of this plan, still I favor the Bluebook way. True, the small opening does away with necessity for reduction, and is so small that with a thick wall little sound can pass, thus making a glass cover unnecessary. Moreover, the opening is not unsightly from the auditorium side, and affords convenient means for anchoring almost any type of lens port changeover device."

All of which is quite true, but I nevertheless regard the large wall opening stepped down as just as efficient and more practical. If a beam-size port be left in a thick wall, and either projection distance or screen image is altered, it will be no small job to change the opening to conform, whereas with the large opening stepped down, it is a small task to change it in any way desired.

If properly done, the step-down plan is just as efficient as is the small opening, in so far as has to do with transmission of sound. As to "unsightliness," I regard it as trivial—so much so that I would not give it a serious thought.

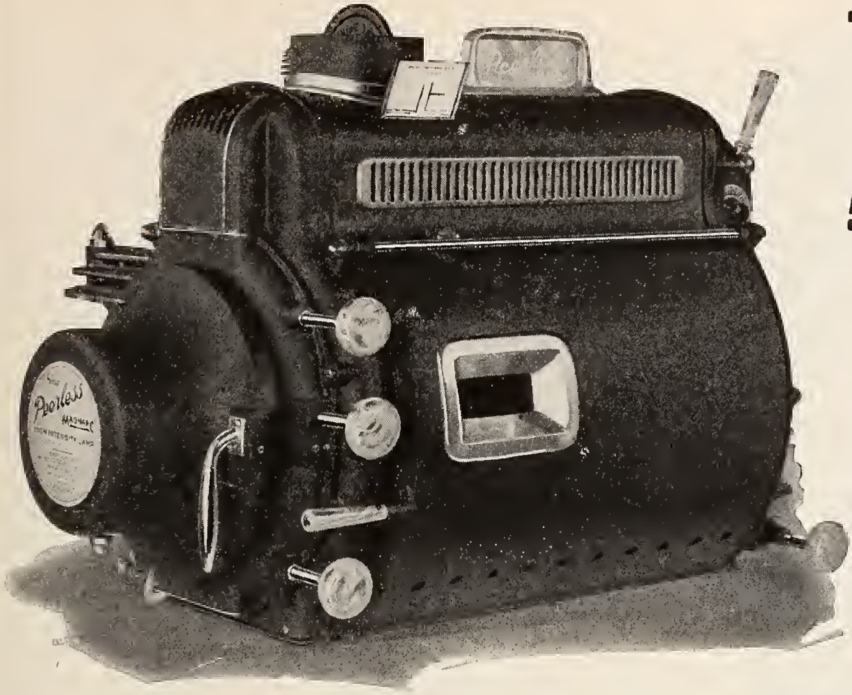
The projectionist and not the architect should determine the details of operation, but the small part not only makes changes difficult; it precludes easy and inexpensive experiment aimed at determining whether some change may be desirable.

THE SPIRIT THAT PROMISES SUCCESS

FROM Glen Atkins of Dallastown, Pa., comes a letter, certain parts of which are illustrative of the type of men we may feel proud to have in the ranks of projection, if only for a time. Such men will succeed, no matter what they undertake. Moreover, this correspondent is the kind our unions should be very proud to have in their ranks. He says, in part:

"I have studied your writings and books ever since I first became interested in motion picture work. Carefully worded, flattering phrases are unnecessary—just a simple statement of appreciation. You have left a mark in the field of projection which neither time or progress will erase.

"I am a member of Local No. 283, York, Pa. At present I am employed as sound technician at the Valencia ballroom in



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Savoy	Valentines Park, Essex
Playhouse	Greenford
Westoevr Ice Rink	Bournemouth
Ceneral Picture House	Sheffield
Riviera	Manchester
Strand Cinema	Southend
Empire	Jarrow
Futurist	Birmingham
Capitol	Cardiff
Regal	Watford
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Picture House	Derby
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York. I also project for Warner Brothers' local theatres, this week at the Warner Strand. Also at present I am servicing five local independent theatres. I have quite an array of servicing equipment, including an analyzer, vacuum tube voltmeter, beat frequency oscillator and a cathode ray oscillograph, the latter used in conjunction with a 9000-cycle test loop of film, which outfit results in a very accurate focusing of the sound optical system.

"My work, my hobby and, in fact, my whole existence centers around the recording and subsequent reproduction of sound. My goal in life is to finally become a recording engineer. I am constantly studying the best available technical books and journals and am going to fight my way to the top—difficult, but possible."

Surely, that last statement points the way to success. The best plums do not just drop into one's lap. One must climb up and pick them.

WHAT TO DO IN CASE OF CUT-OUTS

AUBREY E. SWEARENGEN, projectionist of Woodville, Texas, sends in a cut-out 5.5 inches long. It not only has ripped sprocket holes, but also the film edge is bent over sharply. The cut-out was perfectly well justified. However, it brought to mind the fact that, so far as I know, no proper procedure to follow in such cases has ever been set forth. I therefore will take the liberty of discussing cut-outs briefly.

When films are received from any exchange, regardless of the class of service, there should never be necessity for cut-outs. The removal of faults that make the film unsafe for projection, or that will show on the screen, is the duty of film exchange inspectors. But we still have exchanges that apparently have no such idea, for they send out prints that contain ripped sprocket holes, oil smears, loose splices, etc., apparently with the notion that the projectionist will save the exchange money by acting as their hired-man-without-pay, and make all necessary repairs.

Where cut-outs must be made, the matter should be reported to the theatre management, with a request that a bill be sent the exchange for payment for the work—that is, unless the management is itself willing to shoulder the expense. In any event, the cut-out should be reported to the exchange, and each one made marked in some manner—a V-clipped sprocket hole, for example—so that it may be readily located and the cut-out replaced. This is very important if several inches of film be removed, since otherwise even a good inspection may fail to note the missing film and the theatre receiving it later will have a break.

VISIBILITY OF SCREEN TO THE PROJECTIONIST

TESTS CONDUCTED by Dr. Lorrin A. Riggs of Clark University, tend to show that the human eye is ten thousand times more sensitive to light in darkness than in daylight. The conclusion was arrived at by measuring the tiny electric currents generated by light action in the nerves of the eye. I present this as proof of the correctness of my position, oft set forth in print, that too much light in theatre projection rooms reduces visibility of the distant screen image.

Yet in theatre after theatre I find brightly lighted projection rooms. True, the light makes the room somewhat more pleasant, but after all the projection room is a *workshop,* not a pleasure salon. It should be made as comfortable and pleasant *as is consistent with good results*—no less and no more.

DATA NECESSARY ON SCREEN IMAGE SIZE

MANY LETTERS are received in which advice is requested as to proper screen image dimensions for individual theatres. They come from exhibitors, theatre managers and projectionists. But very few contain all the data required for intelligent reply, which lack causes both trouble and delay, since I must communicate with the inquirer and obtain the necessary data before answering.

When seeking advice as to proper screen image dimensions for any individual theatre, always supply the following measurements: (1) Width of seating area at both last and front rows. (2) Distance of both front and rear rows of seats from proscenium (if no stage, then from front wall). (3) If there is a stage, the width and height or proscenium and distance from it to rear wall. (4) Reasons, if any, why screen cannot be located at rear wall. (5) Distance required in back of screen for loudspeaker.

With this information in hand, it is always possible to lay out the seating space, etc., to scale, and thus ascertain precisely what the condition will be with any width of picture. Without these data, attempting to offer advice is more or less a guessing job.

Many ask what various things are affected by screen image dimensions. First, there is of course the matter of viewing, the effect upon which varies widely at different sections of many auditoriums. Second, there is the matter of brightness obtainable with a given expenditure of electric power, which also varies widely. Third, there is, under certain conditions, the heavy distortion set up by side viewing angles. Fourth, there is the added visibility of defects, which amounts to considerable, especially in theatres not using first-run films. Fifth, there is, particularly if anything but the very best lenses are used, a less sharp definition if the projection distance is not long and the picture size is increased. This latter has little effect if high grade lenses are used, except possibly in extreme cases.

The matter of screen image dimensions is one over which much discussion is expended, very often by those who apparently have little if any conception of the points involved. As a matter of fact, some exhibitors go to rather absurd extremes, using a screen image size that just about totally ruins the value of much of the forward half of their seating space; a condition that authorities should not permit because of the eye strain involved.

It would seem right and perfectly proper that the Society of Motion Picture Engineers establish some minimum standard for screen image dimension with relation to distance from front seats, which standard be given heed to by city and State officials.

If you doubt the need for drastic action, go to one of the many theatres using a huge screen image located from 15 to 20 feet from the front seats—some even reduce this distance to 12. Sit in the front row through

Irvin Scholsberg, projectionist of the Edgewood theatre in Baltimore, has sent in these examples of his kodakery, showing the Edgewood projection room, which is so wide—50 feet—that he had to take it in two doses. The depth is 15 feet. Equipment consists in Simplex projectors, DeForest soundheads, Peerless Magnarc lamps drawing 60 amperes with motor-generator rectification. The generator room is adjoining, and measures 20x20 feet.

one whole show and see how your eyes feel when it is done.

THE REASONS FOR APPRENTICESHIPS

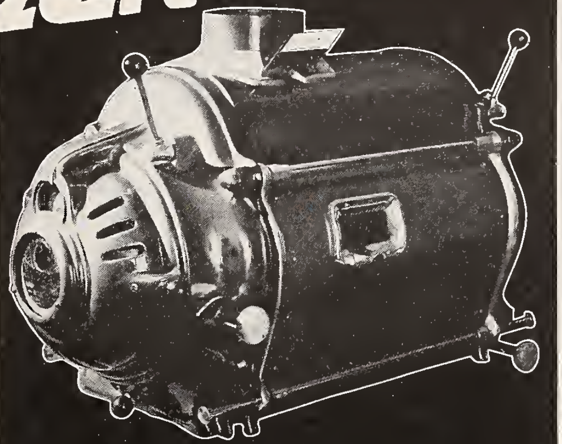
JOHN C. MANDRAKE of Chicago makes this inquiry: "Can you advise me as to whether or not the IATSE & MPMO locals are permitted by the laws of their governing body to establish an apprenticeship system? I have made this inquiry of three members of the Chicago local union. One answered with an emphatic no! Another said yes, but apparently his knowledge was vague; he was not at all certain. The third said he did not know, but thought not. May I ask for an expression of your own views upon the rightness or wrongness of the apprenticeship system? It seems to me by every rule of reason, right and common sense, to say nothing of fair dealing to producers, projectionists should be obliged to serve a fixed period of apprenticeship, which means training in practical work plus some mapped-out course of study, before being admitted to any local union."

With which I thoroughly agree, Friend Mandrake. Your mention of the producer in this connection is unique. It is a truly amazing thing that producers who expend every possible effort to impress the best possible results upon their films, manifest not even the slightest interest in how greatly its quality is reduced by incompetence in theatre projection rooms. It would seem they would long ago have entered vigorous protest against the employment of men having only a smattering of practical experience and possessed of just exactly no technical knowledge at all.

Today almost all responsible labor unions, except those of the IATSE & MPMO, require a fixed, definite period of training in apprenticeship before admission to the union. Why is it the IATSE & MPMO international body does not take this forward step, which now is practiced by only a very few local unions? Into the hands of projectionists is placed costly machinery, optical systems, large motors and generators, powerful light sources, etc., with which they must reproduce and project productions often costing huge sums of money, the entertainment value of which to audiences will vary widely with the care and competence of the man or men in the projection room. Yet these men are, save in the case of a very few unions, admitted into membership, and thus stamped with the seal of approval of the IATSE & MPMO, without the formality of any apprenticeship training whatever.

The IATSE & MPMO international law authorizes any of its local unions to establish an apprenticeship system, provided the number of apprentices be not in excess of one to each five regular members, which limitation seems reasonable; and further provided that no union, regardless of size, may have in excess of 20 apprentices, which is perhaps not quite so reasonable for a few locals. However, the law (IA constitu-

Dependability



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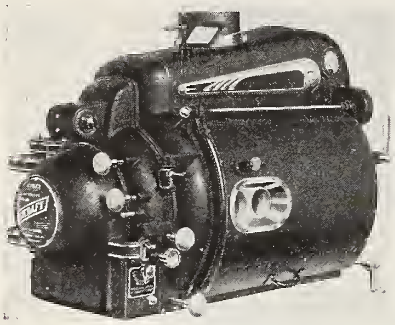

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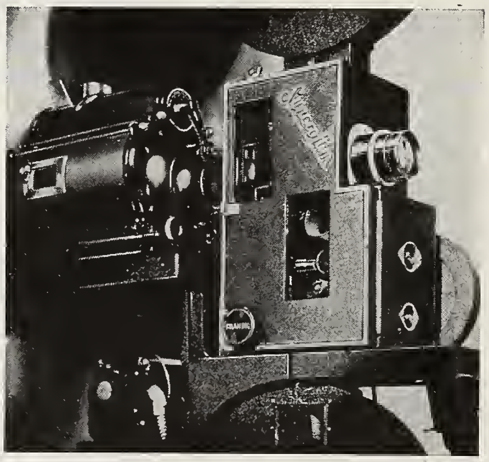

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tion) permits unions to refuse to have apprentices.

CONCERNING METERS IN SOUND TESTS

JERRY D. GAGE, projectionist of the Globe theatre in Bertram, Tex., writes, "I have been shooting pictures at screens for ten years and have read your *Comments* for a long while. May I congratulate you upon your new Bluebook of Projection. I have certainly learned a lot from it. Just now I seek information and know that supplied by you will be reliable. Our equipment consists of Simplex projectors equipped with Strong low-intensity lamps and rectifiers. The sound is Western Electric, G64C.

"Now here is my question: I plan purchasing a multi-range volt-ohm-milliameter of the rectifier type. The one I have in mind will read a. c.-d. c. voltage from zero to 1,250; d. c. milliameters from zero to 125; ohms, zero to 2,000,000; and output voltage, zero to 1,250.

"I desire to use this output meter in conjunction with a 9,000-cycle test film in order to adjust my exciter lamps. Can this be used for reading decibels as well as the output meter employed by W. E. service engineers? If so, would you adjust the lamp for maximum output reading, and where should the meter be connected, primary or second of output transformer or output tube plates?"

The Weston Electrical Instrument Corporation has supplied as much of an answer as Friend Gage's information has permitted, as follows:

"The standard output meter, reading in decibels, is nothing more than a copper oxide rectifier type a. c. voltmeter. It therefore makes little difference whether you employ an instrument reading in decibels, except in the interpretation of the results. There is, however, an added complication, namely, the load placed on the circuit by the indicating instrument.

"The above named voltmeter seldom has a sensitivity exceeding 1,000 ohms per volt, whereas output meters are frequently more sensitive. The Weston model 695 Type 3A, for example, has a sensitivity of 2,667 ohms per volt, while Type 3B of the same make has a sensitivity of 1,333 ohms per volt. In general, however, output meters in the lower price brackets have a sensitivity of 1,000 ohms per volt, which in most cases works out with satisfaction.

"As we understand the question, its meaning is: Will an a. c. voltmeter of the copper oxide type be as satisfactory as an output meter that reads in decibels for use on the output stage of your equipment? Our answer to such a question is that, other factors being equal, it makes no difference whether the scale is calibrated in decibels or volts, provided one type of reading be as satisfactory as the other for your purpose. Any copper oxide type a. c. voltmeter may be used as an output meter, provided sufficient energy be available to operate the mechanism.

"We are not familiar with all the peculiarities of the equipment. However, if adjustments are being made for maximum output from the amplifier, we believe the lamp should be adjusted for maximum reading on the indicating instrument.

"Preferably the meter should be connected to the secondary side of the output transformer, which will tend to eliminate difficulties due to presence of d. c. voltage on the primary side. This instrument can only be used across the transformer primary, or from plate to plate of two tubes where a push-pull amplifier is used, but in either case a blocking condenser must be connected in series with the meter to prevent d. c. from flowing through it, though this leads to a frequency error, which in general is not important.

"As regards the use of a 9000-cycle test film, please note that the frequency error of the copper oxide rectifier type of instrument at 9000 cycles is approximately 4%. For use as an output meter this error should have no importance, since the readings will be comparative only."

I have given space to this for the reason that the information therein contained with regard to the copper oxide type rectifier type instruments should be interesting to most projectionists, even though not one theatre in ten, if that many, is equipped with a competent set of meters, chiefly for the reason that their value is overlooked.

SCREEN, LENSES AND GOOD VISION

THE MANAGEMENT of the Nottawa theatre in Blackstone, Va., writes, "We are building a new theatre. Many have offered advice regarding size of screen we should use and other things. Will you please tell us what size screen and picture will best serve, also what lenses we should use? The width of the new house will be 52 feet, projection distance 95 feet, average height 25 feet.

"We contemplate using Peerless low-intensity lamps, 30 amperes, with 12- and 8-millimeter carbons and silver perforated screen. It will be a great favor if you will advise us as to these things and offer any other suggestions as may seem to you right and proper."

The number of such inquiries indicates need for frequent discussion of these matters. Assuming the rear seats to be no farther from the screen than the projection distance, I would recommend nothing larger than an 18-foot-wide picture. Were the theatre my own I might even use a 16-footer. A picture large enough to afford a view of all details of the screen image from the rear seats when the picture is well illuminated is large enough for every purpose, and an 18-footer in this case fills the bill perfectly. The larger the picture, the less well it serves the front half of the auditorium. If too large, it will serve the front rows of seats very poorly, indeed. The larger the screen, the more light is required to illuminate it to any degree of brightness, and electric power costs money!

Presumably, by "silver screen" you mean a "specular" one, and such surfaces reflect

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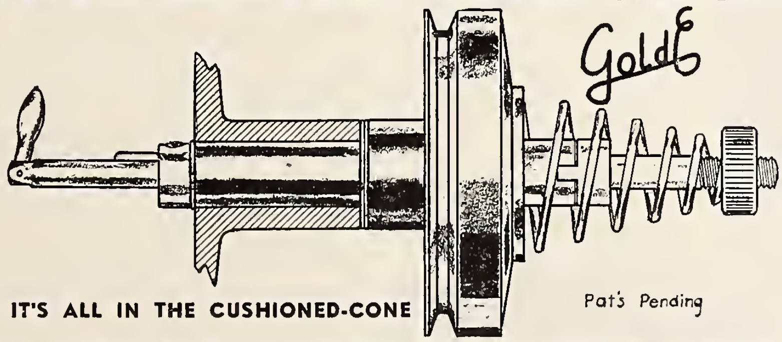

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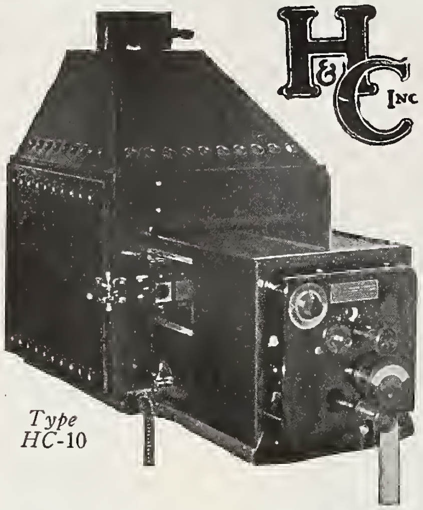

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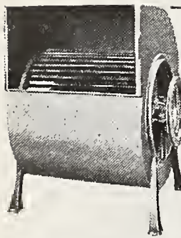

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light in more or less narrow angles. Your front rows of seats may not be less than 45, and may be 52 feet wide, which means a pretty large viewing angle from a goodly portion of the front seats. In this case you need a diffusive screen.

As to size and immediate surroundings of the screen as a whole, they should be large enough to permit increase in size of the picture if desired at some future time.

As to lenses, take my advice and don't spare money. The best is none too good. Tell the manufacturer the projection distance and picture width. Ask his advice as to what lens will best serve you, then take my advice to follow *his.* He may recommend a lens of higher cost than you are used to paying; if he does, don't balk!

If you give your dealer the exact projection distance and picture width, stating type of projector aperture, or the micrometric measurement of its width, and order matched lenses, you should receive exactly what is needed. Remember this: With proper care lenses last indefinitely, and a good lens is in the nature of an investment.

WARMING UP THE PROJECTORS

D. T. BONDALE of Denver writes, "I have been told it is advisable to warm up the projectors by permitting them to run—without film, of course—for a few moments before threading for the show. Will you tell me if this is good practice, and if so, why?"

That depends. In warm country it is unnecessary. In the north, in winter, if the projection room gets very cold during the idle hours, it is well to run the projectors with the light turned on (dowser down if any part of audience is present) for a few moments in order to warm up.

Much depends upon the character of lubricant used. Thick oil may become sufficiently stiff to affect the operation of certain parts appreciably. In certain types of sound equipment it may cause "wows" until the grease loosens up under the effect of warmth.

If the light beam is on, the temperature should rise sufficiently in two or three minutes. If not, then a considerably longer time may be necessary. It depends upon how cold it is.

CAUSES OF POOR SOUND QUALITY

L. J. COLBERT of St. Joseph, Mo., asks, "Will you be kind enough to tell me the various causes of poor sound quality? One of my projectors requires a one-point higher fader setting than the other. Why is this?"

Poor sound quality may be due to a host of things, including dust, dirt or lint interfering with the sound track scanning beam—in other words, to an unclean sound gate; to dirt or oil on sound track; to a defective or weak photocell; to worn sound gate film tracks; to dirt on face of constant speed sprocket or the element used to maintain constant speed; to sound gate not being closed tightly, to defective exciter lamp or one not focused critically; oil or dirt on exciter lamp optical system, etc., etc., etc.

As to the difference in volume, it may be due to unmatched photocells, or to the fact that one of them is weak. A faulty exciter lamp or its contacts may be responsible. A dirty sound gate also may be responsible—or even fault in one of the faders. It is, of course, understsood that these are the ordinary places in which to seek the causes of such fault. As a matter of fact, it is possible for so many things to lower the quality of sound that a list of them would run to more space than is available here.

VALUE OF SEATS BESIDE PROJECTORS

REVERTING to a subject I have laid before our readers from time to time during my years of activity in the projection field, I again most emphatically say it is not only a mistake, but a serious one, not to locate a suitable stool or other seat beside each projector. Such seat should be of adjustable height and fixed in such position that when occupying it the projectionist will have a clear view of the screen and at the same time be able to reach all switches, buttons and controls, except possibly some of those at the rear of the lamphouse. Those latter seldom require manipulation except at time of striking the arc.

Many exhibitors and managers have the mistaken idea that no seats should be permitted beside the projectors. Such seats they seem to imagine tend to breed laziness. Men will feel more inclined to attend to their duties when standing up, they argue.

I do not agree. While projection is in progress the place (save in emergency) of the projectionist is at the working projector. If there is a seat there he can attend to those duties exactly as well as, if not better than, when standing. Not only that, but if he is seated *and there is no other seat permitted within the room,* he is very likely to remain seated unless something happens that obliges him to arise. Seated, he has the the screen constantly within view. He is within immediate contact with all controls. Should a film fire start, he is right there beside it and can act instantly.

If, on the other hand, he is obliged to remain standing—well, he just won't do it, but instead will wander around, leaving the screen image to take care of itself and the motor to run the show. *It is done and done more or less constantly in thousands of theatres.*

Just who introduced the idea that better work would be done with men compelled to stand, I don't know, but the idea is wrong and operates harmfully.

Communications for F. H. Richardson may be addressed to him at his home, No. 3 Tudor Lane, Scarsdale, N. Y.

Better Theatres

FALL BUYERS NUMBER ISSUE OF OCTOBER 17th

In addition to regular news and service departments, will contain

- **THE EQUIPMENT INDEX:**
  Completely revised and up-to-date. The accepted authority on equipment buying. An invaluable aid to exhibitors and those interested in equipment purchases.

- **THEATRE SUPPLY DEALERS:**
  Directory of established local services and dealers in theatre equipment and supplies.

- **SPECIAL FEATURES:**
  including recent remodeling and reconditioning activities in the theatre field, as well as the very latest developments in equipment for maintenance and operation.

QP

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I HAVE TAKEN up the matter of remodeling and enlarging a theatre here, and the owner of the building is interested in my plan. At present the theatre is very small, the building is 24x80 feet. There is a vacant store space the same size adjoining. This is all in the same building with a partition wall dividing the two spaces. There is also an additional 40 feet lot at the rear.

My idea is to extend the building back the entire length of the lot, building in a stage of some 10 or 12 feet in depth. There are to be store spaces approximately 15 feet wide by 20 feet long on each side of the lobby. The present ceiling is 18 feet high.

The building is of rock construction with walls plastered. I would like to get as many seats as possible in the balcony on account of the class of patronage in this territory. Both men's and women's rest rooms are to be built in.—H. P.

THE ANSWER:

IF YOU ARE going to add the vacant store space to your present theatre and also add 40 feet to the rear, it will be necessary to remove the dividing wall between theatre and store room, also the rear wall, so you only would save the present side walls, which will have to be extended for an additional 40 feet. Under these conditions, you are practically building a new theatre.

The ceiling height of 18 feet is not sufficient for the installation of a balcony, and since the present roof construction will have to be torn down and a new roof be installed, you can make the new ceiling height as much as will be required.

You may be able to install a balcony of about 240 capacity. The seating arrangement on the first floor should have a center bank of 13 seats across with an aisle on each side and two wall banks of four seats each across.

It would be well to reduce the width of the store rooms on each side of the lobby to 14 feet, as the lobby should be at least 16 feet wide. I also am afraid, if the stores are to be 20 feet long, that the men's and women's rooms will have to be placed either in the basement or on a mezzanine floor under the balcony, since if planned on the first floor, too much space will have to be taken from the auditorium floor area, which of course would greatly reduce the seating capacity.

If there is plenty of rock available, there is no objection to using it for wall construction. The roof should be constructed either with steel trusses or clear span roof joist trusses.

The ceiling should be plastered with acoustical plaster—or sound absorbing tiles or boards may be used, the latter being less expensive. The side walls may be plastered or furred for wall boards.

As it is impossible for this department to supply you with sketches, I suggest that you consult an experienced theatre architect, as your project is a great deal more complicated than you may suspect.

THE QUESTION:

I HAVE BOUGHT a lot in a town of 1200 population and hope to build a moving picture theatre on it real soon. The lot is 33 by 132—brick buildings on either side—and I am planning to use cinder blocks. Have you any suggestions or advice you can give me regarding building?

I am new in the game and would appreciate your valuable help regarding structure, sound, etc. I want a new, modern, up-to-date building not too elaborate for a town of that size.—J. W. D.

THE ANSWER:

THERE IS NO objection in using cinder blocks for the construction of your theatre. In many instances it has proved quite economical.

For a theatre 33 feet wide the best seating arrangement would be a center bank of 14 seats across with a wall aisle on each side.

If the cinder blocks are laid up carefully, you can eliminate the plastering of the walls and decorate directly on the blocks. This is quite a saving. These blocks also have some acoustical qualities and are supposed to be waterproof.

The ceiling should either be plastered with acoustical plaster, or for a less expensive method, sound absorbing tiles or boards may be used. These tiles can be laid up in different patterns which make a pleasant effect.

As there are buildings on each side of your theatre, and as the area to be covered is rather small, I suggest the use of structural glass for the front. This will enable you to obtain a very modern front at a rather low cost.

Place the ticket office in the center of the entrance, at the sidewalk. Set the doors back flush with back of ticket booth.

The lobby should be at least 12 feet deep. Place men's and women's rooms on each side of lobby, entered from foyer or cross-aisle, which should not be less than 6 feet wide.

The proper location for the projection room in your case is over the lobby. There also will be ample space for the manager's office and store room.

WALL TREATMENT AT MINIMUM COST

QUITE frequently, I receive inquiries for suggestions on how to treat unsightly side walls and also how to improve acoustical conditions by such a treatment. In the majority of cases the inquiries stress the point that this should be done at the lowest cost possible. To do this, it is necessary to use the least expensive materials obtainable which will yet give acceptable results.

One effective way of doing this is to divide the entire wall length in sections. The width of each section should be about one-third the height of the wall above the wainscoting cap or dado line. Run one course of 24 x 24-inch beveled edge tongued and grooved sound-absorbing tiles along the ceiling and along the wainscoting cap, and form the intermediate stiles in the same way. This material should be cemented to the plaster wall. To make this more effective, place another 12 x 12-inch beveled edge tile in the center and on top of the lower tile.

Since these tiles come in various shades, it will be well to use the lightest shade for the center tile. These tiles do not have to be decorated, and the cost of them, applied, run between 8c to 10c per square foot. The only area which needs to be decorated is the existing plaster wall panel.

Should acoustical qualities have to be improved, a draped panel can be installed in the space between the tiles, and it would be well to form a border of the old wall about 12 inches wide, then use a 5-inch or 6-inch wood casing to form the frame for the drapes.

This casing should be so designed so as to project at least 3 inches beyond the old wall surface, so if it should prove necessary, felt could be tacked to the wall surface behind the draped panel. By painting the wood casing and the old plaster wall border in different colors, a very good decorative scheme may be obtained at a very low cost.

Reducing Insurance Rates

(*Continued from page 7*)

enough still to effect a substantial saving.

Several companies finance premium accounts of this kind, charging 10% to 12% net. However, with increasingly low interest rates, other companies are getting into the field and offering a lower rate. For instance, one of Kansas City's largest banks is financing five-year premiums for a rate averaging between 5% and 7% net. On this basis, the exhibitor can finance five years of insurance and pay between $200 and $300 for the money, still saving well over $700 if he pays $1,000 a year for protection. He then pays for the insurance in installments.

The exhibitor who feels he is paying too much for fire insurance protection should get his agent or insurance company to send out an engineer for a detailed survey. It costs nothing to have this done, and it may mean all the way up to $500 more in the annual *net* profits of a theatre.

With a little attention, or the expenditure of a very small sum of money, a theatre operator often can bring the property up to standard condition and thus reduce the rates.

[*The author of the above article has been writing insurance on theatres and other film business properties for eighteen years. Because of his friendships among theatre folk, he has analyzed many policies written by others, which has broadened yet further his knowledge of theatre insurance problems. Mr. Jones, who resides in Kansas City, Mo., will continue his discussion of theatre insurance in the October 17th issue, dealing with burglary, holdup and liability coverage.*—THE EDITOR.]

RCA Victor
MAGIC BRAIN · MAGIC EYE · MAGIC VOICE · METAL TUBES

● One of two show-coaches which have been sent on tour to bring the story of RCA Victor and its services to all parts of the country. Each cost over $25,000, according to Thomas F. Joyce, RCA Victor advertising manager. John B. Sanger, architect and industrial designer, planned them. They have an overall length of 37½ feet, with 7 feet of head room in the interior and as in the width, making ample space for the display and demonstration of the many devices carried. Provision has been made for visitors to enter at one door and leave through another at the extreme end.

The coaches, including the coupes which draw them, are decorated on the outside in bright yellow, black and white. Concealed in the back and sides are eight loudspeakers, with two additional 7-foot horns of high-fidelity theatre type built into the roof and directed toward the front. The public address system is said to be comparable both in power and quality to the system in use at Radio City Music Hall theatre, and is capable of an audience of 25,000 persons on open ground.

Built into the rear of the trailer coach is an electrically shielded compartment for the motor-generator, which provides current for apparatus on display.

FREE! FACTS ON MODERN LIGHTING

★

S.O.S. Book of 1001 Ideas lists everything a theatre needs. It's free, too.

Our Free Brochure, "Modernize With Lighting," gives you unusual lighting ideas; illustrates modern ceiling and wall lights, lobby fixtures, exit and direction signs, Lumilines . . . all at tremendous savings. "WRITE FOR IT TODAY!

S. O. S. CORPORATION
1600-BT BROADWAY ● NEW YORK

SAVE $50.00 A YEAR
WITH A NATHCO CARBON SAVER.

The only carbon saver not requiring handling of stubs—permanently installed in the lamphouse. The extra 2 or 3 inches of carbons will be needed with the new 2000-foot Reels now coming in. Takes only 5 minutes to install.

For Peerless Magnarc Lamps Only.

Priced at $10.00 per pair, plus your old guide and carbon jaw.

SOLD BY
NATIONAL THEATRE SUPPLY CO.
Branches In All Principal Cities

—and EZY-RUG Colored Rubber Link
MATTING
goes so well with any lobby and foyer.
Write for folder and prices.
AMERICAN MAT CORP.
1715 ADAMS ST. TOLEDO, OHIO

GENERAL SEATING COMPANY
CHICAGO

Winter Air-Conditioning
● For hot air heating plants saves fuel—filters air—circulates air—especially designed for theatres—write for full details.

TAYLOR MANUFACTURING CO.
314 Monroe Avenue, Grand Rapids, Mich.

The EASY METHOD LEDGER SYSTEM (2 books, each for 2 years) keeps daily and weekly records of your receipts and expenses with carry-over columns. Price complete, $6.50. Cash with order or sent C.O.D. (A 2-year record for less than 2c per day.) The Federal Income Tax pages alone worth many times the price. Special prices in quantity lots.

EASY METHOD LEDGER SYSTEM
SEYMOUR, INDIANA

Are You Going to Remodel?

. . . if so, you may find the Planning the Theatre department of Better Theatres helpful. This department is conducted by an experienced theatre architect, Peter M. Hulsken, and he will give your inquiries his personal attention. Merely write:

BETTER THEATRES,
ROCKEFELLER CENTER, NEW YORK

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems
Ventilation control instruments

[9-19-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1. ....
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....
9. ....
10. ....
11. ....
12. ....

Remarks (or any items not listed above): ....
....
....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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KANSAS CITY MUNICIPAL AUDITORIUM

Equipped with

Super Simplex PROJECTORS

TRADE MARK REG'D

"ITS EQUIPMENT IS THE MOST UP-TO-DATE AND THE FINEST THAT MONEY CAN BUY"

CHAMBER OF COMMERCE, KANSAS CITY, MISSOURI

KANSAS CITY MUNICIPAL AUDITORIUM
KANSAS CITY, MO.

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The NATIONAL THEATRE SUPPLY CO. HAS INSTALLED SUPER SIMPLEX PROJECTORS WITH HALL AND CONNOLLY LAMPS IN THE ARENA AND SUPER SIMPLEX PROJECTORS WITH MAGNARC LAMPS IN THE MUSIC HALL OF THIS MAGNIFICENT BUILDING.

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Simplex

The International Projector

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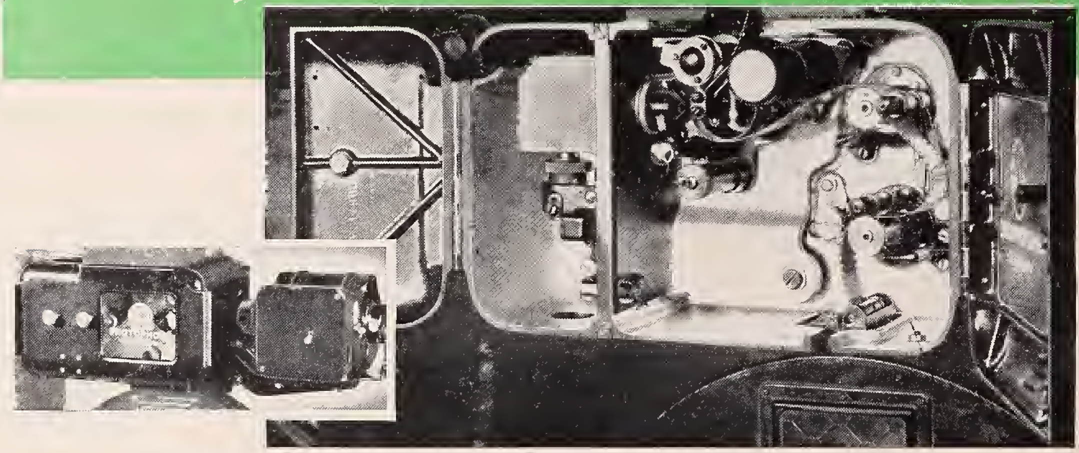

See inside the refined RCA Photophone Rotary Stabilizer Soundhead. Note constant-speed and take-up sprockets, both vital to smooth motion and High Fidelity reproduction.

5 PROOFS OF SUPERIORITY

1. *Every* RCA Photophone installation has a de luxe Rotary Stabilizer Soundhead!
2. *Only* the Rotary Stabilizer gives constant speed—steady film movement—and extremely quiet operation.
3. *Cushioned* motor and sound parts eliminate distortion produced by vibration!
4. Quality of materials and workmanship consistent with that of the projector with which it is mounted.
5. Proved by 3 years of use in thousands of theatres!

RCA Photophone

RCA TRANS-LUX RCA SONOTONE

RCA MANUFACTURING CO., INC., CAMDEN, N. J.

RCA Sound Equipments Ltd., Montreal, Canada • A Service of the Radio Corporation of America

MOTION PICTURE HERALD

REISSUES AND REPEAT BOOKINGS SET RECORD IN RAISING RECEIPTS

BROADWAY STAGE SEES BRIGHT SEASON BUT CROSSES ITS FINGERS

VOL. 124, NO. 13 SEPTEMBER 26, 1936

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BEYOND
OUR
WILDEST
DREAMS
**"GREAT
ZIEGFELD"**
AT POPULAR
PRICES!

ADVICE ABOUT 'ADVERSE'

RAISE YOUR PRICE-SCALE

And

HOLD IT FOR A 2nd WEEK

Then

HOLD IT FOR A 3rd WEEK

And Then

HOLD IT FOR A 4th WEEK

And Then

HOLD IT FOR A 5th WEEK

ANTHONY ADVERSE
By HERVEY ALLEN
Starring
FREDRIC MARCH
With OLIVIA de HAVILLAND
ANITA LOUISE • DONALD WOODS
EDMUND GWENN • CLAUDE
RAINS • LOUIS HAYWARD
Gale Sundergaard • Steffi Duna
Billy Mauch • Akim Tamiraff
Ralph Margan • Henry O'Neill
Directed by MERVYN LeROY

To Out-Gross the Biggest Pictures of the Past Five Years—The Way It Did For Warner Bros. at the N. Y. Strand!

....AND AFTER "ANT

PICKED AS THE PICTURE TO OPEN **NEW**

KAY FRANCIS "GI

With GEORGE BRENT • Roland Young • Patric Knowles **Henry Steph**

HONY"-LET KAY CARRY ON!

THE PICTURE EVERY
WOMAN WILL WANT
SOME MAN TO SEE!

K'S NEW CRITERION THEATRE—AND HELD OVER, OF COURSE!

E ME YOUR HEART"

n • Frieda Inescort • Directed by Archie L. Mayo • A Cosmopolitan Production

DATE IT NOW!... It's the way to cash in on the tremendous newspaper and magazine campaign now under way!

A WARNER BROS. PICTURE

PROVED!

IN COLOR . . it's a natural!

AMBASSADOR, ST. LOUIS
Packing them in and shooting for new house records!

ALVIN, PITTSBURGH
Capacity business forces hold-over despite terrific opposition!

PALACE, ROCHESTER
Topping 20th's biggest hits with tremendous business as storm rages!

NEW, BALTIMORE
Off to smashing run with SRO opening day . . . *and* in hurricane weather!

RAMONA

PITTSBURGH PRESS
"By far the most perfect Technicolor to date! Another superlative success for 20th Century-Fox!"
—Florence Fisher Parry

SHOWMEN'S TRADE REVIEW
"One of the finest pictures in years . . . destined for big grosses! It's a hit . . . should click everywhere!"

L. A. HERALD & EXPRESS
"Magnificent color gives new life, new importance to Helen Hunt Jackson's beautiful love story!"
—Jimmy Starr

HOLLYWOOD REPORTER
"Will be world-wide box-office success. Finest color to date . . . most beautiful motion picture ever filmed!"

VARIETY DAILY
"Unerringly keyed to heart interest . . . gorgeous Technicolor excelling in striking beauty anything yet shown on the screen!"

RAMONA

in the new perfected Technicolor
with

LORETTA YOUNG
DON AMECHE

KENT TAYLOR, Pauline Frederick, Jane Darwell, Katherine DeMille, John Carradine, and a CAST OF THOUSANDS!

Directed by Henry King. Executive Producer Sol M. Wurtzel. Screen play by Lamar Trotti. Based on the novel by Helen Hunt Jackson. Songs by William Kernell. Associate Producer John Stone.
A 20th Century-Fox Picture
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 13 — September 26, 1936

ASKING FOR TROUBLE

SOME of the same astigmatisms and publicity blunderings which permitted Hollywood, not so long ago, to ride headlong into expensive conflict with American *mores* now again let a group of production spokesmen be presented to the public as advertising for trouble.

The advertisements are articles running in series, appearing under the general text of "Glamorous—or Moral, Which Shall Stars Be?" published in New York in the *Daily News* under the authorship of Florabel Muir, and copyrighted by the News Syndicate, Inc., indicating wider distribution.

For each of her articles, Miss Muir, long noted for her extreme competence in dredging the journalistic pay dirt of Hollywood, has selected an important production "name" to interview and about which to weave a chapter of *Daily News* editorial merchandise.

The provocations of the journalistic enterprise concerned are obvious. The passion-painted Astor case offers pretext to produce and sell some copy on the perennial subject of illicit romance, some call it sex. That is a newspaper matter.

THE welfare and status of the motion picture industry is not very much of a newspaper concern.

The motion picture business from production to exhibition, including most especially the man at the box office selling entertainment into, with, or against a public state of mind, is very considerably concerned.

At vast labour and long complicated effort the motion picture was delivered from its woes under moral attack by various steps, including most notably and conspicuously the establishment of the Production Code Administration and the real adoption of the Production Code to which Hollywood had previously given only a faint lip service.

In sequel came not only a decided moral regeneration of the art, but a not entirely expected attainment of new high levels in amusement values. One of the consequences of having to take thought about decency was more taking thought about all elements of production.

The public response both in terms of appreciation and of box office dollars was remarkable and remarkably immediate.

In an astonishingly brief period of time the repute of the screen was made over. Scoffers at the decency movement remained to marvel and to praise. A press long hostile and looking to Hollywood only for scandal copy became militantly the friend of the screen. Enemies were disarmed, converted.

SUPREME test of the new status of the screen came with the impact of the Astor case. In every prior experience in this category the motion picture stood unanimously convicted at the bar of public opinion along with the unlucky individual charged with social or moral transgression.

But this time is was to be discovered that it was Miss Mary Astor who was on trial before the public, not the industry of the motion picture.

It was all highly tentative for a while. Mr. Samuel Goldwyn, with Miss Astor midway of her role in "Dodsworth," was sore beset with doubts. There were times when a costly remake with a substitute actress in the part was imminent.

A few sharp words from any important quarter of public expression would have cast the decision.

The shadow of a rumor that the Legion of Decency, or any of the other several critical organizations viewing the screen, was to give voice was enough to set Hollywood a-tremble and send out calls for midnight conferences on "how to fix it."

Nothing much was fixed. What little suppression may have been achieved was more than outweighed by the innuendo that fumed up in consequence.

BUT a miracle—at least a miracle from where Hollywood sat—was about to be had.

With the newly cemented and affirmed public friendship for the motion picture to help her cause, Miss Astor came off without professional and public involvement of her screen status by the affairs of what used to be her slightly private life.

"Dodsworth" was previewed and Miss Astor was kindly received by the audience, a very Hollywood audience to be sure, and more importantly by a friendly press reaction across the land.

The Astor case was substantially closed.

Now the adroit Miss Muir, in the first of her "Morals—or Glamour" articles, *Daily News*, September 17, writes:

> **Don't be surprised if the Astor case is reopened one of these days. It's in the air. . . .**

Miss Muir of course refers to the legal controversy. To the best of her ability the Astor case of the motion picture screen before the public, if not really reopened, at least has been entered on the docket, ready to be called for trial any time militant critics of the industry may choose.

In the course of recording her version of Mr. Goldwyn's reactions at the current status, Miss Muir sets him down as saying, "A new Mary Astor came out [*Continued on following page*]

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

ASKING FOR TROUBLE

[*Continued from preceding page*]

of that trial. . . . Now she has a new depth, a new range of emotional expression, a new personality. Perhaps she had reached the stage in her career when she was ready for just such an upheaval to round her out. . . ."

Installment number three of the series finds Miss Muir quoting Mr. Darryl Zanuck in what she calls "dry" comment:

"Two or three years ago we were all scared. Today the scare seems to be over and we can be ourselves again."

Hastening on along the trail of glamour, in installment four, Miss Muir presents a dissertation on morals and fame by the brave lancer, Mr. Richard Boleslawski, who is said to have decided of Miss Astor on the screen: "She will be more famous than ever. She will not be famous for her excellent acting, perhaps, for her devoted material qualities, for her gallantry—but because she was the central figure in a drama of passion."

Miss Muir elected Mr. Cecil B. DeMille for the oracle of her fifth installment and the headline writer achieved a compromise under "DeMille Co-Stars Glamour and Morals." "It is," she finds Mr. DeMille declaring, "an edifying thing to use such a great medium as the motion picture for the spreading of good moral doctrine."

But before the fourth installment got to that ringing pronouncement, it quoted Mr. DeMille in his familiar assertion: "Just as soon as sex can be eliminated from life, it can be eliminated from motion pctures." Parenthetically, it may be observed that so far no one identified with any of the movements impinging on the screen has ever ventured to seek the elimination of sex. Alarum in this direction is hardly necessary.

AS will be observed, installment number two, on "Morals—or Glamour?" is yet to be discussed. Something happened about there. For number two Miss Muir chose Mr. Clarence Brown. For him she recorded a position well near sensational in its contrasts. He insisted "*. . . the movie stars owe it to themselves and their profession to observe good morals, at least not to be caught in their lapses. Stage women can do things that movie stars can't do, and get away with them. The audience of the stage is limited, by the nature of things. The movies are as near to universal entertainment as we have ever got. Movie personalities do not realize it but they are present at practically every social gathering in America. They are gossiped about. In their hands is the torch, so to speak, that stands for social purity, honor in marriage. They've got to hold up that torch. It's their job. . . .*"

After this survey of the series, the *Motion Picture Herald* deemed it a reasonable step to seek Hollywood reactions to the *Daily News* presentations, and requested an inquiry by Mr. Gus McCarthy of the Hollywood office of Quigley Publications. Happily for the record and the facts, the telegraphic response was:

SAMUEL GOLDWYN DISCLAIMS REMARKS ATTRIBUTED HIM BY FLORABEL MUIR. HE AUTHORIZED JOCK LAWRENCE GIVE ME FOLLOWING WIRE SENT SEPTEMBER EIGHTEEN FOR YOUR INFORMATION. QUOTE PATTERSON DAILY NEWS. DEAR CAPTAIN PATTERSON I WAS SHOCKED TERRIBLY UPSET WHEN ARTICLES BY FLORABEL MUIR NOW RUNNING IN DAILY NEWS WERE TODAY CALLED MY ATTENTION. I ALLOWED MUIR INTERVIEW ME ONLY BECAUSE SHE SAID IT WAS AT YOUR PERSONAL REQUEST AND BECAUSE I HAVE ALWAYS BEEN ONLY TOO HAPPY TO DO ANYTHING I COULD FOR YOU. HOWEVER I AM NOT ACCUSTOMED BEING MISQUOTED OR HAVING MY WORDS TWISTED AS HAS BEEN DONE IN THESE ARTICLES. ARTICLES IMPLY THAT I CONDONE IMMORALITY BOTH IN PICTURES AND OTHERWISE. AS MATTER FACT NOTHING COULD BE FURTHER FROM TRUTH AS NO ONE HAS BEEN MORE ZEALOUS THAN MYSELF IN STANDING FOR DECENCY AND KEEPING PICTURES CLEAN. THESE ARTICLES HAVE ALREADY DONE ME VERY CONSIDERABLE INJUSTICE AND IN ALL PROBABILITY HAVE DONE AND WILL CONTINUE DO ME VERY CONSIDERABLE DAMAGE. IT IS URGENTLY NECESSARY YOU IMMEDIATELY CEASE PUBLICATION SUCH MISSTATEMENTS AND THAT YOU CORRECTLY PRESENT MY VIEWS TO PUBLIC THROUGH YOUR COLUMNS. SINCERELY, GOLDWYN. UNQUOTE. ZANUCK QUOTE I HAVE NEVER BEEN INTERVIEWED BY MISS MUIR UNQUOTE.

UNHAPPILY these denials have not overtaken, and, in the nature of such cases, never can overtake, the original presentations.

Here once again the motion picture industry can see exemplification of how its repute and status, which constitute its greatest basic asset, can be and are at the mercy and whim of external interests, forces and persons.

In this instance again is evidence enough of the importance and the delicate nature of Hollywood's publicity problem.

No matter how much or how little was said, it is plain enough that some shop talk got out of the shop.

The Hollywood expression, from whatever source or authority, or without authority, which says that stardom is made of sexual adventure, that glamour is made of sex exploitation—and that gay, naughty days are here again, is inviting for the screen, once more, accusing, pre-prejudiced eyes of scrutiny—asking for trouble, censorships, legislation.

⁂

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More Reissues

Exhibitors have made increasing use of reissues and repeat bookings in the last several months and in most cases have found them an unexpectedly good source of revenue. Among the reasons assigned for the increasingly widespread adoption of the policy is the fear of a shortage of product owing to the use of double features. Many theatre operators say they prefer to show an outstanding old picture rather than a new program film of untried and dubious quality. In several territories throughout the country managers have found the practice so profitable that they expect to continue it through the new season.

A survey of the condition, compiled from reports covering various sections of the country, and a list of titles which have proved most popular is printed on page 13.

Turn About

A new kind of new deal appears to have gone into effect in Hollywood with respect to the treatment of temperamental players who, on occasion, can't quite see their way clear to starting scheduled productions on schedule. In three recent instances substitutions have been made forthwith and an early end to an old prerogative is foreseen.

The temperamental ladies of the above mentioned instances are named on page 35.

SMPE Program

The fall convention, first of the two meetings yearly, of the Society of Motion Picture Engineers, will be held at Rochester, N. Y., October 12-15, marking the first time since 1922 that the organization has gathered at the sites of the plants and home offices of the Eastman Kodak Company and the Bausch and Lomb Laboratories. The delegates will be entertained by the two organizations at luncheons and these will be followed by tours of the respective manufacturing plants.

A list of important papers by wellknown figures is scheduled to be presented during the convention and this list, along with a complete program, appears in the story found on page 58.

Anti-Trust Suits

Four anti-trust suits have been filed in the federal district court in Boston by Attorney George S. Ryan, counsel in actions claiming damages in each case of $100,000 for triple damages allegedly sustained as a result of a combination and conspiracy to monopolize and to restrain interstate commerce in motion pictures.

One action was brought by Nashua Theatres, Inc., operating the Colonial theatre in Nashua, N. H., against Colonial Theatres Company of Nashua, N. H., a member of the M. A. Shea circuit and the major distributors. The other actions filed by Attorney Ryan were brought only against the major distributors. These plaintiffs are Standard Amusement Enterprises, Inc., which operated the Capitol theatre in Elizabeth, N. J.; Elite Amusement Enterprises, Inc., operating the Rialto theatre in Poughkeepsie, N. Y., and Fidel Amusement Enterprises, Inc., which operated the Cameo theatres in Newburgh, N. Y. The Capitol and Cameo were forced to close when product was refused them, said the complaints.

Kinema Copy

To Francis Meynell, poet, publisher and publicist, is credited sharply improved standards of motion picture advertising and publicity in the British Isles during his activity as director of promotion, first for United Artists theatres, then for the widely varied but integrated interests of Gaumont British.

Bruce Allan's story of the man, his background, experience and policy, is presented on page 17.

Censorship Denied

Dr. Paul Czinner, producer who will make the film version of George Bernard Shaw's play "St. Joan," has made a definite denial of charges by the author that the screen adaptation had been censored by "Catholic Action" or by the Motion picture Producers and Distributors of America. Dr. Czinner said that he had submitted a script of the play to authorities in Rome in order to get an opinion on possibly objectionable parts. "These people studied the script and made notes of everything that could possibly be objectionable," he said. It was these notes which prompted Mr. Shaw to make the charges, he said.

Dr. Czinner's explanation of the story is quoted on page 56.

Finances Bright

Improvement in gross earnings for the current quarter for Paramount and Columbia were predicted this week by the *Wall Street Journal.* Statements have not been completed, but the net profit for Paramount is expected to be well over $1,000,000 after all charges have been deducted. Theatre operations, especially, are said to have shown improvement. Harry Cohn, president of Columbia, said after the annual stockholders meeting this week that the gross income for this quarter will exceed that for last year.

Significant details are given on page 38.

Milwaukee Pool

Warner Brothers and Saxe Brothers on Wednesday announced that their 20 Milwaukee theatres will be pooled under an agreement which goes into effect October 1st. Physical operation will be handled by both circuits and Warner Brothers will do the buying and booking.

24 Hour Day

Theoretically practicable is a 24 hour camera day by ultimate development of the use of infra-red rays in a process already employed by Ernest Haller, A.S.C., to photograph in late afternoon light certain scenes for "The Captain's Kid." Already practicable is the shooting of exteriors through mist and other formerly insurmountable natural phenomena.

A story on the subject appears on page 35.

Exhibitors Active

E. F. Maertz was elected president of the Independent Theatres Protective Association of Northern Michigan in its convention ending September 17th in Milwaukee, first of a series of sectional conventions calendared for the immediate future and marking the end of a general summer suspension of exhibitor organization activity.

Details are on page 18.

Capt. Dixey Explains

With approval in principle given the plan for a new exhibitor-distributor company to serve independents, Capt. Dixey told 150 theatre men at the Trocadero in London that $2,000,000 capital is available if exhibitors contribute $100,000. Franchise contracts will contain a 10 per cent rejection clause and plenty of product is promised.

This and other developments in the British business cinematic are reviewed on page 56.

Luescher Dead

Mark A. Luescher, veteran showman and publicist, died Sunday at his home. He was 60 years old. Forty of those years had been devoted to theatrical interests of major importance in the New York area.

The story of Mark A. Luescher is told on page 32.

GB Deal Question

The possibility that the Twentieth Century-Fox and Metro-Goldwyn-Mayer deal with Gaumont British may be indefinitely postponed because one of the Ostrer brothers is insisting that the terms of the agreement be rewritten on better terms, was partially confirmed by Joseph M. Schenck this week. The Fox board chairman, by telephone from a hospital bed in Mt. Sinai hospital, New York, told the press that he had been informed that either Mark or Isidore Ostrer was holding up consummation of the deal. "We have made our offer and are standing by it. I do not propose to change the terms," he said. Reports from London indicated that John Maxwell, head of British International Pictures, had increased a bid he made some time ago for GB control.

Cables telling of the rumors current in London on the situation are cited on page 50.

This Week in Pictures

STARTING EARLY. (Below) The Ritz Brothers, merely off to Hollywood for another Twentieth Century-Fox picture, but funny even on their own time. Currently in "Sing, Baby, Sing," their next is "One in a Million."

FILM DAY. Motion picture folk on hand in Dallas for Exhibitors' Day at Texas Centennial: H. L. Yates, head of Consolidated Film Laboratories; R. J. O'Donnell, general manager of Interstate Theatres and in charge of the film day festivities; Andy Devine, Gov. Allred, Ben Bernie, Henry Armetta and Gene Autry.

FROM STAGE. Jack Smart (right), Broadway comedian, who has been signed by Universal for "Top of the Town," in which he will support Charles Winninger and Hugh Herbert.

MEET AT LAST. Mrs. Hal Horne, wife of the RKO Radio producer, and Madeleine Carroll, under contract to Walter Wanger, United Artists producer, get acquainted after returning from Europe on same ship and train.

HOSTS TO MAHARAJAH. (Left) Warner executives and players at Burbank with visiting Indian royalty. Left to right: Dick Powell, the Maharanee and Maharajah of Indore, Hall Wallis, Joan Blondell and H. M. Warner.

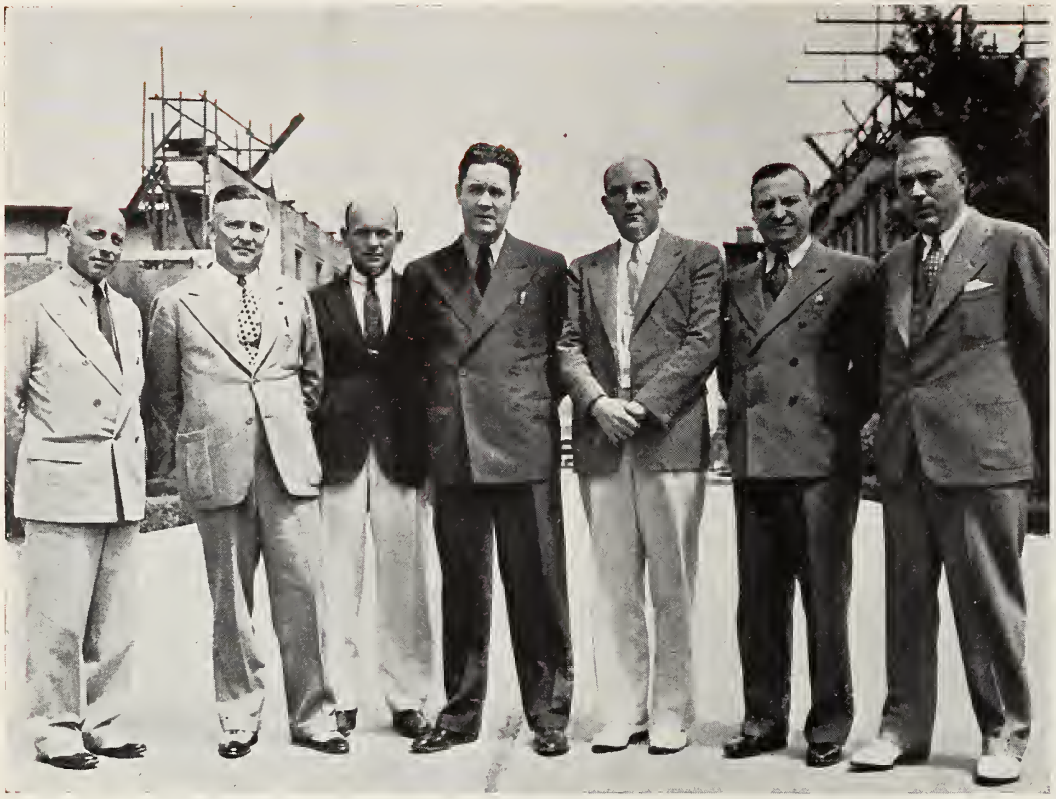
ON SPANISH FRONT. W. M. McGregor, Paramount News cameraman covering Rebel march on Madrid, doing some shooting of his own along with machine gunners bearing down upon Loyalist lines. McGregor was sent from London to join the Paramount staff filming Spain's civil war, being assigned to insurgent headquarters.

FIRST PICTURE. (Below) Cecelia Parker and Eric Linden in a scene from "In His Steps," initial release under the distributor name of Grand National. It is a B. F. Zeidman production directed by Karl Brown. The story is by Charles Monroe Sheldon.

FROM OPERA. (Left) Jeanne Madden, operatic singer who makes her screen debut in the First National musical romance, "Stage Struck," which co-stars Dick Powell and Joan Blondell.

COMPLETE NOVEL MYSTERY. Henry Wilcoxon and Betty Furness, who have the leads in Republic's "The President's Mystery," based on a Liberty Magazine story with plot by President Roosevelt.

STORY TALK. (Right) Discussing preparations for "Great Guy," Grand National's first picture starring James Cagney. Shown are William Cagney, the star's manager; Cagney, Douglas MacLean, producer; James Edward Grant, author; and Sidney M. Biddell, story editor.



HOME AGAIN: Sylvia Sidney arriving in New York from England, where she has been working in the Gaumont British production, "The Hidden Power," under the direction of Alfred Hitchcock.

LOOKING IN ON PRODUCTION. Sales executives of Warner Brothers on a recent visit to the Burbank plant. Left to right: Newt Levi, Los Angeles branch; Charles Muehlman, San Francisco; S. Charles Einfeld, advertising director; Gradwell L. Sears, general sales manager; N. H. Brower, West Coast district manager; Vete Stewart, Portland; and Al Oxtoby, Seattle.

IT AIN'T MUTINY. It's just Jimmy Durante asserting his rugged individualism in tea-guzzling on board the ship bringing him into New York from England, where he made "Land Without Music" for GB.

IN THE MIDDLE OF A GREAT BLOW. Obscured by rain beaten into a cloud by the raging wind, these Pathe News cameramen are shown "covering" the hurricane which bore down upon the middle Atlantic coast. Many crews lugged their equipment into the heart of the storm area, and the resulting film records owed some of their thrills to the activities of the newsreel men themselves.

MARKED TREND TOWARD REISSUES AND REPEATS

Fear of Shortage of Pictures Owing to Double Bills and Caliber of End-of-Season Product Found Major Factors

Reissues and repeat bookings, long a minor source of steady revenue for exhibitors in scattered spots, this summer assumed a major role for a number of reasons and proved a boon to theatre men and to the producer-distributor. Although the reason given for the development, in most cases, was the fear of a shortage of pictures because of the widespread use of double features and the usual slough in end-of-season-product, the practice is continuing in many cases into the beginning of the new season.

The additional revenue received by the large companies from the repeat bookings and revivals of pictures released as long as four or five years ago will play a more and more important part in their earnings, a study of business done in the last few months shows. The trend has been particularly noticeable in New England, in Cleveland, Los Angeles, New Orleans and Philadelphia and to a lesser degree in Chicago, San Francisco and Washington, D. C.

At least two of the major companies have more than a dozen pictures whose negative costs were amortized anywhere from a year to several years ago, back on the revival list, and the films are reported to be doing the same amount of business as on the original release and in many cases more. The runs are booked on a percentage basis and usually at a discount of 25 per cent or more from the original price. Exhibitors who have met with success in the use of the revivals say that they would rather book a picture which was a popular success several years ago than new product of dubious quality.

"Class" and Star Favorites

The favorite repeat bookings, of course, are the so called "class" pictures and the outstanding productions of current stars, but interest is being shown in pictures made by players, now box-office names, who then were starting and appearing in minor roles.

Paramount, 20th Century-Fox and Warner Brothers had no information to offer at the home offices on the amount of business being done by the repeat bookings of their old releases. Metro-Goldwyn-Mayer, which is leading the field with 8,092 repeat sales at the present time, Universal, United Artists and Columbia all are cognizant of the potentialities of reissues, and home office executives are studying the condition. RKO-Radio officials said that the company makes a definite policy of not reissuing or rebooking old films on the assumption that revivals kill returns on current film.

Rebooking of "There's Always Tomorrow" has been astonishingly successful, says Universal. The picture is being handled with the new season product, although at about 25 per cent less than its original price. Late last spring it became apparent that Robert Taylor and Binnie Barnes had grown into box office personalities.

"OBSESSION" BOOKED FOR SEVEN REPEATS

Among unusual records scored by pictures on repeat runs and reissues is the one made by Universal Picture's "Magnificent Obsession," which has been brought back seven times to the Philmont theatre, Phillipsburgh, N. J., and every time to profitable business.

Mr. D. O. Atkinson, manager, said that he will bring the picture back to the Philmont once a month as long as its gross exceeds $100 a day.

First runs of the rebooking of the picture were sold to Milton Arthur's Orpheum in San Francisco and to Joe Leo's Los Angeles in Los Angeles. In the Tudor theatre in New Orleans the film played a record three week booking. It was held over by the Warner circuit houses for three additional days in Wilmington, Del., and Lancaster, Pa. Out of Universal's Dallas office in Texas 200 important bookings were made in key cities through East Texas Amusement Company, the Robb & Rowley circuit and the O'Donnell group.

Though not reissued, Universal still is doing a profitable business with "Imitation of Life," "Magnificent Obsession," "All Quiet on the Western Front," "Be Mine Tonight," "Counsellor at Law," "The Good Fairy," "King of Jazz," "Once in a Lifetime" and "Only Yesterday."

United Artists has been experiencing more than a modicum of success with repeat bookings on "Henry VIII," "The House of Rothschild" and "The Count of Monte Cristo."

In Denver, where the program of revivals has reached three first run houses, the Broadway showed a week of old United Artists films including the three mentioned and "Les Miserables."

The Orpheum and Denver are the two other main theatres featuring former successes with good results at the box office. Of other old UA films a steady business is being done with "Cynara," "Arrowsmith," "Affairs of Cellini," "Dark Angel" and "Barbary Coast."

Preparing for Reissue

Columbia Pictures cites the success of "It Happened One Night" and "One Night of Love." The conferring of the Award of the Academy of Motion Picture Arts and Science upon "It Happened One Night" for the year of its release is credited for its current success, and the company recently announced that all bookings have been temporarily suspended, indicating a reissue shortly. Grace Moore continues to attract patrons, especially music lovers, with her first screen success, "One Night of Love." Columbia officials add that exhibitors ~~can~~ get prints on any of last year's films if they ask.

Films First Issued Four or Five Years Ago Play Large Part in the Revivals; MGM Reports 8,092 Repeat Bookings

The company with undoubtedly the greatest number of repeat bookings to its credit is Metro-Goldwyn-Mayer, with a total of 8,092. "The Big House," released in 1930, had 399 repeat bookings to its credit up to May of this year. Since that month the figures have mounted to 997, with some houses bringing the film back again and again to more business each time, much to the surprise and glee of both exhibitor and distributor.

"Billy the Kid," also released in 1930, has had some 200 return engagements at the present time. "Dancing Lady," featuring Clark Gable, Joan Crawford and Franchot Tone, and "The Thin Man," with the publicized combination of Myrna Loy, William Powell and Director W. S. Van Dyke, are credited with being the two pictures which gave the momentum to the repeat booking movement. To date, "The Thin Man," which first appeared in 1934, has 302 return engagements and "Dancing Lady," produced in 1933, has 1,087 playdates, more than 700 of these since May. The company is now reissuing "Trader Horn" for Christmas bookings.

The MGM sales organization claims there has been no organized sales drive to sell repeat engagements of past successes; the exhibitors themselves first began asking for the prints, thus giving the first indication of a very considerable market in the field.

The complete list of MGM's repeat bookings includes 127 features, dating back as far as 1930. Among the outstanding pictures to play numerous return engagements are "The Barretts of Wimpole Street," 76; "Broadway Melody of 1936," 449; "Chained," 81; "China Seas," 149; "David Copperfield," 153; "Men in White," 170; "Mutiny on the Bounty," 263; "Naughty Marietta," 605; "Rose Marie," 277; "San Francisco," 182; "Sequoia," 112; "Society Doctor," 174; "Tale of Two Cities," 74; "Times Square Lady," 180; "West Point of the Air," 102, and "The Great Ziegfeld," 3.

Four Will Rogers films, "State Fair," "Ambassador Bill," "Doubting Thomas" and "Dr. Bull," have been reissued by 20th Century-Fox, but the general policy of the company is to concentrate on current product and refuse rebookings on old films. The four pictures, considered a special

(Continued on following page)

GROSSES EVEN TOP FIRST SHOWING

(Continued from preceding page)

case, each have played approximately 60 dates this month.

Warner Brothers has a list of 28 features which are kept alive for spot bookings in houses which missed them the first time or for return engagements where exhibitors feel the demand warrants it. The films are sold at approximately 25 per cent off the original prices. None of the prints is released without Production Code Certificate. In cases where films have no seal, the company will apply one if there is sufficient demand for the subject.

The list at present includes "Dark Hazard," "Wild Boys of the Road," "Big Shakedown," "Side Street," "Midnight Alibi," "Dragon Murder Case," "Journal of Crime," "Merry Frinks," "Registered Nurse," "Bed Side," "Return of the Terror," "Wonder Bar," "British Agent," "Flirtation Walk," "Mandalay," "Massacre," "Circus Clown," "Harold Teen," "From Headquarters," "Friends of Mr. Sweeney," "Personality Kid," "Smarty," "College Coach," "Ever in My Heart," "Modern Hero," "The Key," "Gambling Lady," and "The Kennel Murder Case."

In response to requests from many situations, particularly on the West Coast, Paramount sent out several old prints which met with such success that they were held in the exchange there for occasional spot bookings. Present demands indicate that they will be in circulation at least until December. They include: "Misleading Lady," "Shanghai Express," "Reserved for Ladies," "Strange Case of Clara Deane," "Horsefeathers," "Movie Crazy," "Evenings for Sale," "Murder in the Zoo," "Crime of the Century," "Woman Accused," "Terror Aboard," "Way to Love" and "The Wiser Sex."

In representative cities in all sections of the country exhibitors and exchange men report that the success of repeat bookings played this summer has encouraged them to continue the practice, and has pointed a way to sustained revenue whenever a shortage of product threatens or a manager prefers to exercise a selective clause in his contract and cut down bookings on pictures of lower quality.

New England Trend

From Boston it is reported that there has been a decisive trend throughout the New England states toward reissuing of old pictures. Many houses with a seating capacity ranging from 500 to 1,500 have found it a successful policy to play a return date for a film where the players through some medium have gained national attention.

Managers in general say that a picture which did a good business on the first showing can be reasonably sure of bringing in substantial revenue on subsequent runs in the same theatre if shown from two to five months later, particularly in cases in which a manager has a block booking contract and is about to play an untried film with no names in the cast. If he can re-book a film instead of the new picture he can assure himself of a reasonably good attendance, they said.

The Tremont in Boston, a 1,600-seat house playing second-run features several weeks later than the first-run houses in the territory, has found that repeating such films as "The Thin Man," "Naughty Marietta" and "One Night of Love" has brought as much in gross business as the first time played. Some films have been repeated as many as 10 and 12 times with good attendance.

The policy of playing repeats has tended to create goodwill among the patrons by giving them an opportunity to review an old picture which they liked or to see it for the first time as a film of proven quality, exhibitors report.

The cost of reissued films has been an individual problem depending on the cast of characters, previous success of the picture or other factors. Most repeat bookings are being made on a percentage basis rather than a flat rate, and exhibitors report that the percentage is approximately 10 per cent lower than the original price.

Exceptional are such cases as "The Informer," which on the first showing was greeted with only fair attendance. After the film had received the Academy award it was sought for rebooking and the rental was found to be above the original figure.

The manager of the University theatre in Cambridge, Mass., has set aside Wednesday, the last day of the half week showing, as Review Day, one or two reissues being shown instead of the regular program. The Community Playhouse, a 500 seat house in Wellesley Hills, Mass., has made it a policy to repeat films of proven grade rather than play a new and untried picture. This house played " One Night of Love" six different times and held a high patronage on each showing. Others repeated more than once were "The Informer," "Rose Marie," "Mr. Deeds Goes to Town" and "The Thin Man."

Reissues in Chicago

The reissuing of films in the Chicago territory, while not a practice of all companies, has proved successful. The Paramount exchange found 'The Virginian" and "If I Had a Million" to be excellent box office attractions in the area for the second time. The Will Rogers pictures are available at the Fox exchange and are reported to be selling well on repeat dates. "The Iron Man" and "There's Always Tomorrow" have proved surprising sources of revenue to Universal and many theatres in other cities in the Chicago area.

Chicago distributors say that rental charges on repeat bookings are considerably lower than

(Continued on following page)

98 Pictures Released Since 1930 Prove Popular On Repeat Bookings

A total of 98 pictures, some of them released originally as long ago as 1930, have made successful runs on reissues and repeat bookings in various houses. The list which follows does not include all films reissued or booked more than once but only those which exhibitors mention as having done outstanding business on such runs.

Affairs of Cellini (UA)—Aug. 3, 1934.
All Quiet on the Western Front (U)—Sept. 1, 1930.
Ambassador Bill (Fox)—Nov. 22, 1931.
Arrowsmith (UA)—Dec. 26, 1931.
Barbary Coast (UA)—Sept. 27, 1935.
Barretts of Wimpole Street (MGM)—Sept. 21, 1934.
Be Mine Tonight (U)—Mar. 23, 1933.
Bed Side (WB)—Jan. 27, 1934.
Big House (MGM)—June 21, 1930.
Big Shakedown (WB)—Jan. 6, 1934.
Billy the Kid (MGM)—Oct. 4, 1930.
Blue Light (Du World)—Oct. 15, 1934.
British Agent (WB)—Sept. 15, 1934.
Broadway Melody of 1936 (MGM)—Sept. 20, 1930.
Chained (MGM)—Aug. 31, 1934.
China Seas (MGM)—Aug. 16, 1935.
Circus Clown (WB), June 30, 1934.
College Coach (WB)—Nov. 4, 1933.
Connecticut Yankee (Fox)—Apr. 5, 1931.
Counsellor at Law (U)—Dec. 25, 1933.
Count of Monte Cristo (U)—Sept. 7, 1934.
Crime of the Century (Par)—Feb. 24, 1933.
Cynara (UA)—Dec. 24, 1932.
Dancing Lady (MGM)—Nov. 24, 1933.
Dark Angel (UA)—Sept. 6, 1935.
Dark Hazard (WB)—Feb. 3, 1934.
David Copperfield (MGM)—Jan. 18, 1935.
Dr. Bull (Fox)—Sept. 22, 1933.
Doubting Thomas (Fox)—May 31, 1935.
Dragon Murder Case (WB)—Aug. 25, 1934.
Evenings for Sale (Par)—Nov. 11, 1932.
Ever in My Heart (WB)—Oct. 28, 1933.
Flirtation Walk (WB)—Dec. 1, 1934.
Friends of Mr. Sweeney (WB)—July 28, 1934.
From Headquarters (WB)—Dec. 2, 1933.
Gambling Lady (WB)—Mar. 31, 1934.
The Good Fairy (U)—Feb. 18, 1935.
The Great Ziegfeld (MGM)—Sept. 4, 1936.
Harold Teen (WB)—April 7, 1934.
Horsefeathers (Par)—Aug. 19, 1932.
House of Rothschild (UA)—Apr. 6, 1934.
If I Had a Million (Par.)—Dec. 3, 1932.
Imitation of Life (U)—Nov. 26, 1934.
The Informer (RKO)—May 24, 1935.
The Iron Man (U)—Sept. 15, 1935.
It Happened One Night (Col)—Feb. 23, 1934.
Journal of a Crime (WB)—Mar. 10, 1934.

(Titles of pictures continued on following page)

WANT OLD FILMS OF NEW STARS

Exhibitors Find Good Business Possible With Reissues, Repeats

(Continued from preceding page)

The Kennel Murder Case (WB)—Oct. 28, 1933.
The Key (WB)—June 9, 1934.
King of Jazz (U)—Aug. 17, 1930.
Les Miserables (UA)—April 21, 1935.
The Littlest Rebel (Fox)—Dec. 27, 1935.
Magnificent Obsession (U)—Jan. 6, 1936.
Mandalay (WB)—Feb. 10, 1934.
Massacre (WB)—Jan. 20, 1934.
Men in White (MGM)—April 6, 1934.
Merry Frinks (WB)—May 26, 1934.
Midnight Alibi (WB)—July 21, 1934.
Misleading Lady (Par)—Apr. 8, 1932.
Mr. Deeds Goes to Town—(Col)—April 12, 1936.
Modern Hero (WB)—April 21, 1934.
Movie Crazy (Par)—Sept. 23, 1932.
Murder in the Fleet (MGM)—May 24, 1935.
Murder in the Zoo (Par)—March 17, 1933.
Mutiny on the Bounty (MGM)—Nov. 8, 1935.
Naughty Marietta (MGM)—Mar. 29, 1935.
One in a Lifetime (U)—Sept. 22, 1932.
One Night of Love (Col)—Sept. 15, 1934.
Only Yesterday (U)—Nov. 6, 1933.
Personality Kid (WB)—July 7, 1934.
Private Life of Henry VIII (UA)—Nov. 3, 1933.
Registered Nurse (WB)—April 7, 1934.
Reserved for Ladies (Par)—May 20, 1932.
Return of the Terror (WB)—July 7, 1934.
Rose Marie (MGM)—Jan 31, 1936.
San Francisco (MGM)—June 26, 1936.
Sequoia (MGM)—Dec. 21, 1934.
Shanghai Express (Par)—Feb. 12, 1932.
Side Street (WB)—July 14, 1934.
Smarty (WB)—May 19, 1934.
Society Doctor (MGM)—Jan. 25, 1935.
State Fair (Fox), Feb. 10, 1933.
Strange Case of Clara Deane (Par)—May 6, 1932.
Tale of Two Cities (MGM)—Dec. 27, 1935.
Terror Aboard (Par)—April 14, 1933.
Thanks a Million (Fox)—Nov. 1, 1935.
There's Always Tomorrow (U)—Sept. 10, 1934.
The Thin Man (MGM)—May 25, 1934.
Times Square Lady (MGM)—Apr. 12, 1935.
Unfinished Symphony (GB)—Jan. 12, 1935.
The Virginian (Par)—(re-issue) June 14, 1935.
Way to Love (Par)—Oct. 20, 1933.
West Point of the Air (MGM)—March 22, 1935.
Wild Boys of the Road (WB)—Oct. 7, 1933.
The Wiser Sex (Par)—Mar. 18, 1932.
Woman Accused (Par)—Feb. 17, 1933.
Wonder Bar (WB)—March 31, 1934.

when first released. None of them, however, gets less than the price for program pictures. In most cases they are played on percentage and the receipts have been considered very gratifying.

Reasons for the success of the policy are variously said to be the rising to stardom of players not well known when the pictures were made, and the fact that during the depression many pictures grossed much lower than normal because many who wanted to see them were deprived of the opportunity because of tightened purses.

Repeat bookings of current releases and reissues of former releases have been more widespread in the Greater Cleveland area in the last eight months than ever before. A contributing factor in the situation has been the fact that every theatre in and near Cleveland was running full time all summer, creating a demand for more than the usual number of currently available pictures. An increase in the practice of running double features also is believed to have helped to bring about the shortage of product.

Leading independent circuit owners further attribute the growth of the revivals to general poor quality of features available at the end of the summer. Repeat runs of outstanding pictures, these circuit heads claim, were better box office attractions than new pictures of poor quality. Revival week, as a consequence, has become a general policy at many subsequent-run houses.

Actual shortage of current product also is given as a reason for the number of repeat runs in the Greater Cleveland area. The Circle theatre, an outstanding first run neighborhood house, subsisted almost the entire summer on MGM and United Artists repeat runs. The Alhambra, another first-run neighborhood house, also injected an unusual number of repeat engagements of the previous season's successes.

Exhibitors in the Kansas City territory, in general, are not partial to reissues, regarding them as too uncertain. The majority report that about half of such pictures do a business which justifies their being brought back. However, they are eager to play films in which players appear who since have become popular, creating a new audience for the picture. Early pictures in which Robert Taylor appeared are currently popular whether as reissues or rebookings. The Will Rogers pictures, exhibitors feel, are in a special category.

The increased use of double bills in the area is believed to account for a good part of the rebookings. In giving causes most exhibitors explain that they prefer showing a good old picture to a poor new one in a double bill.

E. E. Webber, manager of the Mary Lue, in Kansas City, recently brought back a popular musical to play on a double bill and he reported that it did a better business than on its first run. E. S. Young, manager of the Central and Roanoke in Kansas City, formerly made it a regular practice to rebook old pictures and did good business on them, but during the past six months or so, he reports, the results have not justified the practice. He played "Thanks a Million" and "The Littlest Rebel" the last week of August at the Roanoke and did below average business. On the other hand, not long ago he brought back "Murder in the Fleet," with Robert Taylor and did a very good business.

Regard Prices As Reasonable

Mr. Young and other exhibitors regarded the prices for rebookings asked by the Kansas City exchanges as reasonable. In general they were about 30 to 40 per cent of the original price. In the case of Mr. Young's Roanoke, a 20 cent house, the rebooking price on "Magnificent Obsession," originally carrying a $30 guarantee with 30 to 35 per cent, was approximately $15 flat. C. E. Esterly, operator of the State and Prospect, reported that exchanges were asking about regular program feature prices for rebookings, or from $12.50 to $15. The same figures were quoted by G. C. Diamond, film buyer for the Glen W. Dickinson circuit.

Other exhibitors in the territory reported that the success of the reissue showing by a first run seems generally, though not always, a fair guide to what the picture will do in its replaying by subsequent run exhibitors.

A marked interest in reissues and older films in the Los Angeles territory in the last three months is attributed by exhibitors to two factors, the reopening of a number of houses with resultant shortage of product, and mediocre end-of-season product.

Competition a Factor

Howard Sheehan's Vogue theatre on Hollywood Boulevard is regarded as a typical example of a house forced into the reissue policy. Mr. Sheehan took over the house and then found that he was facing sixth and seventh runs on all major product. In competition are the Chinese, Egyptian, Hollywood, Iris, Studio and Marcal. The Pantages and Warners Hollywood are first run competition for the locality. Rather than trail these houses with current releases, some good and some poor, Mr. Sheehan experimented with old pictures which had proved great box office attractions. So cordial was the response that he made old films a definite policy of the house.

Fox West Coast has adopted the same policy for the Palace in Long Beach. When the circuit took over that house recently, it was intended to operate it as a third run house, but most product already had been signed by competition for third and fourth runs and, rather than go to fifth run, older attractions were booked.

The Olympic theatre in downtown Los Angeles is playing requested features only, films being selected by patrons who register preferences in a lobby ledger. The Cabrillo theater in San Diego is also being operated on an old film policy by Lou Metzger.

Block booking, some exhibitors said, was

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REISSUES TEAMED WITH NEW FILMS

(Continued from preceding page)

mainly responsible for the trend to repeats and the generous use of reissues in the New Orleans territory, not only by downtown houses and neighborhoods but by theatremen upstate as well. In the opinion of downtown managers a good film can be brought back as long as a year after its first release and still make money.

Harry S. McLeod, manager of the New Strand theatre, tells of "One Night of Love," which played the Canal Street theatre until it was "threadbare," and later 14 neighborhood houses to good business. The film was brought back by him to the St. Charles theatre, which he was managing at the time, and broke all house records.

No Set Price for Repeats

Exhibitors say that there is practically no set price for repeat bookings. One major circuit buyer said that it is simply a matter of how much pressure an exhibitor can bring to bear on the exchange men, the final price depending chiefly on his bargaining power and the age of the picture.

Early this summer Philadelphia exhibitors began making heavy demands upon film exchanges for more and more repeats and revivals. This was especially true of dual bill houses in neighborhood locations. Distributors are hesistant about admitting that the situation was brought about by a shortage in product, but showmen said otherwise.

An analysis of conditions in the Warner circuit typifies the problem. The first-run and key neighborhood houses, averaging two pictures a week, were just about able to clear the season. The subsequent runs, calling for at least four pictures weekly, had to make up the difference by using repeats. The key houses used only one reissue, at the end of the season.

The Karlton theatre, a downtown house showing first-run program pictures and second-run features, penciled in "Henry VIII" for a week. The run scored the third best gross of the year. The success of the trial led to the playing of the picture in the key houses, where it brought average grosses, and in the State theatre, where is did exceptionally well. The general practice for the Warner theatres, however, is to steer clear of repeats, except in unusual cases.

As long as a shortage in product looms for the independent exhibitor, especially in dual houses, the recourse to reissues and repeats may well become a house policy for the coming season, showmen said. The success of the practice this summer indicates that managers will increase their use of it. The independents have found that with a reduced rental possible in most cases, and banking on the star's name value rather than the title of the picture to draw patrons, it has become a good policy to repeat a program.

The Europa theatre, a Philadelphia mid-town independent which formerly specialized in foreign language films, has had unprecedented success with revivals. The house had been showing "The Informer" just prior to the awarding of the Academy prize, and the resultant publicity kept the picture there for nine weeks. Nor is a picture limited to one reshowing. "Blue Light" has been repeated five times at the theatre, "Unfinished Symphony" three times, and the new season is expected to find the totals increasing.

Jerome B. Smith, manager of the Europa, says that just as folk like to read a good book over and over again, these same individuals will come to see a good picture time and time again rather than a mediocre one. Most independent exhibitors in the territory express the same sentiments.

"THREE LITTLE PIGS" REVIVED ONCE AGAIN

Walt Disney's "Three Little Pigs" is proving its timelessness with a repeat run at the Rivoli, New York, in connection with the premiere of "Dodsworth" this week. United Artists officials say they have lost track of the number of repeat bookings scored by the cartoon classic but they are sure the figures have mounted into the stratosphere. An indication is the fact that 75 prints were made since the picture was first released.

The trend toward reissues of early films is limited in northern California mainly to the San Francisco metropolitan area, most exhibitors claiming that only exceptional name value, not picture merit, makes the policy profitable. The major exception to this was the eagerness with which Sacramento, San Jose, Fresno, and other smaller California cities booked the two Will Rogers films, "State Fair" and "Connecticut Yankee." The Fox exchange in San Francisco reported that no less than 80 per cent of exhibitors booked the two pictures. Rentals for the films averaged 20 to 25 per cent under those obtained at the time of original issue, but the difference was ascribed in large part to the fact that many houses booking on percentage billed the reissues for poor show nights rather than for Saturday or Sunday business.

"State Fair," teamed with what was termed a decidedly weak independent offering, grossed $6,000 at the 5,000 seat Fox theatre in San Francisco within the past month, an excellent figure considering the heavy competition from other first-run houses that week.

Teamed with New Product

Hal Neides, manager of the Orpheum theatre in San Francisco, reported excellent business on two reissues which he teamed with 1936 product, United Artists' "Henry VIII" and Universal's "There's Always Tomorrow." The Orpheum gross on the second picture and a new Universal program offering was $10,000, or $3,000 over average, while "Henry VIII," teamed with a new Columbia feature, scored $7,500 in a week of generally low first-run business.

Both Mr. Neides and Barney Rose, Universal exchange manager, ascribed to Robert Taylor the satisfactory draw on "There's Always Tomorrow." Mr. Rose said that rental on the film, which is now being shown by suburban runs, is averaging slightly over the 1933 price.

Ollie Watson, acting manager of the United Artists exchange, reported that "Henry VIII" also was selling for the same price as when first released. Mr. Watson indicated that the current vogue for costume pictures was as much responsible for renewed interest in the picture as were the many then unknown players in it who are now first ranking stars.

A tryout reissue of this film several months ago at Aaron Goldberg's Regal, Market Street subsequent-run house, brought so much business that it was one of the deciding factors in United Artists' national reissue of the drama.

The sensation of reissue showings in the coast city was the 23 day run at Herman Cohen's Embassy by two 1932 MGM hits, "Dancing Lady" and "The Big House." The two reissues rolled up an estimated total of $12,500, as against a general house average of $3,200 a week. Both films are being booked with good grosses in the subsequent-run and suburban houses, MGM's exchange reports.

Revivals at U. S. Capital

Independent exhibitors in Washington, D. C., also are reported to be turning more and more to revivals and reissues rather than face the necessity of showing outstanding current productions after they have been exploited for first, second, third and fourth-runs by the major circuits. Exhibitors and exchange men look upon the practice as the logical expansion of a well-known theme.

Two theatres in the Capitol and one in Baltimore have met with success with a consistent policy of playing revivals. The Little Theatre in Washington, originally scheduled for a foreign picture policy, opened two years ago playing new product long after exploitation by first-run houses. Mrs. Louise Noonan Miller, operator of the house and daughter of the founder, soon abandned this for a policy of straight revivals. The plan proved so successful that she has taken over the closed Rialto theatre and plans to reopen it this month under the same policy.

Similar experiences are reported by Radin & Levine's Belasco theatre and at Herman A. Blum's Little Theatre in Baltimore. These, however, are the only houses in the territory operating on an exclusively reissue policy. Other exhibitors, especially the independents, play them from time to time and in general indicate that they prefer to screen an ace picture of an earlier year than a dubious current film.

National Decency Legion Reviews 12 New Pictures

Of 12 new pictures reviewed the National Legion of Decency, in its list for the current week, classed six as unobjectionable for general patronage, four as unobjectionable for adults, one as objectionable in part and one was condemned. The new pictures and their classification follow.

Class A-1 "Unobjectionable for General Patronage": "Missing Girls," "Murder With Pictures," "Old Hutch," "One Hundred Days of Napoleon," "Ramona," "The Tattler." Class A-2 "Unobjectionable for Adults": "Ciboulette" (French), "The Girl from Maxim's," "The Isle of Fury," "Wives Never Know." Class B "Objectionable in Part": "Everything Is Thunder." Class C "Condemned": "Gambling with Souls."

MPPDA Directors Meet Postponed by Hays' Absence

The twice-postponed annual meeting of the board of the Motion Picture Producers and Distributors of America, Inc., which was scheduled for this week, is being postponed again and will be held September 30. The postponements have resulted from changes in plans which have kept Will H. Hays, president, in Hollywood longer than he expected, but he is expected in New York early next week.

A Poet Revolutionizes British Film Publicity

Francis Meynell, Poet-Publisher-Publicist, Sets New Standards of Kinema Promotion

by BRUCE ALLAN
in London

The poets have landed and the situation in an industry inured to the incredible is well in hand.

From a grave in verdant Stratford-on-Avon one William Shakespeare has thrust into the quick hand of an only momentarily astonished Hollywood a sheaf of soundly commercial screen plays.

From a modern studio in New York a Maxwell Anderson has supplied RKO-Radio with the slangy blank verse dialogue of "Winterset," last year a courageous stage experiment, this year a scenario approached with complete confidence based on box office performance.

And from an efficient office at 5 and 6 Cork street, London, Poet Francis Meynell, publisher and publicist extraordinary, has sent out to British periodicals a sequence of motion picture advertisements revolutionizing the technique of screen representation in the British Isles, revising sharply upward the long static standards of printed promotion in the homeland of the language.

Devises First Advertisement

Francis Meynell is director of advertising and publicity of the Gaumont British organization. He devised his first kinema advertisement a little more than eighteen months ago for United Artists, employed at that time and with what was regarded as daring by Maurice Silverstone, managing director of United Artists theatres, and he brought to the preparation of his copy experience and intelligence unique in the annals of exploitation. His advertisements for United Artists theatres, smart, modern, clean cut and concise, created a sensation when printed in the columns of stodgy, typographically inhibited London daily publications alongside the routine, "boiler plate" announcements of the competition.

Trade eyes came to abrupt focus upon the advertisements of Poet Meynell and trade talk took up the tale of the box office results thereof. Quickly absolved was the daring Director Silverstone of criticism for appropriating a retainer reported in varying multiples of the stipend regarded as standard for the post, and quick, too, was Mark Ostrer of the house of G-B to negotiate an arrangement whereby the productive talents of this singularly practical poet were taken over under even more spectacular terms. Answerable solely to Mr. Silverstone in his United Artists berth, the artisan was made accountable only to Mr. Ostrer under the new auspices and, further, was authorized to set up his own headquarters, far removed from the executive chambers of Gaumont British, and to formulate and direct his own organization.

FRANCIS MEYNELL

Swiftly, as the word is interpreted on this side, contemporary exploitation men have followed the Meynell lead in fashioning layout and text, with the result that motion picture advertising in the United Kingdom has improved steadily and continues to improve. Less diligently has the profession plumbed the record for explanation of the Meynell success. It knows the man, now, as founder and president of the Nonesuch Press, devoted to the publishing of fine volumes, rare works, editions *d'art,* but it knows little of the antecedents that equipped him, at once, for success in that enterprise and in the immensely wider field of motion picture promotion.

The story of the poet-publisher-publicist begins in the small years of the nineteenth century on a day when Charles Dickens introduced his friend, Thomas James Thompson, to Christiana Jane Weller. This lady and gentleman of literary inclination were wed and of this union was born a daughter, Alice, whose 'teen years witnessed the production of a book of verse, "Preludes," pronounced worthy by such qualified critics as George Eliot, John Ruskin, Dante Gabriel Rossetti and Robert Browning.

Another critic who found youthful Alice Thompson's phrases well turned was Wilfred Meynell, author and editor, who read into her sonnet, "My Heart Shall Be Thy Garden," that which made him seek her out and pay court. They were married in 1847 and their pens traced out, singly and separately, the never routine pattern of their forty-five years together.

These were not dull years. Eight children were born to the writing Meynells. One died in infancy. Another, born in 1890, was Francis Meynell. All grew up in a household animated and swayed by literary fervor. In 1881 Wilfred Meynell assumed the editorship of the *Weekly Register,* a Catholic periodical, and for eighteen years Alice Meynell assisted him in the work. In 1883 he founded the publication, *Merrie England,* which printed during its twelve years of existence the first works of Bellaire Belloc and W. H. Hudson, and for the columns of this brave but foredoomed organ Alice Meynell wrote unceasingly.

During this period of intense application to the needs of a formidable array of growing Meynells and the requirements of two periodicals the home became an habitual gathering place of the literati of the day. George Meredith and Coventry Patmore were familiar figures in a library cluttered with the tools of the scrivener, for the children's favorite game was played with pen, paper and scissors, with the making of the family newspaper for a suppositious press the daily objective. It was Coventry Patmore who, years later, was to advocate the succession of Alice Meynell to the poet laureateship of England on the death of Lord Alfred Tennyson.

By no means least beloved of those who shared the Meynell hospitality was frail, sensitive, ill starred Francis Thompson, an intense young man whose verses, submitted to *Merrie England* for publication, had led to the formation of a lifelong association with the Meynells. He stood as godfather to Francis Meynell, named for him. Educated for the medical profession, the boy had fled college to pursue his literary ambitions. Destitution followed by illness is credited with an addiction to opium frowned upon but forgiven by those who found his verses fine, his prose powerful, spirited and sincere. The Meynell mantle was flung abount him and sheltered him until, leaving "The Hound of Heaven" outstanding among many poems expressing Christian reaction to the phiosophies of neopaganism and materialism, he died in 1907.

Maynell Enters Journalism

Reared in the Meynell menage and heir to the Meynell talent, Francis Meynell, on coming into manhood, proceeded to Fleet Street, where he took assignments as he found them. Of his own poetry he had said, to many who held it excellent, "I was fattened up to be a poet, but early decided to print other people's good poems well rather than have my own bad poems printed at all." As a journalist he became the *News Chronicle* diarist. He was for a period news editor of the *Daily Herald.* He served as typographer with the London Press Exchange, obtaining experience reflected in his book, "The Typography of Newspaper Advertisements," published in 1929.

He learned much and forgot little. Perhaps influenced by the sort of conversations

(Continued on following page)

POET SHOWS PUBLICISTS THE WAY

(Continued from preceding page)

young ears hear when exposed to the protracted holdings-forth of literary giants, he conscientiously objected to participating in the world war and was imprisoned for so doing, on which occasion his illustrious mother wrote a memorable letter to the London *Times*. Out of it all he emerged, in 1923, uncommonly well qualified to found a publishing house specializing in the printing of rare editions, the Nonesuch Press, an institution of such eminent status that the Limited Editions Club of America has recently purchased a part interest.

Outlines Advertising Theory

To the business of advertising the motion picture to the public in such a way as to produce the greatest possible box office result without sacrific of prestige Mr. Meynell brings not only an obviously adequate preparation but a not at all obvious theory. He believes:

That the motion picture industry, in its publicity address to customers, betrays an inferiority complex born of mistakenly admitted kinship with inferior ancestral amusement forms.

That this complex affects nearly all film advertising, usually in the direction of compensatory blatancy.

That worthy publicity matter will not be had until its creators realize it is no longer necessary to be inferentially apologetic.

That it is a fundamental fallacy to draft publicity on the assumption that the public, of average intelligence when reading the news columns, is composed of cretins when reading the advertisements.

That the objective of film publicity should be to exploit good pictures to the maximum, not to extract a little extra revenue from the bad ones.

That simplification is the essence of successful advertising appeal.

Follows Positive Policy

Analyzing the status of motion picture advertising in England thus, Mr. Meynell set out to do the precisely opposed thing. The staff assembled was selected accordingly. He employed the distinguished artist, F. McKnight Kauffer, to draw Charles Chaplin for his "Modern Times" announcements. ' He commissioned Mariette Lydis, internationally known French artist, to paint a likeness of Jessie Matthews for poster use in advertising "It's Love Again" and paid her eight times the standard price for the work. An advertising drawing for "These Three" was featured editorially by the *Sunday Express*.

His headquarters staff is, in effect, a talent pool made up of adequately paid experts in the advertising, art and press fields. Each is available as an expert to either the theatre, distribution, equipment or studio departments. Separate publicity units in each of these departments act as feeders to the central publicity office, but all copy goes out through that office, which is operated strictly on newspaper lines and independently of other departments of the G-B organization.

As a means of crystallizing his concept of motion picture advertising for persons who require patterns, Mr. Meynell cites Pond's cream and its advertising as comparable parallels. Pond's cream, he points out, is a luxury, yet it is sold to two out of every three women in England by means of strictly "class" advertising copy which links it, ever so subtly, with sex appeal. That citation brings the whole elaborate policy of operation, roughly but effectively, within the comprehension of the dullest errand boy in the Meynell office.

Musicians Discuss Extension of Fight

Local 802 of the American Federation of Musicians is considering extension of its picketing campaign, designed to bring about the reemployment of "living music and entertainment in the theatres," from New York to other major cities and a decision is expected to be made next week.

Meanwhile motion picture unions elsewhere in the country were making news. At a meeting of the Nebraska Federation of Labor three resolutions were passed affecting theatre labor. They advocated two-man booths for all houses of more than 600 seats, complete lavatory facilities for all booths, and moral support for the campaign to use living orchestras in theatres.

The International Alliance of Theatrical Stage Employes has closed contracts with all Springfield, Mo., theatres on the same basis as last year. In Topeka, Kan., the labor group has secured a nine to ten per cent increase for operators. All Kansas City houses are continuing on the same basis as last year. Local 150, I.A.T.S.E. union in Los Angeles, has completed negotiations with the Fox West Coast circuit

The License Bureau in New York City has resumed issuance of licenses to motion picture operators, after a suspension of six months.

EXHIBITOR UNITS RESUME MEETINGS

Exhibitor organizations which have suspended meetings during the summer period are resuming regular sessions.

The Independent Motion Picture Theatre Owners of Connecticut resumed regular bi-weekly meetings on September 22nd.

Fred C. Herrington, secretary of the MPTO of Western Pennsylvania, has appointed committees for the annual convention to be held in Pittsburgh October 19-20.

The annual convention of the MPTO of Washington has been scheduled for October 16th at the Washington Hotel in Seattle.

Elect Maertz to Head Wisconsin Exhibitor Unit

E. F. Maertz of Milwaukee was elected president of the Independent Theatres Protective Association of Wisconsin and Northern Michigan in the closing session of the unit's convention in that city on September 17th. Other officers are William Copeland, vice-president; A. C. Berkholtz, secretary; Max Krofta, treasurer, and L. F. Thurwachter, chairman of the board.

The convention went on record as opposing the appearance of film personalities on commercial radio programs and recommended that independent exhibitors make it a policy to purchase 20 per cent of their product from independent producers.

Speakers addressing the convention included Abram F. Myers, general counsel of Allied, who outlined the contemplated drive of the national organization defense committee to resist producer invasion of the exhibition field, and Congressman Harry Sauthoff, who urged that exhibitors mould public opinion in their favor if they would escape legally imposed censorship.

Other speakers were Congressman Thomas J. O'Malley, Milwaukee; Aaron Saperstein, Chicago; Col. H. A. Cole, Texas; H. M. Richey, Detroit; A. W. Steffes, Minneapolis, and R. A. Tesch, business manager of the Wisconsin organization.

Plans Delayed for Italian Studio Use

Final commitments by American producers to use the new Italian studios being constructed near Rome are not expected for another six or eight months, Carlo Roncoroni, Italian government film envoy, said in New York this week just before sailing for Italy. Signor Roncoroni discussed the subject with many Hollywood producers on a visit to the coast but aside from an earlier commitment with Walter Wanger to make at least one picture in Italy next year no other definite acceptances were given.

The envoy said that the new studio would not be ready before next June. He placed heavy orders for equipment for the new plant while in this country and made a study of operations in Hollywood.

Signor Roncoroni, who was accompanied by Hans Bittman, Italian film technician, declined to comment on reports that Italy would entertain proposals for more stringent financial regulations on the American film business in that country in the event American professional and technical aid for the new studio was not forthcoming.

Ladies in Love

WITH THESE STARS....THAT

It's the greatest thing that

She ropes them with sincerity!

She slays them with sighs!

"SWELL!" rejoiced the trade when they heard the title. Then cheers when they heard Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon headed the cast. "Boy!" they gasped, "what SHOWMANSHIP!!!" And then to top it all...a grand story, a big story...so big that every one of these four great stars has a full-size role to troupe the stuff that made her famous. Don't pinch yourself! You're not dreaming! You'll actually play this show (IF you're a 20th Century-Fox exhibitor)!

TITLE.....THIS STORY.....
could happen to a showman!

She dazzles them with smartness!

She gets them by asking!

Janet Loretta Constance
GAYNOR · YOUNG · BENNETT
in

Ladies in Love

with
SIMONE SIMON
DON AMECHE · PAUL LUKAS
TYRONE POWER, Jr. · ALAN MOWBRAY

Directed by Edward H. Griffith
Associate Producer B. G. DeSylva
Screen play by Melville Baker
Based on the play by Ladislaus Bus-Fekete

20th CENTURY FOX
Darryl F. Zanuck
in Charge of Production

YOU'LL WISH YOUR THEATRE WERE TWICE AS BIG

when you show

Ladies in Love

Right now is the time to plan your hold-overs and extended runs!

JANET
GAYNOR
LORETTA
YOUNG
SIMONE
SIMON
CONSTA
BENNET

20t
CENTURY
FOX

THE KEYST
OF YOUR FU

Broadway, Fingers Crossed, Sees Best Play Season Ahead

There's the Doubt of Film Financing, Menace of Federal Competition

by FREDERICK W. AYER

Extra Large Number of Plays Promised Broadway Theatres

Promised and hoped for are an unusually large number of plays this season. Some idea of what Broadway may expect to see within the next three months are the following:

Week of	*Play*	*Producer*
September 21	Reflected Glory	Messrs. Shubert
	So Proudly We Hail	James Ullman
	As You Were	Sam H. Grisman
September 28	White Horse Inn	Rowland Stebbins
	Stork Mad	James Ullman
	Love From a Stranger	Alex Yokel
October 6	St. Helena	Max Gordon
	Hamlet	Guthrie McClintic
	Stage Door	Sam H. Harris
	Night Must Fall	Sam H. Harris
	And Stars Remain	Theatre Guild
October 13	Daughters of Atreus	Delos Chappell
	Tovarich	Gilbert Miller
	Iron Men	Norman Bel Geddes
Indefinite dates	Red, Hot and Blue	Vinton Freedley
	Ten Million Ghosts	Sidney Kingsley
	Susan and God	John Golden
	Two Hundred Were Chosen	Actors' Repertory
	Nepenthe	Arthur Hopkins
	They Took the Town	Sam H. Grisman
	The Laughing Woman	James Ullman - Lee Shubert
	Close Quarters	Messrs. Shubert
	Special Handling*	Ayer & Minis
	Hamlet	Leslie Howard
	Jonny Johnson	Group Theatre
	Forbidden Melody	Sam H. Grisman
	Aphra Behn	Mackenna & Mielziner
	Kingpin	C. Taylor
	Hedda Gabler	Basinova
	Tonight at 8:30	Messrs. Shubert
	Country Wife	Gilbert Miller
	Between the Devil	Max Gordon
	Distinguished Gathering	Ayer & Minis
	You Can't Take It With You	Sam H. Harris
	Double Dummy	James Ullman
	Lenin	Norman Bel Geddes
	The Wingless Victory	Guthrie McClintic
	Sweet River	George Abbott

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* *Tentative title.*

The wheels of Broadway's legitimate theatrical mill commenced their annual grind last week, but in spite of the fact that prospects for 1936-37 seem at this time better than they have been at the opening of any season in the last eight years, the wheels have been slow in starting and their operation has been marked by an uneasiness, because,

1. Broadway showmen have taken a long time to wake up to the fact that motion picture financing will not be forthcoming for play production this season.

2. The Federal Theatre Project of the WPA is offering stiff competition to the established theatre.

3. The summer theatre season was marked by a dearth of good new plays.

4. The annual cry of Broadway producers that Hollywood is responsible for unavailability of players is louder than ever before, and, in some instances, justifiably so.

A majority of producers, including old-line and newcomers alike, had spent the summer confident that last season's three-cornered row among the Dramatists' Guild, the motion picture companies and themselves would blow over and that, despite the fact it was clearly and officially indicated as far back as last April that film companies would not finance plays under the terms of the new Minimum Basic Agreement—which, among other salient features, reduced the manager's share in the sale of motion picture rights from 50 to 40 per cent—film money would be as plentiful along the rialto as it was last year.

"Disgusted with Returns"

The fact remains, however, that money, that is, film money, officially is "not to be had." The official sources have been tapped by Broadway the last three seasons to a point where they are disgusted with what returns, if any, they have had from the legitimate theatre. In a majority of cases, about all Hollywood appears to have garnered from money invested in plays is the film rights to many mediocre and very few worthwhile vehicles.

There are a few producers of legitimate entertainment who feel now that motion picture financing of plays is not the solution to the problems of the average Broadway manager, pointing out that there was a time, long before sound pictures came into practical being, when legitimate showmen did not care whether or not a play had motion picture value. A play was produced and money was spent for the value of the play alone and for what the producer could make out of the production of that play. Motion picture sales were a secondary consideration, with the theatre box-office regarded, and played up to, as the chief source of the producer's income. For the past few seasons this has worked in reverse, with too great import being placed upon the value of plays for pictures.

[While Hollywood is not directly taking a hand in the financing of Broadway plays this season, it appears that it will have some indirect influence through the Bureau of New Plays, Inc., under the management of Theresa Helburn, which is sponsoring a competition among authors for several types of dramatic production. The competition is being financed by Metro-Goldwyn-Mayer, Paramount, Warners,

(Continued on following page)

CHARGE FILM MONOPOLY OF PLAYERS

(Continued from preceding page)

Radio, Universal, Columbia and Paramount, in that they will supply the funds to cover the cash prize awards to the winning authors. The prize plays practically are guaranteed production on Broadway, according to Miss Helburn's office, and it is expected that the funds necessary to produce the winning plays will be forthcoming, either wholly or in part, from the various motion picture companies.—Ed.]

Metro-Goldwyn-Mayer, unquestionably, has been the largest backer of legitimate plays the last four seasons, and just prior to his departure for Europe early in the summer, J. Robert Rubin, vice-president of MGM, announced that his company had spent upwards of $500,000 in three years on Broadway and had taken literally nothing financially out of its investment.

This fact was revealed at a meeting of eastern story and production heads and at the conclusion of the meeting it was generally agreed that, in view of the new Basic Agreement, to which Broadway producers must subscribe, with its many definitely negative features, and in view of the fact that in most instances financing resulted in little if any return and a great deal of discord between the film company and the manager, motion picture concerns would cease this activity.

Most See Move Beneficial

The consensus among film executives was that in the long run Broadway showmen would benefit in that film companies would have to pay higher prices for motion picture rights to plays than they have been paying when plays were financed by them. Obviously it is less expensive for the film company to pay a higher price for the rights to a play financed by the manager than it is to pay a slightly lower price and finance at the same time.

Most Broadway producers now realize that this move by film concerns *is* beneficial, but a few who had counted on motion picture finance this season still feel definitely that Hollywood once more has "put something over on them."

See WPA Competition

However, and regardless of whether or not Hollywood might participate extensively in the Broadway scene this season, private financing of plays appears to be coming back to where it was prior to the depression. Money in Wall Street for such purposes is more plentiful than ever before. The fact that the general upturn in business has been more marked than at any time since 1933, lends confidence to Broadway showmen that the current season will be the best since 1927.

Business conditions in New York State, which has the largest population, should reflect what is to be expected by show business in the rest of the country, even if the New York theatre will be proportionately more benefited by the fact that legitimate drama is principally centered on Broadway.

In spite of improved conditions, however, there is feeling among some Broadway producers that the WPA, because of its announced intention to become "more commercial" during the new season, may offer considerable competition to the established legitimate drama.

FLEISCHER NAMED AS DRAMATISTS' CONTACT

Sidney Fleischer was named permanent negotiator for playwrights and producers under the new basic agreement, and arbiter under the old agreement, at a meeting of the Dramatists' Guild held at the Lincoln Hotel in New York this week. Mr. Fleischer succeeds the late Joseph P. Bickerton, who occupied the post up until the time of his death two months ago. Mr. Fleischer was associated with him for many years.

The negotiator is a strategic factor in the sale of film rights to stage plays under the new procedure established by the basic agreement between playwrights and producers.

A schedule of 32 productions before November 1 was announced early this month by the WPA, the schedule embracing virtually every branch of entertainment, and, although no mention of it has yet been made officially, the project is expected to rent at least two more theatres in New York to house its many activities. Already a new unit of WPA in New York, called "891 Presents," has taken over the Maxine Elliott theatre in West 39th Street, one of the oldest legitimate houses in the city and a popular theatre for many years. It is considered that this spread of WPA into established legitimate houses may have a devastating effect upon the plans of Broadway managers, inasmuch as there are not more than 40-odd theatres available under any circumstances.

The spread of WPA into Broadway theatres, therefore, appears to constitute the chief menace of the Government-subsidized theatre to the legitimate drama, as it is generally conceded that the quality of WPA productions, at least during the season just past, was far below that of the average Broadway show, with one or two exceptions, notably, "Murder in the Cathedral" and the all-Negro "Macbeth."

Another innovation of WPA is the "Suitcase Theatre," the new name for a unit touring various spots in the New York Metropolitan area, which plans to present established Broadway successes. This feature of the government project is considered by many old-time legitimate roadshow men to be a direct threat to the gradually reviving "road," as it is expected the traveling unit may extend its activities to other parts of the state and, eventually, throughout the country.

The Government also has in mind the idea of presenting a number of American plays "by various units of the theatre project in a manner that will approach the long-time dream of a repertory theatre in which the great American plays of the past can be reviewed," according to an announcement from the office of Mrs. Hallie Flanagan, national director of the Federal Theatre.

Mrs. Flanagan bemoans the fact that newer plays, that is, plays presented on Broadway in the last five to ten seasons, do not express "the age of expanding social consciousness," complaining that with the exception of the playwrights responsible for the "Living Newspaper" unit, Federal Theatre playwrights have contributed virtually nothing to the project as a whole.

Clamoring for Scripts

"Every one of our 158 theatres is clamoring for scripts," Mrs. Flanagan said recently. "Where are the new plays? I spend every available hour reading scripts. They cling forlornly to the skirts of the past. If I may mix my metaphors, they are dull legitimate offspring of Henry Arthur Jones and Madame Vestris. . . . If the plays do not exist, we shall have to write them. We shall have to work more closely with our dramatists. We cannot be too proud to study our medium. It is not going to hurt the imagination of any dramatist to cut his pattern to fit the cloth. Shakespeare was not too proud to write that way. Neither was Chekov. Neither was Euripides."

Whether Mrs. Flanagan discovers any worthwhile new playwriting talent or not, however, the Government has set aside $7,000,000 for the new season, of which approximately $3,000,000 is to be allocated in the New York area.

Although several of the newer Broadway managers raise skeptical eyebrows at talk of competition from the WPA projects, there can be no escaping the fact that the Government-subsidized theatre is a fairly imposing organization. The latest available figures show, among other things, that there are within the neighborhood of 10,000 actors, writers, directors and stagehands currently on WPA payrolls.

Immediate expansion to quota strength of the Play Bureau of WPA, with future regard to the law governing appointments, which Col. Brehon B. Somervell, New York City Administrator, is charged with having "flagrantly violated," was demanded early this month by the American Writers Union. On behalf of the union the addition of 60 dramatists to the creative personnel of the bureau was urged and a corresponding increase of $6,000 monthly in the project appropriation, or, a total increase of $18,000 above the three months allotment of $3,986,000 for July, August and September.

Of the quota of 250 workers allocated to the Play Bureau, only 148 have been appointed, according to the writers' union, and in the allocations the creative forces have been neglected.

In New York this week Lieut. Col. Somervell, WPA administrator, commenced an

(Continued on page 26)

When you see a HERALD review quoted:

You know it was written to tell – not to sell.

Herald reviews are reports to showmen, inventories of what they will have to deal with.

Herald reviews are for showmen only–never written to usurp the functions of advertiser or beguile his customers.

Herald reviews are documents of service to the greatest audience of showmen ever assembled by a publication.

Herald reviews are written with responsibility, never knock to be smart, or boost to seek favor –written to tell, not to sell.

MOTION PICTURE HERALD

(*Member Audit Bureau of Circulations*)

SUMMER BRINGS FEW GOOD PLAYS

(Continued from page 24)

investigation of conditions in his department following charges of Frank Gillmore, head of Actors' Equity, that many WPA actors could not possibly qualify as professionals.

"As far as I know," Col. Somervell said Monday, "people are being hired on the basis of qualification and not stage ambitions. If they are not being hired on a basis of qualification it is up to us to look into it."

Meanwhile, at the weekly Equity meeting in New York on Monday, the charge that that organization was failing to protect acttors engaged in WPA activities resulted in a heated discussion between the conservative members and the left-wing element, which rapidly is gaining a hold in the association's affairs.

Producers Object

The first official statements to be issued by established Broadway producers on the Federal Theatre Project came only after it had been announced that Sinclair Lewis' play, "It Can't Happen Here,"—based on a novel by the author and rejected for production by MGM last season for "political" reasons—was to be produced in New York by WPA. The announcement immediately brought forth a tirade from such wellknown producers as Brock Pemberton and Lee Shubert.

"The Federal Theatre should be abolished," Brock Pemberton declared. "It's funny to begin with that the WPA can tackle something which the films cannot.

"Of course it is not humanly possible for a State theatre not to be affected by the policies of the State. Everybody knows that the Federal Theatre is definitely away over to the left. It's not surprising that, since the administration is on that side too, they should want to produce an anti-Fascist play."

Mr. Pemberton said that the Federal Theatre's competition is unfair "because they're subsidized and can do things we as commercial producers cannot do. We pay our stagehands and musicians two or three times what they pay. The minimum we can pay actors is almost twice their standard.

"We offered as an industry to do on a loan of $1,000,000 or $2,000,000 what they have taken countless millions to do and we were turned down." Mr. Pemberton concludes. "The Federal Theatre is one of the greatest radical nests in the whole set-up and apparently is to be used more and more for propaganda."

Arthur Hopkins, on the other hand, feels that "the better the project's productions are, the more theatre-goers they will make."

Lee Shubert, veteran showman, has this to say of the situation:

"So far the Federal Theatre Project has not been competition. The prices have been low. They have not been able to afford high-priced actors. But the production of 'It Can't Happen Here' raises a new question. It will be a play based on a book by one of the best known authors and will be produced in a wholesale way. Still, the prospect does not appear alarming."

AFA WINS RULING IN WPA DISMISSAL NOTICE

In answer to a protest by the American Federation of Actors, pointing out that Ruling No. 13 that actors on the Federal Theatre Project be entitled to a one-week dismissal notice did not specifically cover performers on the Variety Project, Deputy Director of the Federal Theatre Project, William P. Farnsworth, has informed Ralph Whitehead, executive secretary of the A.F.A., that:

"The vaudeville actor is not in a contractual relationship with the project, but through agreement with The American Federation of Actors, effective September 15, no vaudeville actor is to be dismissed by the Federal Theatre Project without at least one week's written notice from the project supervisor. No vaudeville actor is to withdraw from the project without one week's written notice to the Project Supervisor in charge of his unit."

Mr. Whitehead has approved this new ruling (No. 14) and it goes into effect immediately.

Despite the annual rumblings about competition, the season now appears to be getting into full swing, albeit a bit late. Despite the fact that the summer theatres contributed but little to the roster of new plays to be produced this season—out of a total of 75 tryouts in the cow-barns only 10 will find their way into New York—the 1936-37 show season has over 200 plays listed thus far. Unquestionably the number will pass the 300-mark before the season is over.

The 1936 summer theatre season, incidentally, was one of the worst in the history of the business. More theatres were forced to close their doors within a few weeks after opening than ever before and the financial returns from the majority were far below those of previous years.

The reason for this apparently is that summer activities of the last ten years have tended to stimulate in summer audiences a keener critical appraisal which has increased through the years to a point where they no longer will stand for the slip-shod productions of the past.

Handicap in Equity Demands

Regardless of the merit of summer productions—and in some situations the work of summer theatres could bear the closest scrutiny of Broadway critics and not suffer therefrom—the new demands of Actors Equity Association, put into force this past season, have done much to handicap the summer manager. The actors' association now requires that the manager engage a minimum of six Equity members in his company at not less than the minimum salary required by Equity in New York. In practically every instance this has proved to be a good thing for all concerned in that it has automatically eliminated irresponsibility in management, but the fact remains that it has increased the manager's overhead appreciably.

The only interest which Broadway has in the summer theatre, however, is the trying out of new plays. For some strange reason, and the writer speaks from firsthand experience, the average summer audience has learned to fear tryouts, and it is a known fact that the only summer theatres, practically without exception, which make money are those which stick exclusively to tested Broadway productions on a stock performance basis. It is obvious that when a play requires four weeks of intensive rehearsal in New York before its production the same play cannot adequately be produced in summer stock, under unusually difficult conditions, with but one week of rehearsal. Added to this is the fact that most of the company—it is the custom in most instances to import from New York only the star and one or two featured plays—are working in another performance at night and cannot concentrate exclusively on the work at hand. Therefore more and more managers have been trying to get away from tryouts completely, and it is generally conceded that the time will come when the only new plays tried out will be tried, and paid for, by the New York producers interested in them.

One of the practices which has done much to injure summer theatres, and certainly is responsible for much of the grief which new plays in summer stock run into, is the payment of a sum of money to the manager by the agent for a play as an inducement to a tryout. In nine cases out of ten the play in question is not ready for even a tryout. In any event most of the reputable agents and managers do not regard money as a consideration to a tryout.

Broadway, however, has forgotten the summer of 1936, for more than one reason, and has weighed anchor for the trip into the portentous seas of a new season. The managers are giving their annual interviews in which they repeat, as at the start of every season since 1929, that "everything points to a better season than we've had in years." Be that as it may, the only thing which makes a season good is the production of good plays, capably produced in every department. It is not for any individual or individuals to classify a play as good, bad or indifferent; only the audience which pays its money at the box office does that, as in the motion picture business. Just as the patron passing the exhibitor's doorway, on his way out, says "it was good," or "it was bad," so will we see good or bad plays on Broadway this season, and according to the patrons' dictate the money will or will not roll into the box office.

Anyhow there are plenty of plays to be done, so it should be fairly interesting.

SPANISH FILM WORKERS APPROVE SOCIALIZED CINEMA REGULATIONS

Exhibitor Rated as Employee; Cinema Receipts Taken by Committee and Wages Paid on Fixed Percentage Basis

Spanish cinema employees have made public the rules and regulations agreed upon under which theatres will be permitted to operate in the Barcelona area with the Comité Enconómico de Cines en Exploitación in full control.

Under the rules the exhibitor, or "empresario," is rated on a par with employees, his revenue is fixed by percentage and his suggestions as to management of his theatre are invited by the Comité.

All receipts of all cinemas operated in the area are collected by the Comité and divided, on a percentage basis, among all workers engaged in the operation of all the cinemas.

The status assigned the exhibitor, who continues at least theoretically as the theatre owner, is precisely defined and definitely circumscribed. His participation in the receipts of his enterprise is limited to a fixed 200 per cent, which compares with an apportionment of 100 per cent to his orchestra leader and to each of the 18 men in each of his orchestras, of which there are two. Each of his operators, three of whom are assigned to each booth, also draws 100 per cent.

Article 1. The salaries will be uniform for all kinds of work in all the branches of the film industry.

Article 2. The box-office receipts obtained in all the theatres in Barcelona and its radius will be daily handed over to the "Comité Económico," which will be denominated "Comité Económico de Cines en Explotación" (Economic Committee of Cinemas in Exploitation).

Article 3. The payments will be made by the Comité Económico at their business address, one day each week, advising the day and hours in which said payments will be made by means of notices put up at the theatres and at the payment window of the corresponding Section.

Article 4. The benefits obtained during the week will be divided between the total percentages corresponding to all the employees placed in the working places and the coefficient which results will be multiplied by each percentage and the result of this will be the week's payment which corresponds to the employee.

Article 5. The Syndicate will form part of each theatre in the same manner as an employee of the staff with the same percentage as the one who receives most of the theatre.

Article 6. The substitutes of all kinds of works will be paid at each theatre where they work, in accordance with the hours they work—without passing a maximum of thirty-six hours per week. The coefficient to be applied must be the same as that obtained by the regular staff workers.

VIVA ESPAÑA
El Ejército con honra
EL AUTOMOVILISMO MILIT'
DE MARRUECOS

Arthur Menken (shown above), Paramount News cameraman and son of a prominent New York family, was chiefly responsible this week in Spain in obtaining the release from Spanish imprisonment of John Dored, Paramount newsreel photographer who was captured four weeks ago when he and his three assistants inadvertently stepped into enemy territory from the Loyalists' lines. Mr. Dored's assistants were executed.

Article 7. The different kinds of work will have the following percentage:

Syndicate—100 per cent.
Operators—100 per cent.
Box offices—90 per cent.
Box office substitute—50 per cent.
Person in charge of toilet—65 per cent.
Substitute to person in charge of toilet—33 per cent.
Bicycle messenger—90 per cent.
Substitute to bicycle messenger—45 per cent.
Concierge—80 per cent.
Night watchers—95 per cent.
Ushers—90 per cent.
Janitors—90 per cent.
Cleaners—50 per cent.
Electricians—100 per cent.
Substitutes to electricians—50 per cent.
Electrician for 3 theatres—100 per cent.
Substitute electrician for three theatres—100 per cent.
Musicians (18 for each cinema), each musician—100 per cent.
Second orchestra, also of 18 musicians, each musician—100 per cent.
Orchestra directors, six fixed as staff and one substitute, each—100 per cent.
Two varieté numbers in the cinemas—100 per cent.
Two machinists of the theatre and one substitute in each cinema—100 per cent
Authors—one per cent of the gross box office receipts per theatre.

Article 8. The employees doing all manners of work in the theatres will be arranged as follows—for all the cinemas:

Operators—three for each cabin.
Box-office—one and a half per theatre.
Toilet—one and a half per theatre.
Cyclist—one and a half per theatre.
Concierge—two per theatre.
Night watchers—two per theatre.
Janitors and ushers—those at present employed plus two substitutes to form part of the fixed staff of each theatre.
Cleaners—those at present employed.
Electrician for a special theatre—one and a half each.
Electrician for three theatres—33 per cent each theatre.
Substitute electrician for three theatres, the same.
Musicians—18 per orchestra in six theatres.
Orchestra director—one for each orchestra in six theatres.
Varieties—two numbers in two theatres.
Theatre machinists—two and a substitute per theatre in two theatres.

Article 9. The "empresarios" are to be assigned to the theatres as workers on the staff with a percentage of 200 per cent. They will not have authority over the staff and will be directly in communication with the "Comité Económico." The "Comité" will listen to any suggestions from the "empresarios" when these tend towards the benefit of the system of socialization established.

Article 10. The opening and closing of all the theatres in Barcelona and its radius will be uniform. During the

(Continued on following page)

SET UP BENEFIT FUND FOR WORKERS

(Continued from preceding page)

months of June, July and August they will open at four o'clock in the afternoon and close at one o'clock in the morning; during the remaining months of the year they will begin at half past three and end at half past twelve. The box office will be opened a quarter of an hour before the session begins and will close in summer at twelve o'clock and in winter at half past eleven.

Article 11. The working hours for the cinemas will be from five to ten o'clock with the exception of the women who do the cleaning, who will work four hours daily and will have one holiday every week.

Article 12. Each theatre will have its complete staff whose members will not be changed unless voluntarily and in accordance with the "Comité Sindical" of their respective Section.

Article 13. Sanctions in matters considered of importance to the carrying out of the work will have to be made known to the corresponding "Comité Sindical" who, within a period of three days, must call a general meeting of the section in question, and the sanction, in case of its being accepted, must be voted by three-quarters of the components of same. The affected party can appeal against the sanction imposed at the general meeting of the Branch, and finally to the "Federación Local de Sindicatos de Barcelona."

Article 14. The janitors, "regisseurs" and other employees of the theatres and concert halls belonging to the Syndicate and professionally to the socalled Section of Cinemas, Theatres and Concerts, will be paid the same amount weekly as similar employees in the cinema trade, and consequently, if by means of the tax established in their professional area they do not arrive at the coefficient arrived at by the cinemas, the Accounting Section of the "Comité Económico" will pay them the remainder, and if it is over and above the percentage, the Cash Department of the Committee of that Section will keep the excess so as to add it to the Cash of the "Comité Central del Sindicato."

Article 15. There will be established, in a permanent form, a fund for aid in cases of illness, invalidness, old age and forced unemployment, as follows:

(a) For illness: complete indemnity.

(b) Invalidism: gradual indemnity depending on the number of people whom the affected party maintains—with a minimum sum of 70 per cent.

(c) Old age: same as (b).

(d) Unemployment: complete indemnity until the corresponding section gives him work at his specialty.

These will all be paid when the economic possibilities of the Syndicate permit it.

Article 16. A special hospital will be installed and called "Clínica del Sindicato Unico de Espectáculos Públicos de Barcelona," taking in all of Barcelona. This hospital will be governed as is to be determined.

Article 17. A group of students will be formed which will be called "Grupo Escolar de Espectáculos Públicos," the details to be determined later.

Article 18. The rental prices of all the cinemas in Barcelona and its radius will be considerably reduced.

The Government of the Generalidad of Cataluña will regulate these rentals.

Article 19. With the exception of the beneficiary taxes there has been a tendency to increase all taxes and arbitrations.

The Government of the Generalidad of Cataluña will regulate and see about the reduction of the taxes and arbitrations which are actually in force, and will then suppress those considered unnecessary.

Article 20. Twice a year there will be paid holidays, one in winter of fifteen successive days and the other in summer lasting one month, also without interruption.

Article 21. Cinemas will be divided into four categories. The admission prices will be the same in each category. On Sundays and holidays there will be no difference in price from any other day, with the only exception that there will be two shows in the afternoon and one at night. The cinemas where newsreels, documental films and other reports are given will operate as heretofore.

Article 22. The "Comité Económico" will regulate economic matters of the cinemas. This committee will be composed of a president, secretary, vice-president, vice-secretary, accountant, cashier, assistant to cashier, three members of the board who constitute the Section of Distribution, three more for the Section of Control of Booking, two for Box-Office Control and two more for Propaganda, the cashier and the assistant.

The term of each member of the "Comité Económico" will be two years, after which they may be re-elected for two years more.

These positions will be paid the same weekly salary as corresponds to other employees doing the same kind of work in their branch. The representing member there may be of the Section of Authors and Composers and will be paid with the same percentage as the one who gets the highest amount in the committee, discounting one per cent for the author's tax.

Article 23. The different sections will keep the same syndical structure which they have had up to date; they will continue controlling their members in their working places and will administer their respective "Bolsas de Trabajo" (Labour Exchange).

Article 24. Each cinema will have a Local Committee which will take care of everything which has anything to do with the employees.

Article 25. Pictures of foreign and of national production will be accepted according to terms agreed upon between the distributing firm and the Economic Committee—Section of Exploitation of Cinemas—with the intervention of the Delegation of Public Entertainments of Cataluña.

Article 26. No picture will be shown which has a marked reactionary tendency or which appears to discredit the actions of or abridge the liberties of members of the National Work Confederation. For the carrying out of this clause, the "Comité Económico" of cinemas will be in continuous contact with the official organizations of film censoring.

Article 27. All theatres which have been abandoned by their respective managers will be carried on directly and exploited by the Syndicate. In all of them the "Comité Económico" will have a representative who will be paid the wages which correspond to the kind of work to which he belongs.

Article 28. There are established four first release houses, the Coliseum, Fémina, Urquinaona and Astoria. The prices of seats will be the same in each of these four cinemas.

Article 29. There is fixed a maximum salary for all the specialities of work comprised in the cinemas for the highest percentage 175 pesetas per week.

Article 30. Whatever money remains in the cash of the "Cinema Committee" will be handed over without any deduction whatsoever to the general funds of the Syndicate in order to enable them to attend to moral and economic necessities.

Article 31. The weekly coefficient will be drawn up by the Cinemas's Economic Committee, and the employees will be paid every Monday at the respective theatres.

Article 32. All theatres which open in future in Barcelona and its radius to be exploited will have to become part of the system of socialization which the syndicate has established. The complete staffing of the cinema, in all different kinds of work, will be handled by the Labour Exchange of the Section.

Article 33. The amounts obtained for advertisements and show windows will be exclusively for the account of the Syndicate and the benefits obtained will be added to the funds of the "Economic Committee of Cinemas."

Article 34. The "empresarios" of the cinemas which work only a part of the week and other cinemas of slight monetary value will be paid the percentage which the "Economic Committee" establishes in each case, taking into account the value of the cinema and the economic carrying on of same.

Article 35. All the cinemas—just as they are at the present moment—are passed over to the Syndicate to depend directly on it for their normal working, and all reclamations which are justly presented will be resolved by the "Economic Cinema Committee." The indemnifications which the Syndicate agrees to attend to will be paid when the economic situation of the Committee permits.—

Metro-Goldwyn-Mayer has rolled another NATURAL!

WE LET THE BOX-OFFICE PROVE IT FIRST! "THE DEVIL IS A SISSY" IS GREAT!

Rushing you the Actual Campaign used by the Ohio Theatre, Columbus. You, too, will do swell business by following these practical ticket-selling suggestions!

ADVERTISING PLAN:

To get across to the public the fact that this great M-G-M attraction is highly dramatic adult entertainment played by an all 'round excellent cast with equal pictorial emphasis for all characters, juvenile and adult. (*See ad on opposite page.*) To publicize the attraction as one of the important productions of this year. Those who have seen the picture will agree that the most enthusiastic promotion is fully justified.

ADVANCE WORK:

This picture will return abundant profits to those showmen who realize the merit of the attraction and establish it far in advance by an early and constant plugging. Plant stories far in advance. Use the teaser trailer two weeks ahead, followed by the regular trailer. Put a sincere notice in your lobby. Use the radio for announcements. Every form of advance work will repay you handsomely.

SPECIAL SCREENING:

On Tuesday prior to Friday opening a special projection room screening was held for Governor Davey, Mayor Gesseman, Domestic Relations Judge and staff, heads of parent and teachers groups, representative ministers, radio commentators and critics. The value of the advance screening for this picture is incalculable and should definitely be part of your campaign. It affords opportunity for the news to get about and even those who ordinarily prefer to have the critics in the theatre will be safe in making an exception. The picture speaks for itself.

GIANT INVITATION:

On opposite page is reproduction of the world's largest invitation (8 by 15 feet). It was carried by eight Postal Telegraph boys through downtown section to the Mayor's office. In addition to attention from pedestrians, it was photographed by newspapers.

PUBLICITY:

Recognizing the importance of newspaper attention the Ohio Theatre sought and received special press cooperation. Plenty of art and photos; special stories; 8-column streamers were obtained for review pages; art on Cooper appeared in Junior Aviation sections; an original feature by local writer on the development of the three boys with this picture marking a turning point in their dramatic screen careers; feature story on W. S. Van Dyke and his amazing succession of hit pictures; interview with head of Domestic Relations Court, etc.

ACTIVITY:

Contests: Columbus Citizen used three day classified contest with art. Preceded by teaser ad. Readers asked to match up characters the three boys played with the pictures they appear in. Cash awards and guest tickets. Contest plugged also via telephone by girl ad solicitors. Columbus Journal also ran classified ad contest.

Comment Cards: Distributed at theatre and comments of patrons used for publicity stories and as ad quotes.

Sermons: Ministers and rabbi based Sunday sermon on picture. One used title of picture and announced it through mails.

Cartoonist: Harry Keyes of Citizen, used title and idea of picture in "Passing Show" section.

Co-op ads: Insurance Company tie-up 3 cols. full.

STUNTS:

Bannered sound truck eight hours daily week in advance. 30-second announcements between musical numbers. Covered Columbus and suburbs.

Stilt walker in downtown streets.

Book marks in public libraries and schools.

Imprinted aprons on downtown newsboys.

Distributed 15,000 imprinted napkins to restaurants, soda fountains, etc.

Rubber-stamped restaurant menus.

Covered town with window tie-ups, stills, etc.

10,000 teaser cards distributed in hotels and downtown section.

10,000 stickers placed on good downtown locations, in neighborhoods, by leading food markets, etc.

Special banners on 6 trucks of Peck News Agency.

RADIO:

Spot flash announcements 5 times daily on four stations for full week. Advance preview on WHKC and WOSU.

Plugged on commercial over WBNS.

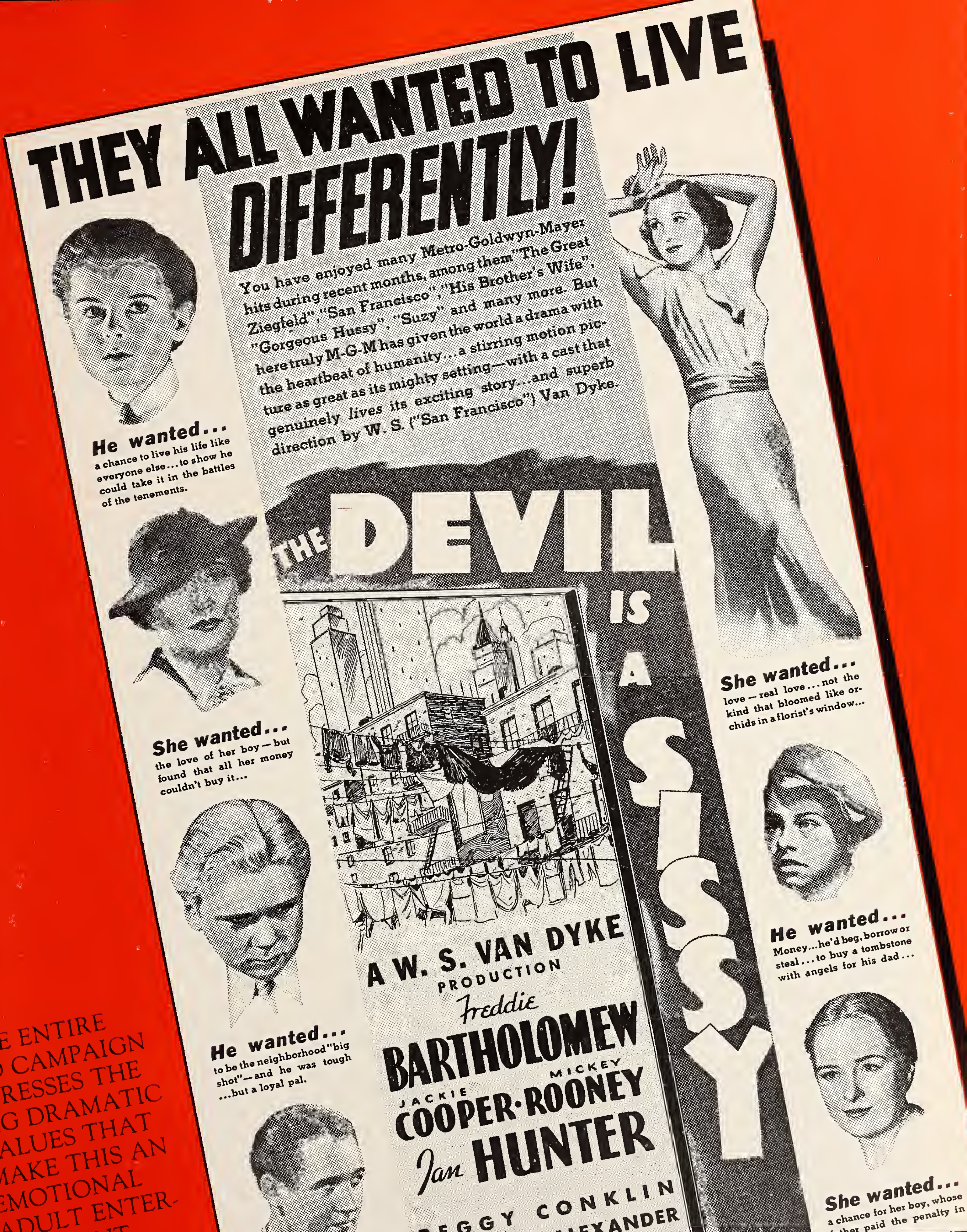
Contest over title used by WCOL.

TRAILERS:

Teaser trailer used week in advance and regular trailer shown full week at both Ohio and Broad Theatre.

AD CAMPAIGN:

Started with teaser on title, worked into big space ads, one of which is reproduced on opposite page.



THEY ALL WANTED TO LIVE DIFFERENTLY!

You have enjoyed many Metro-Goldwyn-Mayer hits during recent months, among them "The Great Ziegfeld", "San Francisco", "His Brother's Wife", "Gorgeous Hussy", "Suzy" and many more. But here truly M-G-M has given the world a drama with the heartbeat of humanity... a stirring motion picture as great as its mighty setting—with a cast that genuinely *lives* its exciting story... and superb direction by W. S. ("San Francisco") Van Dyke.

He wanted... a chance to live his life like everyone else... to show he could take it in the battles of the tenements.

She wanted... the love of her boy—but found that all her money couldn't buy it...

He wanted... to be the neighborhood "big shot"—and he was tough ...but a loyal pal.

He wanted... to break away from the ties of a wife with more money than was good for her...

She wanted... love—real love... not the kind that bloomed like orchids in a florist's window...

He wanted... Money... he'd beg, borrow or steal... to buy a tombstone with angels for his dad...

She wanted... a chance for her boy, whose father paid the penalty in

THE DEVIL IS A SISSY

A W. S. VAN DYKE PRODUCTION

Freddie BARTHOLOMEW

JACKIE COOPER · MICKEY ROONEY

Ian HUNTER

PEGGY CONKLIN

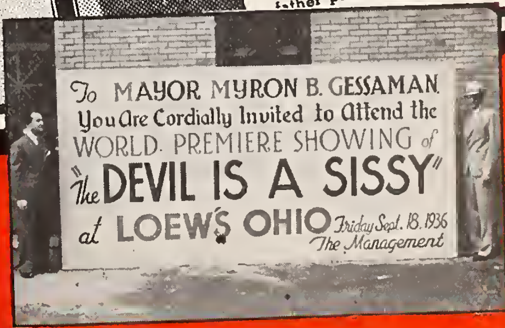
KATHERINE ALEXANDER

A Metro-Goldwyn-Mayer Picture

Produced by Frank Davis

THE ENTIRE AD CAMPAIGN STRESSES THE BIG DRAMATIC VALUES THAT MAKE THIS AN EMOTIONAL ADULT ENTERTAINMENT.

(At right is sample of big extra-space ad campaign.)



To MAYOR MYRON B. GESSAMAN
You Are Cordially Invited to Attend the
WORLD PREMIERE SHOWING of
"The DEVIL IS A SISSY"
at LOEW'S OHIO Friday Sept. 18, 1936
The Management

RIGHT: Giant Invitation to Mayor of Columbus.

Mark Luescher, Dead at 60, Was Pioneer Showman

Mark A. Luescher died at Shady Brook Farm, his home near Southport, Conn., on September 20th, aged 60 years and prominently identified during 40 of those years with metropolitan show business. He is survived by Mrs. Luescher, two daughters, a brother and three sisters.

The motion picture industry knew Mr. Luescher at first hand as publicity director of RKO in New York, as director of press and public relations for the Roxy theatre and, after handling the promotional campaign for the opening of the Rockefeller Center theatres, as press representative of the Music Hall and Center. It knew him a little less intimately, and perhaps a little more spectacularly, as a pioneer in that special branch of exploitation which became the particular province of the late Harry Reichenbach, a field in which his sponsorship of Mlle. Dazie ("Rogue Domino") as the masked star of his roof garden show atop the New York theatre set an all-time mark for exploitation men to equal.

Mr. Luescher was born in Syracuse, N. Y., and educated at Cornell, launching a self-written magazine which won him a post as drama critic and led to his acquaintenceship with Lee Shubert, soon to develop with his brothers the theatrical firm which bears their name and to take with him into New York Mark Luescher. Mr. Luescher managed the Herald Square theatre, the first Shubert acquisition in New York, and became, later, first manager of the New Amsterdam for Klaw and Erlanger. It was from this firm that, in partnership with Louis Werba, he leased the roof garden, regarded as a white elephant, which he promptly made prosperous by his exploitation of the girl in the red mask.

Mr. Luescher was general representative of Martin Beck's Orpheum circuit for four years, producing many musical comedies, among them "The Spring Maid," "The Rose Maid" and "When We Were Forty-one," in which Elsie Janis made her first success. He managed the New York Hippodrome for Charles Dillingham from 1915 to 1922, when he became promotion director of the B. F. Keith vaudeville circuit. He joined the D'Oyly Carte Opera company as director of publicity in 1934.

McCarthy Hollywood Bound

J. J. McCarthy of the Motion Picture Producers and Distributors of America, Inc., is en route to Hollywood from New York accompanied by Ken Clark, who will take over the duties of Tom Pettey of the Producers' Association while Mr. Pettey is vacationing.

Joe Brandt Retires

Joe Brandt, chairman of the board of Nuovo Mondo Pictures, has retired from active work in the company and is making his home in Hollywood.

Chicoine Joins WPA

Martin J. Chicoine of the Omaha *Daily Tribune* has been named director of publicity for the WPA theatres in Cleveland and Cincinnati.

MARK A. LUESCHER

AT&T Wins Suit Against General

American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., this week won a decision against General Talking Pictures Corporation in a patent infringement suit begun in November, 1934, and heard a year ago.

United States District Judge Mortimer Byer also ruled that the infringement apparatus should be turned over the plaintiffs.

General Talking Pictures took over the business of DeForest Phonofilm Corporation in the early days of sound and marketed theatre reproducers, which AT&T and its subsidiaries claimed infringed eight patents controlled by AT&T and licensed to Western Electric and Erpi.

The court decided that General Talking infringed six of the Telephone Company's patents by leasing to exhibitors vacuum tube amplifiers for use in theatres.

Studio to Assign Thalberg's Films

With work on four important films temporarily halted, executives of Metro-Goldwyn-Mayer were in conference in Hollywood this week in an effort to bridge the gap left by the loss of Irving Thalberg.

The studio officials, stunned by the unexpected death of the 37 year old producer, were making every effort to get the studio machinery back into running order. No attempt will be made, it was said, to fill Mr. Thalberg's post of vice-president in charge of production.

The contracts of such players as Norma Shearer, the producer's widow, and Charles Laughton, who were under personal contract to Mr. Thalberg, are expected to revert now to the studio.

Darryl F. Zanuck was elected chairman of the Producers' Association controlling committee to fill Mr. Thalberg's former post.

Philco Officers Define Position In Court Hearing

Hearings in the action of the Philadelphia Storage Battery Company seeking an injunction preventing Radio Corporation of America from discontinuing a licensing arrangement by which the plaintiff uses RCA patents on a royalty basis were continued last week and this in the chancery court at Wilmington, Del., with officers of PSBC and the related Philco Radio and Television company giving testimony relating to the reorganization of Philco, formerly a PSBC subsidiary, as an independent concern in 1934.

Purposes of the reorganization, according to the testimony, were to enhance the company's position with relation to excise tax legislation then pending in Congress and "to prevent its greatest competitor, RCA, from seeing its list of customers and prices at which it sold to the several customers." The right to inspect the books of PSBC was RCA's under the terms of the agreement at issue.

President Larry E. Gubb of Philco denied on the stand that the reorganization as an independent company had been brought about with intent to "chisel" on royalties paid to RCA under the licensing arrangement which RCA has signified intention of terminating on that and similar grounds. His and other officers' testimony tended to show that the separation of Philco from PSBC is absolute and not, as hinted by their questioners, a paper operation for strategic purposes.

The royalty payment covering the first quarter of 1935 made by PSBC to RCA after the latter company had threatened to cancel its licensing agreement, was arrived at by calculating the royalty as if there had been no separation between PSBC and Philco and other companies, and was calculated on the formula that had been prescribed by RCA, Charles F. Steinruck of Philadelphia, accountant for PSBC, testified as the hearing continued.

Tax Revenues Show Decrease for August

Breaking a steady upward trend which had prevailed since last March, admission tax collections in August dropped more than $184,000 from the July figure of $1,568,487 to $1,384,107, it was reported in Washington by the Bureau of Internal Revenue. Collections for the month, however, were more than $70,000 ahead of the August, 1935, figure of $1,313,552, it was pointed out.

For the first eight months of the year, bureau records show, collections were more than $1,000,000 ahead of the comparable period of 1935, totaling $11,189,899 against $10,121,617.

Ted Toddy New York Bound

Ted Toddy of Unusual Pictures, Hollywood, is en route to New York with a print of his first feature.

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

Hollywood producers may not be aware of the fact, but they have had in their midst and in their employ an African Negro whose father in Nigeria had 25 children and the indisputable power of life and death over his tribal subjects in the jungles.

Momodu, claiming interludes with Barnum and Bailey's Circus and the movies, now bobs up in New York as the chief perker-upper on "Bassa Mona," an all-African play to be produced any day now by Mr. Roosevelt's WPA Federal Theatre Project. He runs the rehearsals in a little rehearsal hall adjoining Times Square with the dictatorial authority his father once had in the sunless jungles of Africa's west coast—minus, of course, the big swerving cutlass which his father's witch doctors are supposed to have used to cut off the heads of virgins every year so that their blood might be spilled on dad's big jungle drum. Momodu is using eight drums in the WPA play, one standing five feet high, so that eight giant blacks can girate through the orgiastic dance of the tribal wedding ceremony.

"These," explained Momodu to William Birnie, who was investigating for the New York *World-Telegram,* are "toys for children. My father had a drum 20 feet tall. You had to climb a tree to beat it. You could hear it 300 miles away and its sound bounced back and forth in the hills for six hours. The top of the drum was made of the skin of a virgin."

▽

The Summit Hotel at Uniontown modestly, very modestly, announces that it has acquired at great expense—$1,250 to be exact—the very bed in which the late John Gilbert slept, and is now engaged in installing it.

The real height of something or other, however, is reached in that part of the hotel's announcement that explains, "In order to avoid confusion and discrimination, because of the heavy demand that will be made upon the bed, the Summit management has decided a drawing will be held every morning and the bed will be assigned each night to the winning number."

Candidates with inferiority complexes are advised not to participate even in the drawing.

▽

Edible paper has been produced in Sweden. But the manufacturers cannot guarantee that it will make some scripts more digestible.

▽

Lifetime opportunity for the newsreels to show a milestone on the path to civilization:

> MOSCOW—Twenty-one hundred barber shows will be opened in Russia during the next 18 months as part of a nationwide anti-whiskers campaign.

▽

"I never wanted to be a leading man," chirps Leading Man Cary Grant. "I came to America as a pantomimist, but pantomime is little known in this country and I had to earn a living."

Mr. Grant apparently is not the altruistic artist that Charlie Chaplin is. Charlie has stuck to pantomime these 20 years, even though there were times when he did not know where his next million was coming from.

▽

***The Era,* in London, nominates for the survival of the fittest those feature motion pictures which succeed in spite of their trailers.**

Found! A method for combating pass "chiseling" and "gate-crashing" at motion picture theatres by policemen, garbage collectors and other forms of badge flashers:

Exhibitors in Mexico City were pestered no end with the evil. It had gotten to the point where at some of their shows hardly half the audience had paid admissions. Then the owners began to boil. Like many effective cures, the procedure which they arrived at is simplicity itself.

Ticket takers now politely jot down the numbers on the shields of the chiseling policeman or other city employee. At the end of each month, two lists are compiled by the exhibitor, each containing the shield numbers of all who crashed the gate on the fit of their uniforms or the shine of their badge. One list is presented to the chief of police, and reveals to him what many of his caps are doing on duty when they are supposed to be combating crime. The other list is given to the city treasurer, who is shown thereby just how much money his coffers are losing from abuses of city employees—the tax on admissions in Mexico City being 13 per cent.

▽

John P. Medbury relates the story about the writer who was trying to get a job at RKO's studios in Hollywood and showed Sam Briskin, studio head, some samples of his work. Mr. Briskin read a few lines here and there from the manuscripts and asked the boy if he really sold "stuff like that."

"Why, certainly I do," defended the writer earnestly. "I've sold seven or eight just like that."

"Good!" snapped Briskin. "You start work tomorrow morning."

"In the scenario department?" asked the delighted writer.

"Hell, no!" shouted Briskin; "in the sales department."

▽

Patrons of the Mokan, W. D. Fulton's theatre in Kansas City, got just a little more emotion out of the dual program of "Little Lord Fauntleroy" and "Big Brown Eyes" than they had paid for.

A couple of lads, more mischievous than the original Fauntleroy, threw sand into the large ventilating fan, which did a good job of distributing it into patrons' big brown eyes. The little darlings had been peeved because they were ejected from the house for raising hell, the poor dears.

▽

Seems only yesterday that somebody was moving all the studios to Florida, doesn't it?

▽

Charles Reeves, in Cookeville, Tennessee, postcards his observation of a double-billing by the Princess theatre down his way:

BRIDES ARE LIKE THAT
SCRAPPY

▽

And our eagle-eyed scout, J. A. Tanney, of Sales-on-Sound Corporation, New York, found delight in the advertisement in front of RKO's Tilyou theatre, at Coney Island, which announced the showing of the serial:

WHISPERING SMITH SPEAKS
Every Saturday Night

Plot-for-a-Movie Department: Ray Long once assigned Odd McIntyre to write a magazine piece requiring McIntyre's finding, if possible, the loneliest soul in New York. There were so many gradations, so many depths of such a surfeit of poignancy that McIntyre gave it up. Now, accidentally, the other day, after all these years, he stumbled upon the almost perfect type for such an article: A Swiss maid in a Park Avenue apartment house, widowed in the war and without relatives. For 11 years she has been doing her routine work without being more than five blocks from her place. She has never attended a single amusement nor heard from her native land. Her diversion is sitting at her roof-top window watching the city light up.

▽

Generally known is the fact that the late Samuel Lionel Rothapfel—Rothapfel meaning "Red Apple"—dropped the "p" from his name when he walked across Broadway from the management of the Rivoli theatre to the Capitol. Hardly known, however, is the origin of his famous nickname, "Roxy," by which he was known internationally, and which now serves as the name for dozens of shops—shoe shine, laundries, lunch stands, and whatnot, throughout the land. He received it from his wife, who used it as a pet term. Now, in New York alone, it seems destined for endurance through the Roxy Van and Express Company, Roxy Window Cleaning Company, Roxy Grill (saloon) and Roxy Garage, Roxy Hand Laundry (five of 'em), Roxy Knitting Mills, Roxy Hotel and Roxy Jewelry Company, Roxy Neckwear, the Roxy Market, Roxy Lumber Company, Roxy Paint Supplies, Roxy this and Roxy that.

Roxy once told Terry Ramsaye that he had always wanted to change Rothafel entirely and legally to Roxy.

▽

Speculating over the final monetary return from his career at the end, Hollywood is recalling a story about the late Irving Thalberg which gives some idea of the size of the estate, variously estimated at high as $10,000,000.

Two years ago Carl Laemmle, retired pioneer, was supposedly in financial difficulties. His whole Universal company, so the story goes, was at stake. Desperate, he called on Thalberg.

"Irving," he said, "will you do me a favor?"

"Yes," said Thalberg, "what is it?"

"Sign my note for a million dollars."

"Where's the note," answered Thalberg, and without batting an eyelash he signed on the spot.

▽

Nudists are starting a campaign of education in England. Newsreels filming the graduation ceremonies will show them receiving bearskins.

▽

Ever since screen stars started to go rural, says Read Kendall, in Hollywood, there has been a scramble for appropriate names for their ranchos. Eric Blore's sign, inhospitably, reads, "Inn Disposed." Edward Everett Horton adopted "Belly Acres." Helen Broderick christened her place, "Oak By Me"; but when Ernest Pagano's ranch cost more than he had expected, he hung a shingle reading: "El Rancho Costa Mucha."

OUTDOOR COMPETITION FOR FILMS ON INCREASE

Recreational Interest Doubled in Decade, Association Says After Survey of Activities

Statistics of playground and supervised recreation facilities computed for the last 10 years show that the recreation-mindedness of Americans has doubled in that time, according to a report of the National Recreation Association. The report, while it is concerned only with the increasing use of outdoor amusement facilities and play activities made available through municipal, state and federal funds, implies that the leisure time of the average citizen has been correspondingly increased.

On the basis of the rapidly mounting sums paid by the public in taxes for government operated means to enjoy their leisure time, it is assumed that the search for amusement has brought related benefits to the professional world of showmanship.

The 10 year review of the Association is confined strictly to the popularity of forms of film competition: playgrounds, bathing beaches, public golf courses, ice skating areas, swimming pools and indoor recreational centers designed to further the aims of the group which are expressed partially in the quotation, "A generation . . . that above all has developed character and established standards of values, will not be swept off its feet by the alluring appeals of the baser forms of amusements. The chief responsibilities are: to provide facilities for wholesome recreation; to control and redirect the tendencies to promote undesirable amusements, and to educate the people by developing attitudes that seek socialized uses of leisure time."

The amount of money spent by all sources, public and private, for public recreation in the fields covered by the survey increased during the decade from $18,816,615 in 1925 to $37,472,409 in 1935. Employed men and women in charge of recreation facilities increased from 17,177 to 43,976 in the same period. Last year, however, 25,480 of the employees and about $16,000,000 were supplied through emergency relief funds by the Government. The review covered 2,204 communities.

Bathing beaches, public golf courses, ice skating areas and swimming pools doubled, the survey shows. Schools and other buildings used in part for recreation tripled, and the number of buildings used entirely for recreation quadrupled.

Swimming, ice skating, softball, basketball, horseshoe pitching and tennis were the most popular sports. Picnicking led the informal outdoor activities, with 347,000 persons taking part. Hikers numbered 76,000. In the arts, handcraft attracted 438,000 children and 73,000 adults; pageantry enrolled 70,000; plays, 46,000; orchestras, 147,000; singing, 194,000; folk dancing, 108,000, and social dancing, 186,000.

The only mention of motion pictures in the report is under the heading of miscellaneous activities. In this group 134 cities having regular recreation service and 26 having only emergency service reported the use of motion pictures in the program, but in no case is the number of participants reported.

EDUCATIONAL FILMS PUBLICIZE SAFETY

Motorists who are haled before Philadelphia magistrates will find the usual judicial lecture on safety and sudden death replaced by a vivid motion picture made especially to propagate Mayor S. Davis Wilson's safety campaign. They will be taken into the Mayor's reception room and required to watch the film which dramatizes the results of wrong driving.

The State of Pennsylvania is also making plans to employ means of visual education through motion pictures to exploit safe driving campaigns. The Safety Division of the State Department of Revenue will sponsor a series of educational films for this purpose. Production of the pictures, to be spotted in theatres throughout the state, will begin early this Fall and Governor Earle and Secretary of Revenue John B. Kelly will play stellar roles in the first releases.

Puritan Includes 15 On Current Program

The current program of Puritan Pictures includes 15 films, nine of which are characterized as "roadshow specials" to be produced by Sentinel Pictures, in addition to six action melodramas to be made by Fanchon Royer Features.

The first of the roadshows will be "What Becomes of the Children," featuring Joan Marsh, Barbara Pepper, Robert Fraser, Natalie Morehead. "Forgotten Souls," the second on the list, is in production. The first action picture, "Pilot X," now completed, is soon to be released.

Puritan also plans 16 westerns, two musicals and six or eight other films on which details have not yet been set.

About 430 Theatres Now Admit Children

Approximately 430 of the 600 eligible theatres in New York already have been licensed to admit children without guardians. Each of the theatres has a special matron, licensed by the Department of Health, to look after the juveniles who are seated in special sections.

Some of the unlicensed theatres which are admitting children unaccompanied have been summoned for violating the Stand Act.

State Aid Is Asked For Mexican Films

by JAMES LOCKHART
in Mexico City

The Ministry of National Economy is studying a program calling for an advisory council of three to direct state assistance for the Mexican film industry, submitted by Manuel Reachi, producer. Mr. Reachi proposes that the council include an expert in film financing, an authority on production, preferably with producing experience, and one who is versed in international film distribution.

Mr. Reachi contends that the industry's slow progress here is due to the lack of technical and professional material for making good pictures, the few really competent directors of varied experience, ignorance of the best methods of making films commercially profitable, and lack of contact for large scale international distribution. More attention must be given to film stories and public desires, he says.

The Mexican Congress proposes to arrange state aid for companies which produce films designed to make the truth about Mexico better known abroad.

The Congress also is considering a measure which would provide for the production of a film history of the revolution, covering a period from 1910 to today. The picture would touch on all phases of the situation and be completely accurate. The measure provides that a Mexican company produce the film, which would have wide distribution abroad.

Two New Theatres In Central America

Only two new theatres have been constructed in Central America in the past year, Louis Simpson, head of Metro-Goldwyn-Mayer's offices in that territory, said upon his arrival in New York recently. The new structures are the Palace, a 900-seat house in San Jose, Costa Rica; and the Lux, a 2,600-seat theatre at Guatemala City. The Anker interests, who have the Palace in the same city, have taken over the Lux. There are 160 houses in Central America, all wired for sound. In Guatemala there is a Government tax of 15 per cent on the gross business which does not come out of the pockets of the patrons, but is paid by the exhibitor. In other countries, the tax is slightly lower, Mr. Simpson said, and levies are comparatively light throughout the territory.

Production Studio To Open in New York

The Film Art Studios, Inc., a new company, has leased the Erlanger Warehouse at 447 West 49th Street, New York City, for conversion into a motion picture studio. The building will have three stages. Officers of the company are Craig McDonald Kenny, president; John Doran, vice-president and general manager, and Harold Southern, secretary and treasurer.

Mr. Doran, who is also chairman of the Amusement Board of the New York World's Fair, will have complete charge of the studio, which is expected to be ready for production by October 10th.

THE HOLLYWOOD SCENE

Turn About

There is evidence that studios have decided two can play at the stars' currently popular game of stamped foot, tossed head, slammed door and see-my-agent. Gone are the days when a star brooding over real or fancied wrongs could enjoy her influenza, duly documented by a well paid medico, serene in the knowledge that her studio would hold up production pending her return to good humor and, hence, work.

Suddenly, and with quite impressive unanimity, the studios seem to have learned what to do. Stellar substitutions, once almost unthinkable, are becoming standard practice.

The case of Warner Brothers and Bette Davis is, of course, familiar. A deadline was set for her to report for work on "God's Country and the Woman" and, when she didn't choose to run, Beverly Roberts was assigned the role without further argument.

Twentieth Century-Fox operated in much the same fashion when Loretta Young found herself too ill to play in "Lloyds of London." Madeleine Carroll was borrowed from Walter Wanger and the ailing lady took herself and her influenza to Honolulu.

Simone Simon is another of the Twentieth Century-Fox people recently stricken by influenza. Hers was the ambulatory or tennis type of flu, which the studio press saw fit to diagnose as "threatened appendicitis," but the executive course was identical with that pursued in the case of Miss Young. June Lang got the job. The picture is "White Hunter."

Viewed by and large, the development is both interesting and amusing. It is generally felt that temperament, in this particular manifestation, has been rather disproportionately expensive. But there is another aspect of the matter. Stars sometimes do fall ill, and none there are who regard a studio as justified in substitution as a blanket policy covering the genuine as well as the counterfeit indisposition. Happily, the counterfeiters are rather generally known as such, and it is felt that there is little likelihood of the innocent being punished with the guilty.

Production Pauses

Due in major part to the untimely passing of Irving Thalberg, Hollywood's lately smooth running production machinery was sharply out of gear last week. As start of production of pictures slated was postponed and work on those in progress interrupted, only three new films got under way during the period.

The tragedy left executives, writers, players, directors and technicians with small desire to work. There was scant heart for the manufacture of illusion, comic, musical or dramatic, in the presence of real drama that benumbed the sensibilities of all.

PROTESTS NEWSREELS' POLITICAL FOOTAGE

Protesting that the newsreels are allotting too much attention to political matters, A. E. Hancock of the Columbia theatre at Columbia City, Ind., wrote to "What the Picture Did for Me":

"Full of political shots. Repetition after repetition. Something should be done to curb the excessive footage that is being used for political purposes."

Reference is to newsreels in general.

Prior to the tragic hour of 10:16 on Monday morning Columbia had started two pictures. In "Lady From Nowhere," which Gordon Wiles is directing, Mary Astor, Charles Quigley and Gene Morgan are featured. The cast for "The Cowboy Star" includes Charles Starrett and Iris Shunm.

At Radio "Night Waitress," which will feature Margot Grahame, Gordon Jones and Barbara Pepper started. Lew Landers (formerly Friedlander) is directing.

Two pictures were finished at Columbia. In "Come Closer Folks" James Dunn, Marian Marsh, Wynne Gibson, Gene Lockhart and George McKay will be seen. D. Ross Lederman directed. "North of Nome," a Larry Darmour production, will present Jack Holt, Evelyn Venable, Dorothy Appleby, Roger Imhof, Paul Hurst, John Miljan, Guinn Williams and Robert Gleckler. William Nigh directed.

Universal finished two pictures. "The Luckiest Girl in the World" features Jane Wyatt with Louis Hayward, Eugene Pallette and Catherine Doucet. Edward Buzzell directed. "Love Letters of a Star," formerly titled "The Case of the Constant God," will present Walter Coy, Polly Rowles, Henry Hunter, C. Henry Gordon, Halliwell Hobbes, Samuel Hinds, Nan Grey and Alma Kruger. Lewis R. Foster directed.

Republic finished "The President's Mystery." The cast includes Henry Wilcoxon, Betty Furness, Sidney Blackmer, Evelyn Brent, Barnett Parker, Mel Buick, Wade Boteler, John Wray, Guy Usher, Robert Homans, Si Jenks and Arthur Aylesworth. Phil Rosen directed.

Radio finished and quickly previewed the George Hirliman production, "Daniel Boone." George O'Brien is starred, supported by Heather Angel, John Caradine, Ralph Forbes, Clarence Muse, George Regas, Dickie Jones, Huntly Gordon, Harry Cording, Aggie Herring, Crawford Kent and Keith Kenneth. David Howard directed.

Disrupted MGM schedules were righted towards the end of the week, when the halted "Maytime" and "A Day at the Races" were resumed.

Color—Second Run

A local exhibitor startled a group of his fellows who were holding an animated discussion praising "Ramona" after the preview, by declairing that though he agreed it was a fine picture, excellently done, his theatre would not play it. It was not necessary to press him for reasons, for, as he became the center of the group, he volunteered the answer.

"You've just seen an exceptionally fine piece of merchandise," he began. "The picture has a fine story, the cast is well chosen, the production is class. But more than half the appeal of the picture lies in the color."

"So what?" someone asked. "I don't find color any handicap in my situation."

"Of course you don't," agreed the first exhibitor, "you play them all first run. But take my theatre, I get them all ninety days late. Have you ever seen a color print after it has played its first and second runs?"

Everyone agreed that they had not.

"That's just the trouble," the exhibitor went on, "none of the producers or top exhibitors ever see anything but brand new prints. When you get them the way I get them, they look altogether different. Those beautiful blues and oranges and reds you see now look like the clothes on my washline on a cloudy day.

"No sir, if they had made the picture in black and white, I'd be ready to book it now. But not in color."

24 Hour Day

Motion picture photography by means of the infra-red ray, for the purpose of utilizing natural light beyond the usual daily span, is receiving a good deal of attention as a solution of various long standing problems. No one intends, of course, to build up to a 24-hour camera day, although it is theoretically possible to develop the process, by which a still camera can photograph a hot iron in a dark room, to that extent.

More to the point is the use of the process by Ernest Haller in photographing scenes for Warners' "The Captain's Kid" in the late afternoon, obviating the necessity for postponing until next morning work which juvenile Sybil Jason could not legally do in the evening.

The infra-red ray is one of those things the intelligence recognizes although the eye sees it not. It may be explained that late afternoon light contains red rays in adequate intensity and is impractical for photographic purposes only because there is, at that time, an excess of yellow and blue rays. Screens filtering these out are used when photographing by infra-red rays is continued beyond a normal hour.

AMERICA'S
LEAPS TO
George O'BRIEN

A GEORGE A. HIRLIMAN PRODUCTION.. Directed by David Howard . . Associate Producer, Leonard Goldstein Screen Play by Daniel Jarrett

GREAT PIONEER HERO
TION ON THE SCREEN!

. . . *Westward to Kentucky with the most famous Indian fighter of them all! . . . The screen's ace adventure star as the mighty scout whose rifle wrote a flaming chapter in the heroic history of the conquest of the wilderness!*

DANIEL BOONE

with

HEATHER ANGEL
JOHN CARRADINE
RALPH FORBES
CLARENCE MUSE

RKO RADIO PICTURE

"U" to Expand Feature List

Universal's 1936-37 production program is being revised and expanded as a result of the increased number of contracts already closed, J. Cheever Cowdin, chairman, said this week in New York upon his return from Hollywood. The decision followed conferences at the studio.

"When the new administration took charge of the studio last April," Mr. Cowdin said, "we laid out a tentative and conservative program of what we expected to be able to do. Cochrane and I, during our last visit at the studio, found that in pictures completed and pictures fully ready to shoot we are now at the point which we had not expected to reach until next January 1. From the number of pictures already completed and those ready to go into work, Universal this year will be able to meet its release schedule promptly, something the company unfortunately has been unable to do several times in the past."

"As far as sales are concerned," said Mr. Cowdin, "we are far ahead of previous years both in the terms of new contracts and in their number. Because of this, a revision and expansion of our production program is justified. Cochrane and I are more than gratified by the results achieved by Grainger, our general manager of distribution, and his staff. Nate Manheim, in charge of our foreign operations, has set a mark for the domestic staff to shoot at, too.

"The records being established now by 'My Man Godfrey' are tremendously encouraging. Cochrane and I were both delighted and amazed at the marked progress made by our studio under Rogers and Koenig.

"We are having the same difficulty that all studios have at this time of year in casting pictures, but we are preparing for this by developing more new talent and promising personalities than we have ever tried to develop before. Hitherto we have tried to groom a few youngsters at a time, but now we have over 40 who look excellent and we are confident they will give new zest to our pictures."

Samuel Spring, film attorney, has been elected to the board of Universal Pictures Corporation. Mr. Spring was a vice-president, general counsel and treasurer of the old First National; he was a former advisory counsel of RKO, and has been attorney for Pathe and for the late Samuel L. (Roxy) Rothafel. At present he is attorney for numerous industry executives, among them Charles R. Rogers and Sam Katz.

Federal Judge Alfred C. Coxe has reserved decision on a motion made by counsel for Carl Laemmle to dismiss the action of Edwin R. Lavin for $255,000 commission for the sale of Universal stock.

Woman Sues Pathe News

A $10,000 libel suit has been filed in the United States district court of Brooklyn by Mrs. Gertrude Sweenek against Pathe News, Inc. Mrs. Sweenek charges she was libeled in a release of April 13, 1935, which represented her and several other women taking reducing exercises in Philadelphia Jack O'Brien's gymnasium. She alleges that comment by Teddy Bergman held her up to ridicule. The judge reserved decision.

Edward S. Field, 56, Playwright, Is Dead

Edward Salisbury Field, playwright and real estate operator, died early this week at his home at Santa Barbara, where he had lived since 1911. He was 56 years old. Mr. Field wrote the dialogue for Mary Pickford's "Secrets," and also wrote "Smart Women," "Women of the Jury," and "Nancy's Private Affair." The adaptation, dialogue and continuity of "Little Women" were his work and he adapted "The Witching Hour." He was also author of the story, "His Greatest Gamble."

Survey Fails to Show Radio Evil

An analysis of grosses of 30 affiliated theatres, recently completed by the Motion Picture Producers and Distributors of America, has proved inconclusive in determining whether or not box-office receipts are injured directly by competition from radio programs which feature film personalities, it was revealed this week.

As a result of the failure of the study to indict the participation of stars in radio broadcasting, official quarters in New York believe that Will H. Hays will make no move on his return to New York from Hollywood early next week to influence radio officials to curtail their use of motion picture stars and feature players.

Meanwhile, despite exhibitors' complaints alleging unfair competition of film stars' air appearances, Ralph Brunton, manager of the Northern California Broadcasting System, has worked out a plan with 21 theatres to trade "plugs" of the radio programs on the screens for similar advertisements over the air.

Search for Talent Launched by GN

An international talent search which will cover every country in the world in an effort to build up their own list of contract players will be started soon by Grand National Films, it has been announced by Edward L. Alperson, president of the company. Sidney M. Biddell, eastern story editor, has been commissioned to head the talent department.

"In His Steps," first picture on the Grand National program, was released this week after a trade showing at the Astor, New York.

Sol Edwards, formerly assistant to Jack Skirball, general sales manager for Educational, has taken up his new duties as eastern district manager for GN. His territory includes exchanges as far south as Washington and west to and including Detroit. Dave Bader, who recently resigned as Carl Laemmle's special representative in England, has joined GN as special sales and publicity representative for B. F. Zeidman in the British Isles and Australia.

Mae Clarke and Helen Lynd have been signed to play leading parts in "Hats Off," Boris Petroff musical production which is scheduled to go into work next week.

Big Gain Seen for Two Companies

Considerable improvement in current gross earnings of both Paramount Pictures Corporation and Columbia Pictures Corporation were predicted this week.

Though the figures have not been completed for the third quarter for Paramount, net profit for the period is expected to be well over $1,000,000 after interest, depreciation and other charges, *Wall Street Journal* said. This includes undistributed equity in the earnings of theatre subsidiaries. The gain is reported to have taken place particularly in the theatre field. Normal earning power of the circuit with its affiliates is put at $5,000,000 to $6,000,000 annually, and current operations are said to be running close to this rate.

Management of the studios under Adolph Zukor is also reported to be running smoothly, with pictures being held within budgets. The company's cash position at present is strong, about $18,000,000 in working capital having been on hand at the start of the year.

At the annual meeting of stockholders of Columbia Pictures Corporation this week, Harry Cohn, president, said that gross income during the September quarter, the first period of the new fiscal year, has been running ahead of a year ago, owing to increased theatre attendance which has augmented the percentage rentals on films.

Zukor on Coast At Studio Helm

Adolph Zukor arrived in Hollywood this week following a visit to New York to conclude a business deal whereby he would concentrate all his activity in Hollywood and take charge of production at the Paramount studios. William LeBaron, executive producer, was to start east for home office conferences immediately after conferring with Mr. Zukor.

The Paramount board of directors was to hold its regular meeting Thursday.

The United States circuit court of appeals has denied four of the five final appeals from Federal Judge Alfred C. Coxe's order dealing with applications for allowances for services in connection with the reorganization of Paramount. The fifth and final appeal was successful.

The circuit court's decision saves Paramount $202,500 in fees which had been sought by attorneys and denied by Judge Coxe, whose decision the higher court upheld. The appeals were taken by Samuel Zirn, who sought $75,000 as attorney for a petitioning creditor and, with A. J. Schanfarber and Louis Boehm, as attorneys for a Paramount security holder, who sought an involuntary receivership for the company in 1933, asked an additional $75,000; also Jacob Lesser, attorney who requested $37,500, and Archibald Palmer, attorney, who sought $15,000. The higher court reversed Judge Coxe on the disallowance of a $7,500 fee to Morris Feldblum, as a substitute attorney for a small committee, and granted Mr. Feldblum's application.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Girl on the Front Page

(Universal)

Comedy-Romance

This is a bright, breezy comedy romance told against the familiarly exciting but nevertheless, as here applied, refreshing newspaper world background. A sleek combination of tried and true elements, humorous comedy, gay and provocative love interest, light drama, all pepped up by the own contrast of skullduggery, it's tailor made material for the talents of Edmund Lowe, Gloria Stuart, Reginald Owen, Spring Byington and members of the support. It moves speedily to the pitch of good dialogue, well paced action and interesting situations.

Development of the plot is different. Gloria Stuart inherits a go-getter paper. Hardboiled editor Loew vows he won't work for any half witted dame, nevertheless he is prevailed upon to accept the paper's management. Miss Stuart hasn't any illusions about Lowe. To show him up she writes a letter of introduction and in disguise applies for a job. Lowe sees through the gag and dishes out the toughest assignments. She takes her medicine standing up and somehow gets the idea that her boss is romantically interested in her. Ensues a series of situations in which her blackmailing butler, Owen, and his henchmen turn against her only to have Lowe, to the accompaniment of the expected thrill action, bust up the plot to provide a comedy-romance conclusion.

Sound comedy entertainment, the picture seems to be of the character and quality that amuse the run-of-the-mill folks. Though the title, to a certain extent, is hardly relevant, the story content plus cast names should readily provide a basis for exploitation campaigns to whet the interest.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Directed by Harry Beaumont. Associate producer, Robert Presnell. Screen play by Autin Parker, Albert R. Perkins and Alice D. G. Miller. Original story by Roy and Marjorie Chanslor. Photographed by Milton Krasner. Art director, Jack Otterson. Film editor, Philip Cahn. Musical director, Herman Heller. Special effects, John P. Fulton. Sound supervisor, Homer G. Tasker. P. C. A. Certificate No. 2565. Running time, when seen in Hollywood, 70 minutes. Release date, October 4, 1936. General audience classification.

CAST

"Hank" Gilman	Edmund Lowe
Joan Langford	Gloria Stuart
Biddle	Reginald Owen
Mrs. Langford	Spring Byington
Thorne	Gilbert Emery
"Flash"	David Oliver
Bill	Robert Gleckler
Eddie	Clifford Jones
Annette	Maxine Reiner

Polo Joe

(Warner)

Comedy

This picture is merry, mad nonsense. Anything resembling a sane moment, even remotely, is noticeable by its absence. The film is merely a quick succession of character, situation and dialogue gags. There is a story, but it's not much of a one, even as screen stories go. Rather appearing as though they made it up as they went along, discarding material that was prepared in favor of something that promises further high and low foolishness, it's simply a framework on which clowning Joe E. Brown and his fellow troupers might hang one more stunt or gag. The result is ridiculous amusement that should fully satisfy the demands of the Brown clientele and provide plenty of hearty laughter for any kind of fun loving audience.

It's all about a fellow who, more afraid of horses than anything else in the world, gets mixed up with a swanky polo playing set. In a pickle because the girl he loves adores polo players and because his valet has built him up as the greatest polo player in China, his experiences provoke nothing but laughter. Whether he's singing Chinese songs, pursuing his romance, gagging, belting mixed up kidnapers or riding down the field a la Hitchcock, he's continually the center of fast, furious fun.

As the picture is loaded with amusement, so is it full of unique potential exploitation ideas that, grasped and efficiently publicized, should prove potent business stimulators. "Polo Joe" probably won't crowd any of the more costly and pretentious features off the map, but where enjoyable farce is appreciated it should do all right by itself.

Previewed in the Warner Forum theatre, before a typical neighborhood house. The only difficulty the audience seemed to experience was in finding sufficient energy to laugh more and louder.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by William McGann. Assistant director, Russ Saunders. Screen play by Peter Milne and Hugh Cummings. Photographed by L. Wm. O'Connell. Art director, Roland Hill. Gowns by Orry-Kelly. Film editor, Clarence Kolster. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 2364. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

CAST

Joe Bolton	Joe E. Brown
Mary Hilton	Carol Hughes
Haywood	Richard "Skeets" Gallagher
Colonel Hilton	Joseph King
Don Trumbeau	Gordon Elliott
Aunt Minnie	Fay Holden
First loafer	George E. Stone
Mrs. Hilton	Olive Tell
Jack Hilton	David Newell
Marker	Milton Kibbee
Bert	Frank Orth
Rusty	John Kelly
Second loafer	Charles Foy

Trouble Ahead

(Atlantic)

Romantic Comedy

Characters portrayed here are a motion picture producer intent upon conducting a fake popularity contest for the purpose of smuggling his sweetie into stardom, the sweetie, a press agent conspiring with them at the expense of the unknowing male star he represents, the star, the starry-eyed innocent of his heart's noble desire and, of course, studio attaches who indicate by wink and nod that all this is but routine practice. Like other stories in kind, this one is heavily underscored with humor, on the frequently propounded theory that comedy treatment of a situation keeps patrons from accepting it as representing a factual parallel, and, again like other stories in kind, this one achieves just that. All of which may have no connection whatever with the fact that the picture is being shown in New York without a production code seal number.

Players whose names are available for billing are Charles Farrell as the star in the story, Gregory Ratoff as the press agent, Margot Grahame as the producer's flame and Mary Lawson as the sweet young thing. All give creditable performances, Mr. Ratoff's excelling. Monte Bank, who directed the picture, also appears in it briefly and his name is, therefore, another for any marquee on which it appeared profitably in the days of his activity as an American comedian.

The story, as indicated, concerns the attempt of an American motion picture star and his press agent-manager to obtain a film contract in England from a producer who exacts, as a condition, that they shall conspire with him in a popularity contest which will be won by his girl friend, who needs a buildup. The actor meets and falls in love with an English girl. The manager tries to obtain the contract in spite of the star's objections to the terms. The actor and the girl become separated and the manager, relenting, brings about a reunion. It's all done with comedy, while a bit of singing, not very seriously undertaken, is tossed in at intervals.

Reviewed at the Globe Theatre, on a muggy afternoon, where a drop-in Broadway audience was altogether undemonstrative as to reaction.

Weaver, New York.

Produced by Times Pictures, Ltd. Distributed by Atlantic. Directed by Monte Banks. No P. C. A. certificate. Release date, September 17. Running time, 75 minutes. General audience classification.

CAST

Howard Elliot	Charles Farrell
June Desmond	Margot Grahame
Ann Brent	Mary Lawson
Oscar Marks	Gregory Ratoff
Cummins	H. F. Maltby
Winnie	Diana Napier
Mother	Catherine Nesbit
Dick Turner	Pat Ahearne
Gertie	Sally Stewart

Dodsworth

(United Artists - Goldwyn)

Comedy-Drama

A clever adaptation of a smart novel and stage play, "Dodsworth" measures up as worthy entertainment to engage the attentions of grownup audiences and showmen. Backed by class production effects and settings and given the benefit of those unique exploitation potentialities perculiar to Goldwyn's features, the motivating story skillfully blends those elements which provoke human interest.

Basically the story is a comedy drama of the happiness and disillusionments of mature married life. Presented in an atmosphere of believable realism, one that follows the it-might-have-happened idea, the picture is finely acted. The leading players, Walter Huston and Ruth Chatterton, as well as the support, are always real, human and convincing. As any tendency towards artificial theatricalism has been carefully eschewed, the narration is accomplished through the effectively combined media of natural dialogue and smartly contrived situations and movement. The comedy is humorous; the drama is sensibly dramatic, occasionally carrying a bit of pathos.

Retired magnate Dodsworth and wife Fran sail for Europe in pursuit of that happi-

(Continued on page 42)

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(Stanford)
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(N. Y. U.)
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(Notre Dame)
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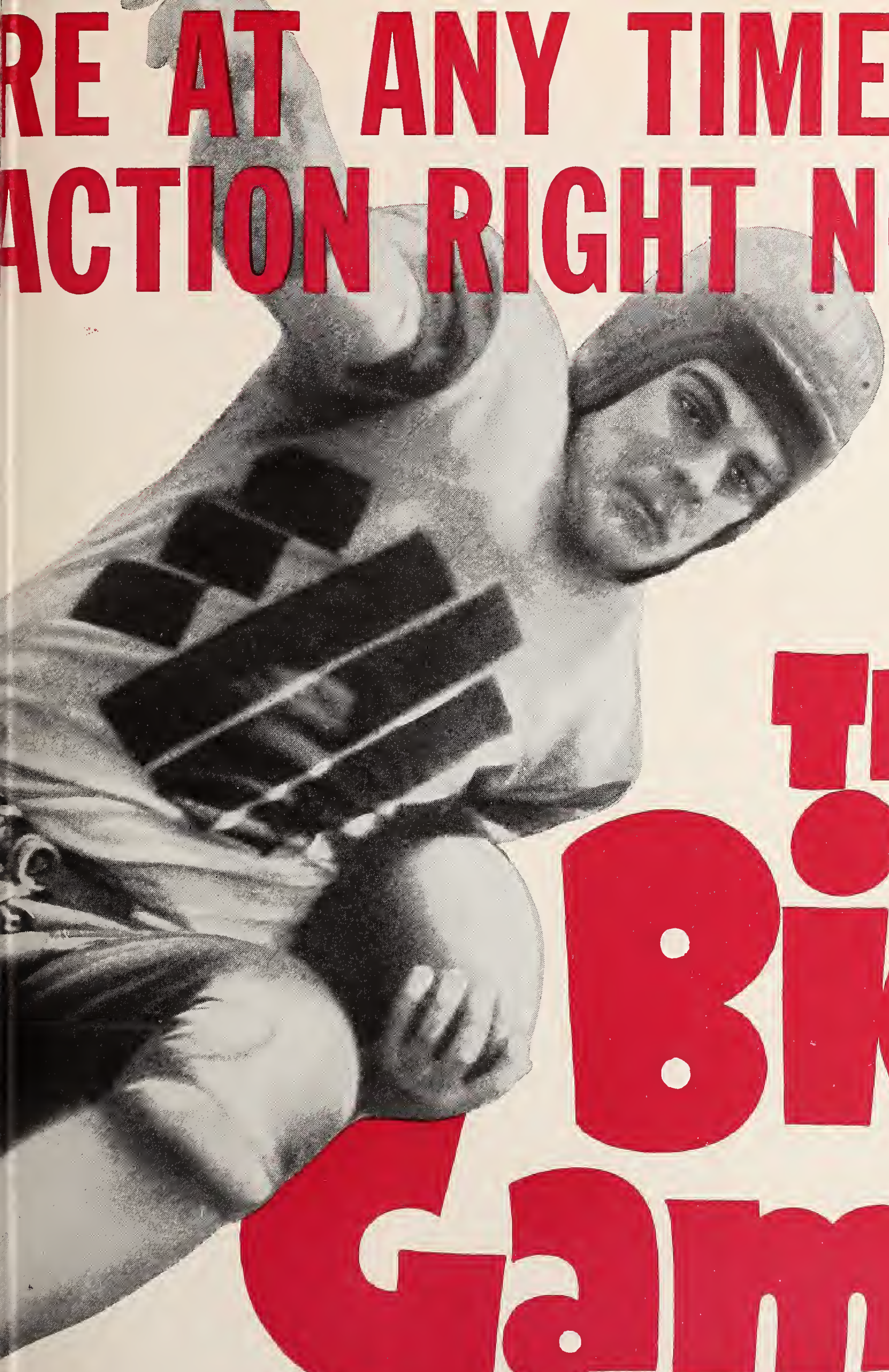

THE
Big
Game

with
PHILIP HUSTON ★ JAMES GLEASON
JUNE TRAVIS ★ BRUCE CABOT ★ ANDY DEVINE
Directed by George Nicholls, Jr. • A Pandro S. Berman Production

**RKO RADIO
PICTURE**

(*Continued from page 39*)

ness denied them during a lifetime spent in an isolated Midwestern manufacturing city. Dodsworth wants to see the sights. Fran wants to prove to herself that, instead of growing old, she is still attractive to men. Dodsworth tolerates and forgives Fran's possibly dangerous flirtation with Lockert aboard the *Queen Mary* and her second episode with Iselin, whereupon, to let her have her fling, Dodsworth returns to America to become a man pushed around in his own home (here the atmosphere is pleasing domestic comedy). Then the story turns menacingly dramatic when, upon his return to Europe, he demands a showdown and Fran announces that as they no longer have anything in common, she is filing a divorce. As wandering Dodsworth finds happiness in the tastefully handled companionship of Edith Cortright, Fran's dream of future bliss with youthful von Obersdorf is blasted by his mother, who forbids a marriage because of the differences in age and on religious grounds. The dramatic quality of the incident is intensified when Fran, calling Dodsworth to her side, childishly tries to wheedle forgiveness. But Dodsworth, castigating her for the shallow, selfish woman she now is, leaves and goes back to Ruth.

Of direct appeal to mature audiences, tne story character and moral being entirely over the heads of minors, the picture provides illuminating entertainment for those contingents. The film seems to be of the quality that will please in both big and small town theatres. While the sophisticates probably will grasp its underlying motivation more readily, any one, man or woman who has the capacity to understand should have no difficulty appreciating what it's all about.

Previewed in Grauman's Chinese theatre. The audience was enthusiastic over the manner in which essentially stage players went about the playing of an essentially stage show. Appreciative of the performances of Huston and Miss Chatterton, it especially applauded elderly Mme. Maria Ouspenskaya's effective bit of work.

McCarthy, Hollywood.

Produced by Samuel Goldwyn. Distributed by United Artists. Screen play by Sidney Howard. Based upon the novel by Sinclair Lewis and dramatized by Sidney Howard. Directed by William Wyler. Associate producer, Merritt Hulburd. Art director, Richard Day. Musical director, Alfred Newman. Costumes, Omar Kiam. Cameraman, Rudolph Mate. Film editor, Daniel Mandell. Sound technician, Oscar Lagerstrom. Special effects, Ray Binger. Assistant director, Eddie Bernoudy. P. C. A. Certificate No. 2603. Running time, when seen in Hollywood, 90 minutes. Release date, September 23, 1936. General audience classification.

CAST

Sam Dodsworth	Walter Huston
Fran Dodsworth	Ruth Chatterton
Arnold Iselin	Paul Lukas
Edith Cortright	Mary Astor
Lockert	David Niven
Kurt von Obersdorf	Gregory Gayo
Baroness von Obersdorf	Mme. Maria Ouspenskaya
Mme. de Penable	Odette Myrtil
Emily	Kathryn Marlowe
Harry	John Payne
Matey Pearson	Spring Byington
Tubby Pearson	Harlan Briggs

The Gallant Defender

(Columbia)

Western Drama

Many a picture has utilized for dramatic purposes the stubborn resistance of the cowmen to the homesteading of lands previously used for grazing, but not all of them have given both sides an even break. This one, perhaps because it is from a story by Peter B. Kyne, who knows the mechanics of plot and interest as he knows his typewriter, does so. There is, consequently, a measure of suspense uncommon in pictures in kind and a degree of plausibility long since despaired of by most of the people who make, exhibit or go to see them.

The principal role is played by Charles Starrett, described as a Dartmouth football star and a newcomer in the field of western heroics, and the girl in the case is portrayed by Joan Perry. Mr. Starrett's personality is in the pattern for the assignment and he does his chores like a veteran. Harry Woods does the dirty work in his accustomed unmistakable manner and Edward J. Le Saint also gives a characteristic performance. The Sons of the Pioneers, a radio quartette, supply a number of harmonic interludes, but these are achieved without stopping the progress of the story and, incidentally, are not bad.

Mr. Starrett is cast as Johnny Flagg, cowboy, who rescued a homesteader attacked by gunmen employed by Munro, unprincipled rancher, to intimidate incoming farmers by murder or other suitable means. Flagg is mistaken for a government man but outwits assailants commissioned to kill him. He assumes leadership of the homesteaders, acting as foreman for Barbara McGrail, who has come to file upon land stolen from her father by Munro, his murderer, and leads them victoriously through a series of melodramatic events culminating in his disposal of Munro by duly deputized six-shooter.

Reviewed at the Arena theatre, which the trade refers to as a grind house and where people accustomed to shouting and stamping their approval of screen virtue let themselves go.

Weaver, New York.

Produced and distributed by Columbia. Directed by David Selman. Assistant director, William Mull. Story by Peter B. Kyne. Screen play by Ford Beebe. Edited by Al Clark. Photographed by Benjamin Kline. P. C. A. Certificate No. 1694. Release date, November 30. Running time, 57 minutes. General audience classification.

CAST

Johnny Flagg	Charles Starrett
Barbara McGrail	Joan Perry
Munro	Harry Woods
Campbell	Edward J. Le Saint
Sheriff	Jack Clifford
Salty Smith	Al Bridges
Jimmy	George Billings
Swale	George Cheesboro

Valiant is the Word For Carrie

(Paramount)

Drama

As this picture comes up on the screen, it presents prospectively a pretty problem for showmen. Actually long, the slow directorial technique accorded the film, in a definite attempt to heighten the motivation's impressive quality, seems to make the film run monotonously long. Essentially the story is one of those sympathy stirring affairs. Carefully produced along lines that are necessary to successful selling, it presents, in Gladys George, a valuable new screen name. Additionally it provides two comparatively unknown child players, Jackie Moran and Charlene Wyatt, with important parts. Both the youngsters skillfully play their roles to the hilt. As the story covers the period of a generation, the child artists are replaced by John Howard, who is acceptable, and Arlene Judge, who expertly carries on the character first created by little Miss Wyatt.

Carrie Snider, scarlet woman of a small southern town, finds it convenient to leave her home rather than permit the populace to run her out. She takes two homeless orphans, Paul and Lady, with her, and sets about making a home for them, a business for herself and respectability for all in New York. Years pass and Carrie's dream of providing beneficial influences for herself and charges is achieved. Lady has come to love Paul jealously. Paul, accidentally causing the death of a man, feels that he has an obligation to the dead man's sister Lili, a girl of uncertain character. The fury of Lady's jealousy, plus the inability of Carrie to break down the strange attachment, causes Lady to marry. Her dreams of happiness for Paul seemingly about to be shattered, Carrie, who intuitively knows the kind of girl Lili is, becomes involved with her in a jailbreak plot. That frustrated by police, Carrie herself lands behind the bars. In a complicated finale, it is not easy to understand what will become of her or her charges, other than it is evident that Carrie is determined to face charges against her. As a sort of epilogue, two stranger friends, Ringrose and Yonne, together soliloquize that the only term descriptive of a woman who struggled so nobly but apparently futilely is "valiant."

Primarily sober toned character and event drama, the story is not entirely lacking in appreciable comedy incident. Nevertheless, the show establishes itself as an attraction that may engage the attention of specialized audiences. Directly a woman's picture, it should under the guidance of intelligent and discerning showmanship appeal significantly to many of this audience contingent.

Previewed in the Paramount theatre, Los Angeles. Parts of the audience demonstrated an understanding and appreciation of what was provided. It was evident that others had difficulty in grasping what it was all about or why. All, however, seemed to approve the individual work of the various principals and supporting players.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced and directed by Wesley Ruggles. Assistant director, Arthur Jacobson. Screen play by Claude Binyon. From novel by Barry Benefield. Art director, Hans Drier and Ernst Fegte. Film editor, Otho Lovering. Sound, Gene Merritt and Don Johnson. Photographed by Leo Tover. Interior decoration, A. E. Freudeman. Musical direction, Boris Morros. Original music by Frederick Hollander. Costumes by Travis Banton. P. C. A. Certificate No. 2531. Running time, when seen in Hollywood, 110 minutes. Release date, October 2, 1936. Adult audience classification.

CAST

Carrie Snyder	Gladys George
Lady	Arline Judge
Paul Darnley	John Howard
Dennis Ringrose	Dudley Digges
Phil Yonne	Harry Carey
Lili Eipper	Isabel Jewell
Paul Darnley (as a child)	Jackie Moran
Lady (as a child)	Charlene Wyatt
George Darnley	John Wray
Ed Moresby	William Collier, Sr.
Ellen Belle	Hattie McDaniels
Lon Olds	Lew Payton
Maggie Devlin	Maude Eburne
Mat Burdon	Grady Sutton
Mrs. Darnley	Janet Young
Madame Dessolles	Adrienne D'Ambricourt
Mrs. Wadsworth	Helen Lowell
Franz Eipper	Bernard Suss
Bearded man	George F. Hayes
Drug store clerk	Irving Bacon
Girl	Olive Hatch
Boy	Nick Lukats

The Beloved Vagabond

(Toeplitz - Columbia)

Romance with Music

There is a good deal in the material of this picture, the first Maurice Chevalier has made in England and the second from Toeplitz Productions, with which to fetch the patrons. Chief is Chevalier's name, the particular potency of that value in any locality being the deciding factor of the picture's suitability. Second is the fact that it is from the W. J. Locke novel; where that English best seller has gone the rounds since its publication thirty or forty years ago this appeal may well be placed first.

In the theme of a man who thinks a career and worldly success well lost for the open road, and the life of a vagabond singer, there is opportunity for provocative explanation. Can such a man ever resume his place in society is a question which can be posed, with the promise of a diverting answer in the film.

The story is of Gaston de Nerac, a French architect in love with an English girl. He consents to "desert" her when a rival reveals that he has the power to send her father to prison and will exercise it unless he gets the girl.

Letting career and prospects of fortune go overboard, Gaston sets out for France, taking with him the small son of his landlady. In a remote country town they meet and befriend Blanquette, struggling to carry on alone as the "Paragot Orchestra," after the death of its mainstay, her grandfather.

Gaston adopts the name of Paragot and the three live a carefree, happy life singing to the villagers of France until the winter drives them

(*Continued on following page*)

to Paris. There Paragot meets his old flame and her husband. Jealous, the husband taunts his wife by revealing Paragot's sacrifice.

When the husband dies shortly after, the widow carries Paragot off to London. Their marriage is arranged and a big reception is held the night before. Blanquette and the boy come from Paris with a humble present and Paragot, seeing them treated with contempt, realizes his loathing for respectability and goes back to Paris to marry Blanquette.

Trade shown at night at the Adelphi theatre. The many original touches in presentation, the humor of the final episodes and the quaint Victorian atmosphere were appreciated, even though the film showed some falling off in the unique Chevalier vitality.

Allan, London

Produced by Toeplitz Productions. Distributed in U. S. A. by Columbia. From the novel by W. J. Locke. Directed by Kurt Bernhardt. Camera, Franz Planer. Art direction, Andre Anderson. Running time, 80 minutes. General audience classification.

CAST

Paragot	Maurice Chevalier
Blanquette	Margaret Lockwood
Joanna	Betty Stockfeld
Asticot	Desmond Tester
Verneuil	Austin Trevor
Mayor Wallers	Peter Haddon
Mr. Rushworth	Charles Carson
Concierge	Barbara Gott
Madame Boin	Cathleen Nesbit

Incertidumbre

(United Artists)

Spanish Comedy Drama

This picture is interesting to the English-speaking audience chiefly because it is presented as the last completed feature to be produced in Spain prior to the outbreak of hostilities. The dialogue is in Spanish and the picture is not equipped with English titles.

Production is not up to contemporary American standards. Occasional bits of photography stand out against a mediocre whole. Continuity is jerky and characters appear abruptly in various settings to converse at length. Musical accompaniment is introduced at intervals and abandoned evidently at will. There are three actionful sequences, a nightclub brawl at the opening, an attempt to wreck a telephone line in midpicture and a railroad tunnel rescue at the finish. The feminine lead sings one song.

The story concerns a group of engineers engaged in installing a telephone line, a plot to wreck it, and romantic episodes culminating happily after a series of misunderstandings.

Reviewed at the Cervantes theatre, New York, a spacious cinema in the Spanish community which offers, in addition to films, vaudeville in Spanish. A matinee audience laughed heartily at certain portions of the dialogue and seemed to approve of the picture generally.

Weaver, New York.

Produced by Hispania-Orbis Films. Distributed by United Artists. P. C. A. Certificate No. 01,223. Release date, September 18. Running time, 70 minutes. General audience classification.

CAST

The girl	Hilda Moreno
The man	Roman de Sentmenat

Bulldog Edition

(Republic)

Newspaper Drama

This picture invades the tabloid newspaper field and presents a drama that leans more heavily on melodrama than on the straight variety and is crammed with action sequences that accelerate the story to its denouement. Story values, as a whole, however, do not keep pace with its action sequences. The plot has various ramifications which include a three-cornered love theme, a gangster angle and a circulation rivalry between newspapers that stop at nothing less than murder.

The acting is good, as are the production features. Where it falters, probably, is in the knitting together of the whole. Exploitation possibilities are there for natural tie-ups with newspapers, in title and story content. Ray Walker as the circulation manager of a tabloid, Regis Toomey as its managing editor and Evalyn Knapp as its ace cartoonist all give authentic punch to their roles.

In the story Walker and Toomey are both in love with Miss Knapp. Miss Knapp, formerly secretary to Walker, has been transferred to the editorial department because of her sketching ability. Sent out to cover a trial Miss Knapp returns with the wrong verdict and ten minutes after the paper is off the press the entire issue has to be called off the street. The misinformation is traced to a rival tabloid's trickery.

A circulation war is started. Toomey prints damaging articles on the career of a widely known gangster. In retaliation the gangster offers his services to the rival tabloid and with his henchmen terrorizes newsboys and delivery men until Walker's circulation drops almost to the vanishing point. In one of the raids a murder is committed and Miss Knapp, who has witnessed the killing, is held prisoner by the gangster. Walker on a tip finds her but is caught.

The gangster decides to put the two to death and make it appear as suicide. Toomey arrives on the scene, however, followed by the police. Miss Knapp chooses Walker.

Reviewed in projection room.

Mooney, New York.

Produced and distributed by Republic. Producer, Nat Levine. Associate producer, Sol. C. Siegel. Directed by Charles Lamont. Supervised by William Berke. Screen play by Richard English and Karen DeWolf. Original story by Richard English. Adapted from "Back in Circulation" by Danny Ahearn. Photography by Jack Marta. P. C. A. Certificate No. 2477. Running time, 57 minutes. Release date, September 21, 1936. Adult audience classification.

CAST

Ken Dwyer	Ray Walker
Randy	Evalyn Knapp
Hardy	Regis Toomey
Enright	Cy Kendall
Charlie Hunter	Billy Newell
Taggart	Oscar Apfel
Billie	Betty Compson
Evans	Robert Warwick
Johnson	Ivan Miller
Maxie	Matty Fain
Manilla	George Lloyd
Tony	Frank Puglia
Gertie	Ruth Gillette
Judge	Ed Le Saint

Ciboulette

(Franco-American)

French Operetta

This is an all-French production of an operetta generically akin to the material in which Grace Moore has appeared in America and, in less degree, the earlier works of Maurice Chevalier on this side. Dialogue and lyrics are in French, and the film, as seen, is not supplied with English titles.

In photography, staging, technical detail generally, the picture is on a par with contemporary product from any source. The opening sequences are blended together in a manner uncommonly effective and favorably reminiscent of the finer things that Hollywood used to do in silent days and, unfortunately, stopped doing when sound became available as an instrument for challenging interest. The device is a silent opening for a musical film.

The cast, made up of comely and competent players, does not include names familiar to American cinema audiences. The story is light and frothy, in the manner of the continental operetta, and free of the questionable angles sometimes employed in Parisian fiction. The music is pleasant and there is a good deal of it.

The story has to do with a peasant girl enamoured of an aristocratic young man and a musician who brings them together after quite a number of misunderstandings.

Reviewed at the Cinema de Paris, Fifth Avenue playhouse dedicated to the presentation of films in the French, and occasionally the Swedish language. A matinee audience composed largely of persons familiar with the tongue indicated satisfaction by laughter and comment.

Weaver, New York.

Produced by Cipar. Distributed in the United States by Franco-American Film Corporation. Lyrics by Francois de Crosset. Music by Renaldo Hahn. No P.C.A. certificate. Release date, September 11. Running time, 100 minutes. General audience classification.

CAST

Ciboulette	Simone Berriau
Zénobie de Guernesy	Thérese Dorny
La Mère Pingret	Madeleine Guitty
Antonin de Mourmelon	Robert Burnier
Le Père Grenu	Dranen
Duparquet	Urban
Olivier Metra	Pomies
Roger de Lansquenet	Guy Ferrant
Grisart	Camus
Tranchu	Florencie
Le Voleur	Duhamel

Romance Rides the Range

(Spectrum)

Western

In attempting to emphasize the singing voice of the star, Fred Scott, this western suffers from slow tempo. While the story is typically western in its material and allows ample opportunity for fast action and high excitement it misses fire somehow with the resultant lack of suspense and rapid-fire action commonly associated with productions of this type.

Scott has a good voice and an agreeable personality, auguring well for favor with western adherents, as this is the first of a series of six productions starring him.

Marion Shilling represents the love interest in the picture and handles her role capably. Cliff Nazarro, as Shorty, plays straight comedy.

Scott, after completing a season in opera in the East, leaves for a vacation in the West. While still a short distance from his ranch, Scott is of help to Marion Shilling and her brother, who are being molested by Clem Allen.

Reviewed in projection room.

Mooney, New York.

Produced and distributed by Spectrum. A Callaghan-Buell Production. Directed by Harry Frazer. Story and continuity by Tom Gibson. Photography by Robert Cline. Editor, Arthur Brooks. Story editor, Helen Curley. Sound engineer, Glen Glenn. P. C. A. Certificate No. 2,502. Running time, 59 minutes. Release date. September 28, 1936. General audience classification.

CAST

Barry Glendon	Fred Scott
Shorty	Cliff Nazarro
Carol Marland	Marion Shilling
Jimmy Marland	Buzz Barton
Clem Allen	Bob Kortman
Jonas Allen	Theodore Lorch

The Wacky Family

(Educational)

Funny

Comedy and nonsense is the keynote of this two-reeler featuring Tim and Irene. Tim rents a house in the country and plans to spend a quiet and peaceful vacation. He invites the boss to look him up. Meanwhile the wife (Irene) and her family have moved into the house and turned it into a hotel. When Tim arrives he has to register in his own home. A lot of other indignities are perpetrated against him but he suffers most when his boss arrives and receives the same treatment at the hands of Irene. The boss evidently likes the treatment for he appoints Irene general manager of his business. Tim becomes housekeeper. Running time, 20 minutes.

Nature's Songsters

(Educational)

Bird Lore

An instructive and educational short subject with the camera invading the habitat of birds to witness their habits and record actual sounds as they, unaware of the camera, fight for their existence. The photography and sound recording were made under the supervision of Doctor Arthur A. Allen and Albert R. Brand of the Department of Ornithology of Cornell University. Running time, 8 minutes.

GREAT W

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THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The Man I Marry

(Universal)

Comedy-Romance

Besides introducing Doris Nolan, a New York stage star, who shows indication of becoming an important screen personality, this production also reintroduces a comedy romance story which, while not entirely new in idea, seems to be of that dependable fun provoking quality that presages audience popularity. Covering a wide range, the motivation is original and promises to be gayly exciting and full of those incidents in dialogue, situations, and action that bring forth laughter.

It concerns a girl who ran away from her own wedding and a writing man who would rather be in jail than in love. One is looking for a story for a play; the other is looking for someone to produce his story. All that happens is pretty much in the nature of a battle royal of romance and humor.

An original by M. Coates Webster and adapted to the screen by Harry Clork, it is being directed by Ralph Murphy, whose last effort was "Florida Special."

Opposite Miss Nolan is Michael Whelan, a fixture in such pictures as "Poor Little Rich Girl," "White Fang" and "Sing Baby Sing," who occupies the role of the harassed author. While practically all the important action revolves around this pair, the natural comedy content also brings Richard (Skeets) Gallagher and Cliff Edwards into the picture in characteristic parts. The supporting cast includes another newcomer, Gerald Oliver Smith, noted on the stage for his interpretations of silly Englishman characters, but is generally made up of familiar screen players, among whom are Marjorie Gateson, Nigel Bruce, Ferdinand Gottschalk, Chic Sale, Rollo Lloyd, Peggy Shannon and Richard Carle.

The locales are New York and rural Connecticut and the story is being given the benefit of production backgrounds higher than the usual grade.

Wild Brian Kent

(20th Century-Fox-Principal)

Outdoor Dramatic Romance

This production will picturize the romance, drama, comedy, exciting action and spectacle of one of Harold Bell Wright's most widely read novels, "The Re-Creation of Brian Kent." Wright's prestige, that of the novel and odd departures that have been made in casting assignments loom as an acceptable basis for a sound exploitation campaign.

A story of a man's regeneration, adaptation was affected by James Gruen and the screen play was prepared by Earle Snell and Don Swift, both of whom have long been associated with the producer, Sol Lesser. Direction is by Howard Bretherton, maker of many thrill subjects, including several of the recent "Hopalong Cassidy" series.

Lesser, who has met with considerable success in producing the Wright and Zane Grey stories, is presenting in the leading roles two players not previously identified with outdoor action entertainment. For the hero and title character he chose Ralph Bellamy, whose identity is well known, and the heroine is Mae Clarke, whose previous association with pictures generally was in more sophisticated romance drama or comedy roles. Helen Lowell is included, and Stanley Andrews, Lew Kelly, Eddie Chandler, Richard Alexander and Jack Duffy also are included.

The showmanship intent back of this, and an angle which Lesser hopes exhibitors will recognize, is that while it permits a concentration on exploiting the Wright and story repute, it also makes possible the talking about fresh new faces and personalities in a yarn that has demonstrated its entertainment and commercial value.

Without Orders

(RKO Radio)

Drama

"Without Orders" was taken from a story by Peter B. Kyne which appeared in *Collier's* several months ago. It deals with safety in commercial aviation. As there is an expected romantic counterpart to the basic drama, treatment accorded the idea in the screen play is somewhat different from that of most aviation pictures. It is not essentially a thriller, though much of that quality is included in action and situations. The story seeks to play up the responsibility of airline operators and pilots for the safety of their patrons. As such, it seems that the film will command the attention and exploitation cooperation of airline operators, rather than antagonizing them as some previous similar pictures have. In the leading roles the production teams Robert Armstrong and Sally Eilers, previously co-featured in "Remember Last Night" and "She Made Her Bed." Both have appeared in other important pictures, Miss Eilers notably in "Bad Girl" and Armstrong in "The Ex Mrs. Bradford."

Secondary but prominent roles are filled by Frances Sage, who made her screen debut as the eloping daughter in "The Witness Chair," and Vinton Haworth, a newcomer who has unique exploitation value in that he was the Jack Arnold in the Myrt and Marge radio broadcast programs. The cast is not large, but two other important players are Ward Bond and Arthur Loft.

The screen play was prepared by J. Robert Bren, credited with "High Tension," "High Voltage" and "Looking for Trouble," and Edmund L. Hartman. Louis Friedlander, who is directing, accounted for "Parole," "The Raven" and "Stormy." Cliff Reid is producing.

God's Country and the Woman

(Warner)

Dramatic Romance

This is a story of romance and drama in the lumber camps, suggested by the James Oliver Curwood novel of the same title. Made on location in the logging country of the Pacific Northwest, it will be presented in color. In gist, it is an action picture. Brother is pitted against brother. One is determined that his feminine rival shall be eliminated. The other, and this gives occasion for the romantic contrast, is equally determined that justice and human rights shall be maintained.

The value of the entertainment which the film is expected to provide from a commercial viewpoint is not solely dependent upon the popularity of the type of story or its creators. The important matter of cast seems to have been pretty well attended to, in that there is a liberal mixture of established currently popular screen personalities and oldtimers not seen for some time in domestic production.

George Brent is starred. Robert Barrat, presently in "Last of the Mohicans," is his brother and perpetrator of the plot to ruin the woman, Beverly Roberts. Alan Hale and Barton MacLane have parts admirably suited to their screen talents, and as the production returns to the screen such notables as El Brendel and Roscoe Ates, it also provides opportunity in the dramatic action for such figures as Joseph King, Billy Bevan, Bert Roach, Addison Richards, Joseph Chehan, Herbert Rawlinson, Victor Potel, Susan Fleming, Mary Treen and Eily Malyon.

Norman Reilly Raine, Peter Milne and Charles Beldon are credited with adapting the story suggested by Curwood's work. To insure that the thrill action, drama and romance should be preserved, William Keighley, maker of "Bullets and Ballots," codirector of "Green Pastures" and director of "G Men," was assigned to direct the film.

A Fool for Blondes

(Universal)

Action Drama

Many worthy exploitation elements are to be found in this forthcoming production. The story it tells, a steel mill yarn, is adapted from a recent *Liberty* Magazine serial. This fact always constitutes a valuable box office factor, inasmuch as the theme is familiar to many and there is a natural desire to see how it was treated and brought to screen realism. A rough, rugged, he-man dramatic romance, in which two men battle for professional and romantic supremacy, it stars Victor McLaglen, one of the screen's foremost interpreters of vigorous knock-'em-about drama, natural rowdy comedy and exciting action.

With McLaglen featured, the theme is what is expected. He is a tough guy who causes plenty of trouble for himself and everyone who comes in contact with him. Forceful and dynamic, he is the central figure in all the rough and ready boisterous romance, drama, comedy and excitement. Determined to be the top guy, he makes himself the top guy, though there are occasions when he must swallow bitter medicine.

While the Academy Award winning star for "The Informer" stands out as the name highlight, the roster of supporting players should not be considered lightly. Binnie Barnes, now in "Last of the Mohicans," is the girl in the case who is the cause of the inimical rivalry between McLaglen and William Hall, who had his first big screen part in "Postal Inspector." For human interest the picture has hero-worshiping Billy Burrud as the boy whose life the star saves. Comedy is taken

(Continued on following page)

IN THE STUDIO CUTTING ROOM

(Continued from preceding page)

care of by Henry Armetta and Adrian Rosley. Others in roles incidental to the thematic elements are Jean Dixon, Edward Norris, Ann Preston, Zeni Vatori, Charles Wilson, Selmar Jackson and Etta McDaniel.

The screen play is credited to Owen Francis and Lewis R. Foster. Direction is in the hands of John Blystone, maker of "Tol'able David" and the more recent "County Chairman" and "Bad Boy."

Wedding Present

(Paramount - Schulberg)

Comedy-Romance

The title, personalities in the cast and story quality are the exploitation dependables of this production. The first picture to be made by B. P. Schulberg under his new "debut" with Paramount, the veteran producer made sure that those values would be incorporated best to serve exhibitor requirements.

The motivating story, adapted from a Paul Gallico *Saturday Evening Post* yarn, is bright and gay, full of action, has considerable comedy content, intriguing romance, and is topped off by a brand new climax idea.

In lead roles it presents Cary Grant and Joan Bennett, first teamed by Walter Wanger in "Big Brown Eyes," backed by a well above average support, which includes the familiar George Bancroft, Conrad Nagel, Gene Lockhart, William Demarest, Inez Courtney, Edward Brophy, Purnell Pratt, Douglas Wood, George Meeker, Lois Wilson and Mary Forbes. Direction is by Richard Wallace.

In gist the story concerns two persons who can't get along with or without each other. Between trying to fulfill their jobs as newspaper folk, deciding whether or not they should get married, meanwhile playing all sorts of pranks on each other, Grant drives Miss Bennett into Conrad Nagel's arms. But for a wedding present Grant sends her everything from fire engines, laundry wagons and hearses to an ambulance. In the last-named labeled "Insane Asylum," they ride away to see whether they can make a go of living a normal life.

Daddy and I

(RKO Radio)

Comedy-Romance

This production has been scenarized from a published novel of the same title by Gertrude Purcell associated in the adaptation of such stories as "Love Before Breakfast" and "If You Could Only Cook." In content it's comedy romance. It tells of a young girl, playing Cupid, trying to make a matrimonial match for her father. Her well meant efforts result in hilarious complications for herself, her father, the woman she chose to make her new mother, and many other principals.

Though Herbert Marshall, now in "Girl's Dormitory" is the lead name, Anne Shirley is the heroine. Her first modern part, it removes her from the old fashioned type of picture and reveals her as an uptodate high school miss. While it is the first time that Marshall and Miss Shirley have been teamed, the picture will mark the third in which Marshall and the third important figure, Gertrude Michael, have been principals. The other two were "Till We Meet Again" and "Forgotten Faces." A fourth principal is Margot Grahame, remembered for "The Informer" and "The Arizonian" as well as for appearances in several British pictures.

Supporting players listed are Clara Blandick, now in "In His Steps," the veteran character actor, Richard Carle, Frank Coghlan, Jr., formerly known as Junior Coghlan, Helen Parrish, Maxine Jennings and Willie Best.

The production is in the hands of Zion Myers, credited with "Two in the Dark" and "Old Man Rhythm." David Burton, maker of "Princess O'Hara" and "Let's Fall in Love," is the director.

Under Your Spell

(20th Century - Fox)

Comedy-Romance With Music

In returning to the screen Lawrence Tibbett, last seen in "Metropolitan," the producers undoubtedly wisely from a showmanship viewpoint have elected to provide the noted baritone with a preponderance of modern songs and but one or two operatic or classical airs. Equally wisely they have chosen numbers prepared by Howard Dietz and Arthur Schwartz, who accounted for the musical content of "The Little Show" and "The Band Wagon." Furthermore, they caused a comedy vehicle to be written, and made sure there were important parts in it for the accomplished funsters, Gregory Ratoff and Arthur Treacher. As that story goes, it's about a famous opera star pushed around by avaricious managers, publicity agents, admiring women, advertising and endorsement tieup solicitors and sundry others. To get away from it all he hies for the tall timbers, where mountain music is the thing appreciated only to discover after a series of hectic and, sometimes embarrassing, complications that there's a girl who means so much to him she's worth enduring all the hurly burly of living in the spotlight's fierce glare.

A seemingly fast moving, colorful and interesting yarn, radically differing from anything in which Tibbett previously has appeared, it is quite evident that the purpose of the forthcoming film is to give the star a popularity with the masses rather than the specializing classes. While the last-named will not be completely ignored, the character of the story and its music, together with the inclusion of Wendy Barrie, previously seen in Paramount and 20th Century-Fox features, Ratoff and Treacher, and Berton Churchill, Jed Prouty, Claudia Coleman and the newcomer Gregory Gaye who will be seen in Dodsworth," seems to point directly to giving showmen screen merchandise of a dominatingly popular appeal.

Stolen Holiday

(Warner)

Topical Dramatic Romance

Production of this feature foreshadows desirable audience entertainment and, important from an exhibitor viewpoint, possibilities for exploitation of an effective variety. In theme the story is dramatic romance. In a fresh style it establishes its heroine as a world fashion arbiter, causes her to become involved in a financial swindle that scandalizes Europe and, following a tragedy that frees her of any implications, takes her into the arms of the man she loves.

Production details which, against elaborate settings, gown Kay Francis, late star of "Give Me Your Heart" and "The White Angel," in ultra modern styles, and as she goes about her business of supervising the creation of fashions that will be copied all over the world, substantiating effects promise a veritable orgy of fashion shows, a theatric-commercial quality which everyone knows is pointedly appealing to women.

Responsibility for the story to accompany produtcion details was intrusted to scenarist Casey Robinson and director Michael Curtiz, a pair that collaborated on the making of the forthcoming "Charge of the Light Brigade." The photography is by Sidney Hickox, who has been behind the camera in many previous Kay Francis films. Gowns, all in the 1937 mode, were design by Orry-Kelly.

The cast supporting Miss Francis is a roster of players not to be considered lightly. In the principal roles it includes Claude Rains, currently in "Anthony Adverse," Ian Hunter, featured in "To Mary, with Love" and "The Devil Is a Sissy," and Alison Skipworth. The supporting group, all of whom at one time or another are importantly involved in the story, include Walter Kingsford, Alexander D'Arcy, a newcoming European player, Frank Reicher, Frank Conroy, Betty Lawford, Kathleen Howard, Robert Strange and Egon Brecher.

The President's Mystery

(Republic)

Mystery

This story concerns no president of the United States. Nor is it a political story, though certain audience segments may read pointed propaganda favoring a modern social-economic political philosophy as the basis of several situations. Basically, it is a mystery story. A man, grown tired of his occupation as a lobbying corporation attorney, winds up his affairs, planning to retire to a life of rest. After his disappearance his wife is killed and the husband is suspected. In the meantime, during which he has met a freshly inspiring girl, he comes upon a depression ridden community. He organizes the hopeless workers into a profitably cooperative movement. Search for the supposed murderer by the police, and investigation by old line packing companies experiencing intensive business competition entailed by the cooperative lead to the man. But the efforts of the workers establish his innocence and he remains to lead them in the fight against vested monopolistic interests.

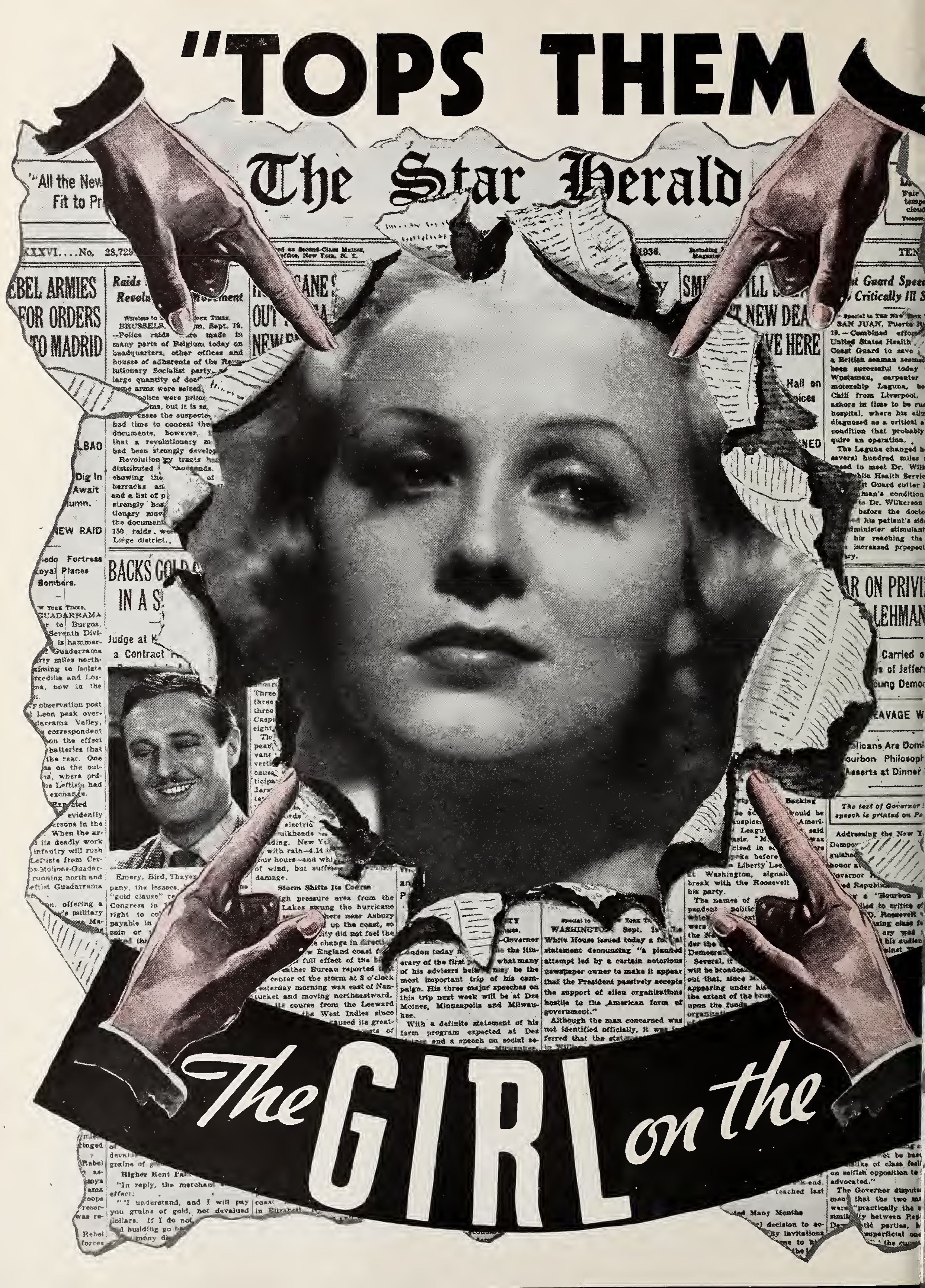
It is to be noted, particularly from an exploitation viewpoint, that the *Liberty* magazine story upon which the production is based is said to have been conceived by Franklin D. Roosevelt. A notable writing group, Rupert Hughes, Samuel Hopkins Adams, Anthony Abbot, Rita Weiman, S. S. Van Dine and John Erskine, a combination of fiction, political and mystery authors, are named as having completed it. The screen transition was effected by Lester Cole and Nathaneal West.

To bring the story to screen realism, an above average talent and name value cast has been selected. Names listed are Henry Wilcoxon, Betty Furness, Sidney Blackmer, Evelyn Brent, Barnett Parker, Mel Buick, Wade Boteler, John Wray, Guy Usher, Robert E. Homans, Si Jenks and Arthur Aylesworth.

Production is being directed by Phil Rosen, and Hugo Riesenfeld is listed as having supervised the musical accompaniment.

Russian Film Scheduled

"From Tsar to Lenin," a film depicting Russian history from 1914 to 1924, will be released in the United States next season by Lenauer International Films.


"TOPS THEM
The Star Herald
"All the New
Fit to Pr
REBEL ARMIES FOR ORDERS TO MADRID
BACKS GOLD
IN A S
AR ON PRIVI
LEHMAN
The GIRL on the

ALL SO FAR!" SAYS VARIETY

Grand comedy... rollicking fun... has real entertainment written all over it... justifies the company's pledge to exhibs... a newspaper-racketeer yarn, "The Girl on the Front Page" far and away TOPS THEM ALL SO FAR!

—*Daily Variety*

Entertainment in a big way, and should be a tonic for the anemic box office... preview audience loved it!

—*Boxoffice*

Fine box office picture... all around entertainment, with satisfaction guaranteed! —*Showmen's Trade Review*

Fine cast... Good B. O. offering... a show that Universal can proudly include in its line-up! —*Film Daily*

First-rate! —*Hollywood Reporter*

The NEW Universal presents

EDMUND LOWE

in his grandest and zippiest performance!

FRONT PAGE

with

GLORIA STUART

REGINALD OWEN DAVID OLIVER • SPRING BYINGTON
GILBERT EMERY

ginal story by Ray and Marjorie Chanslor • Directed by Harry Beaumont • Robert Presnell, Associate Producer

CHARLES R. ROGERS EXECUTIVE PRODUCER

WON'T CHANGE OFFER FOR GB, SAY SCHENCKS

Chairman of 20th Century-Fox Confirms Report One of the Ostrers Wants New Terms

Reports cabled from London this week that the Twentieth Century-Fox, Metro-Goldwyn-Mayer deal with Gaumont British may be indefinitely postponed because of the insistence of one of the Ostrer brothers that the three-way stock purchase offer be rewritten on different and presumably more favorable terms, have been partially confirmed by Joseph M. Schenck, chairman of the Twentieth Century-Fox board.

"We heard today that one of the Ostrers is insisting upon re-trading the terms of the deal. We have made our offer and are standing by it. I do not propose to change the terms," Mr. Schenck said to the press on Tuesday by telephone from his bed at Mt. Sinai Hospital, New York, where he was confined for study of a liver disorder. The executive did not specify whether Mark or Isidore Ostrer was responsible for the rumored change.

Mr. Schenck revealed that under the terms by which the Fox holdings in Gaumont were purchased in 1929, neither party can sell without the consent of the other. In the light of this clause, reports from London that British interests have bid for the Ostrer holdings would indicate that the situation has reached an impasse. Nicholas M. Schenck, president of Loew's, Inc., the third party to the deal, supported in full his brother's stand on the status of the deal and added "A deal was made and we are waiting to see if it will go through as arranged.

Conflicting reports in London, according to wireless dispatches to the New York *Times* Wednesday, concerning the Twentieth Century-Fox-MGM-Gaumont British deal, resulted in a further slump in the price of shares of Gaumont British Pictures in the City.

"British investors are awaiting the return from the United States of the men who are representing the British interests in the proposed deal, and at that time," the dispatch continued, "it is expected that Mark Ostrer will make an authoritative statement concerning the agreement, if any." Until then, London feels that the positions of the negotiations will remain obscure even though it appears the negotiations still are going forward but with several matters under discussion, *The Times* added.

Rumors published on Saturday and Monday in London by the financial editor of the *Daily Mail* declared that the deal had fallen through and that a cable ending negotiations had been sent to New York last week. Later news stories said that Gaumont officials had indicated that Mark Ostrer would issue a statement "concerning negotiations between GB and interested parties" some time this week.

New Maxwell Bid Reported

The London cables further indicated that the shift in the situation was traceable to a renewal of offers for Gaumont British by British interests. One story was that John Maxwell, of British International Pictures, who had made at least one earlier bid for the company, now presented a more substantial offer.

A secondary report, discounted in more conservative quarters, insisted that a group composed of Lord Portal, C. M. Woolf of General Film Distributors, Ltd., and Alexander Korda of London Films have made an offer in competition with Mr. Maxwell's.

A third rumor, denied by Mr. Schenck, was that 20th Century-Fox might sell its holdings in Gaumont British instead of endeavoring to purchase enough additional shares to secure management control through the Metropolis and Bradford Trust, which controls 57 per cent of the outstanding GB stock.

Mr. Schenck in his telephone interview confirmed a report that Mr. Maxwell recently had made an offer to purchase 20th Century-Fox's interest in Metropolis and Bradford. That offer was declined and will continue to be. "We are not selling," was Mr. Schenck's dismissal of the possibility.

Complication Long Rumored

Opposition to the original three-way deal and rumors in motion picture circles in London that it would not be consummated have been current in the English capital since word first was flashed early in July that a tentative basis of purchase had been reached by Mr. Schenck, his brother Nicholas M. Schenck and Isidor Ostrer.

All three parties to the deal had issued denials that negotiations had struck a snag. Last week, when Mr. Schenck returned from London where he had spent several weeks conferring on details of the deal, he told reporters that the distribution machinery planned by the three companies would be ready to start functioning on January 2, 1937, and that GB pictures would be handled in this country by MGM and Fox with the start of the new selling season next spring.

He had said that agreement in principle was complete and that the legal departments of the three companies were drafting the contracts so that the merger of interests could become effective on the first of the year. The points in the original agreement had not been "fundamentally changed," he had emphasized, at that time.

Air Film Shipments Show Large Increase

Air express shipments of production films and newsreel negatives and prints for the first six months of 1936 increased 130 per cent over the first half of last year, according to a report just issued by Air Express Division of Railway Express Agency. In July alone this year, over 6,500 film shipments were handled.

Hull Indianapolis Head

H. H. Hull has been appointed manager of the Grand National Indianapolis exchange.

Post Office Bans Ads on Bank Night

Post Office Department officials in Washington are making a determined drive against mail advertising of theatre Bank Nights and have issued hundreds of orders barring issues of publications carrying advertisements or news items of such drawings. Exhibitors who suffer from competition in the field have been invited to file complaints with the department in Washington, where their local postmasters have failed to take action.

Under the regulations of the Post Office Department, all material relative to lotteries is unmailable and decision as to what constitutes a lottery rests with the department and may be challenged only in a Federal court.

Kennedy in London On Case of Scotch

Joseph P. Kennedy's presence in London may be puzzling to the English trade press, but there is no mystery about his visit. He is the head of Somerset Importers, Ltd., distributors in America for whiskies and wines, including Dewar's Ne Plus Ultra. Grover Whalen, former New York police commissioner, is the head of Schenley Distributors, Inc., also a major liquor distributor in America. This summer Mr. Whalen succeeded in taking away from Mr. Kennedy the Dewar franchise.

Mr. Kennedy was summering at Cape Cod at the time and immediately cancelled several weekend parties and other arrangements to hurry to London in an effort to recoup the loss. Ted O'Leary, with FBO and Pathe during the Kennedy regimes and now with Somerset, is in London also.

Modern Theatre Is Opened In Rio de Janeiro by MGM

The Cine Metro, modern de luxe theatre in Rio de Janeiro, was opened this week by Metro-Goldwyn-Mayer with a gala showing of "Mutiny on the Bounty." The house is the first in the city to have upholstered seats and air conditioning.

William Melniker, in charge of all MGM theatres outside the United States and Canada, was present at the opening. He is now en route to Montevideo for the opening of another house there October 15.

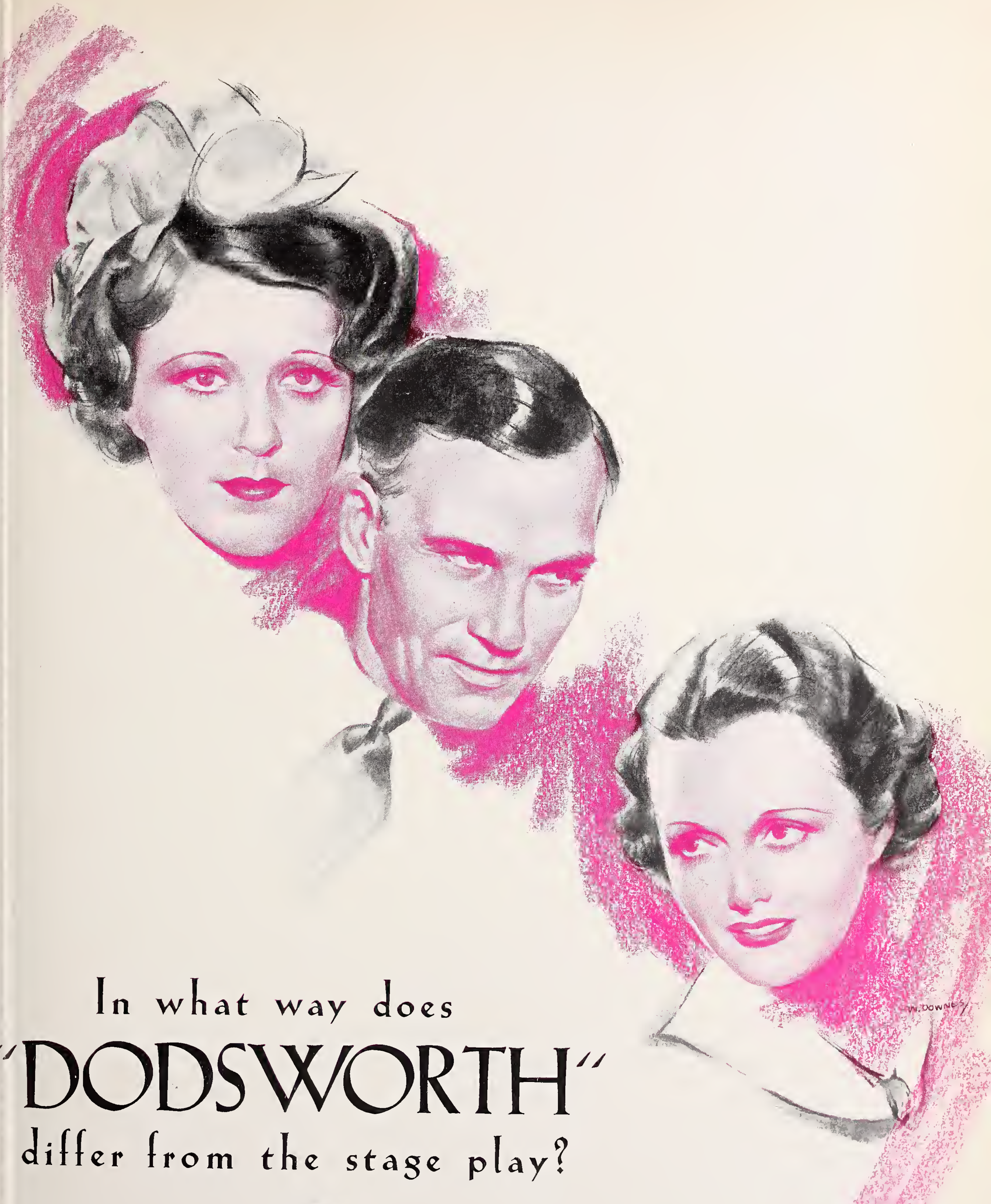
Legislative Drive Starts Soon: Myers

Abram F. Myers, Allied States general counsel, this week told 150 independent Michigan exhibitors that the organization's campaign to divorce production and distribution from exhibition would get under way shortly with the introduction of bills in several state legislatures.

The occasion was a luncheon at which the hosts were Allied of Michigan and Chesterfield-Invincible at the Detroit Leland Hotel.

Extend Bette Davis Stay

Justice Lewis in London has continued the injunction obtained by Warners to prevent Bette Davis from acting in a film for Ludovico Toeplitz until trial is ordered.



In what way does

"DODSWORTH"

differ from the stage play?

DODSW

The Play

Author: SINCLAIR LEWIS
Adaptor: SIDNEY HOWARD
Star: WALTER HUSTON

Millions have read this phenomenal best-seller!

The play ran for 16 MONTHS on Broadway, with capacity houses to the very end ...sale of tickets had to be stopped to give members of the cast a much needed rest... then the stage producer was deluged with requests to re-open it and the play ran for an ADDITIONAL 6 MONTHS...a total of 22 MONTHS or nearly TWO YEARS!

●

THEN IT PLAYED TO RECORD BUSINESS IN 37 KEY CITIES!

Philadelphia
Baltimore
Washington
Boston
Pittsburgh
Toronto
Detroit
Buffalo
Rochester
Cleveland
Chicago
Cincinnati
Milwaukee
Kansas City
Des Moines
Denver
Sacramento
San Francisco
Los Angeles
San Antonio
Houston
Austin
Ft. Worth
Oklahoma City
Tulsa
Little Rock
Memphis
Birmingham
Atlanta
Knoxville
Louisville
Nashville
Indianapolis
St. Louis
Toledo
Columbus
New Haven

ORTH

The Picture

Author: SINCLAIR LEWIS
Adaptor: SIDNEY HOWARD
Star: WALTER HUSTON

BUT!

The picture will be an even greater box-office factor than the play!

because . . . the star, Walter Huston has a perfect co-star in Ruth Chatterton, and a strong supporting cast in Paul Lukas and Mary Astor.

because . . . the production values that Samuel Goldwyn has given the picture far exceed those of the play.

because . . . the screen gives a broader range and scope to the vast canvas painted by America's foremost novelist, Nobel Prize Winner Sinclair Lewis . . . and because the Pulitzer Prize Winner, Sidney Howard, transcends the limitations of the stage in his screen adaptation.

because . . . the name of Sinclair Lewis has blazed across the front pages of the world with his startling new novel "It Can't Happen Here" . . . making him a personality known to untold millions.

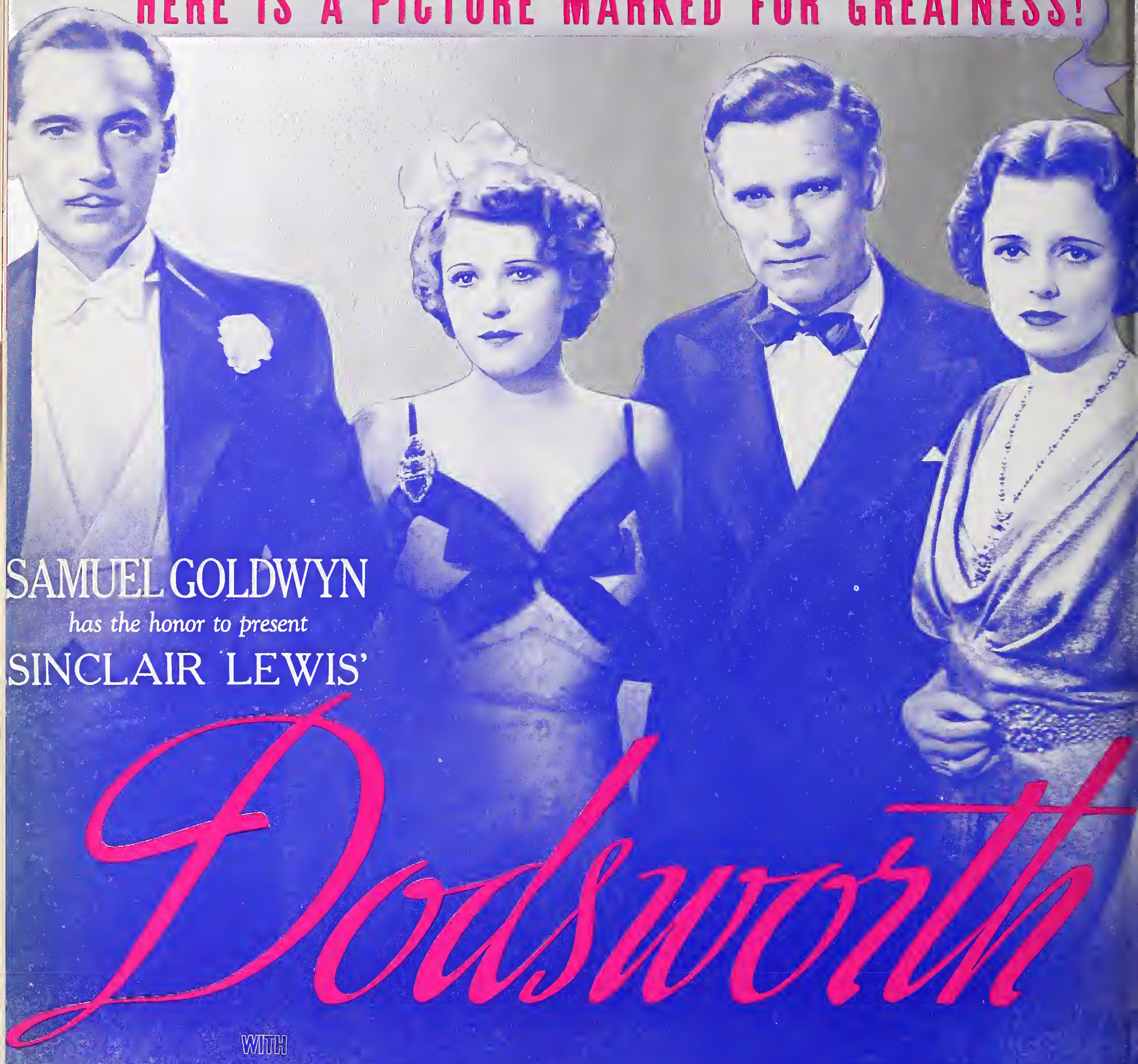
because . . . the same combination . . . Samuel Goldwyn, Sinclair Lewis and Sidney Howard gave you the unforgettable box-office success "Arrowsmith".

because . . . William Wyler, who directed "These Three", one of the outstanding pictures of the year . . . will score again with "Dodsworth".

because . . . with every company in the business bidding for it, Samuel Goldwyn paid the highest price in recent years for this valuable literary property.

because . . . no picture has ever received the mighty box-office build-up that this picture has received . . . your audiences are waiting for it eagerly. *It is one of the most certain box-office investments you will ever make.*

HERE IS A PICTURE MARKED FOR GREATNESS!



SAMUEL GOLDWYN
has the honor to present
SINCLAIR LEWIS'

Dodsworth

WITH

WALTER HUSTON
RUTH CHATTERTON
PAUL LUKAS • MARY ASTOR
DAVID NIVEN

SCREEN PLAY BY *Sidney Howard*

DIRECTED BY WILLIAM WYLER

Released thru
UNITED ARTISTS

Samuel Goldwyn has intensified Sinclair Lewis' world-famous story in every shade and force of the startling original which took the country by storm over the past seven years! Its gripping realism, its universal appeal . . . all that made millions cheer it as a book and a play will bring a new thrill as it sweeps across the screen!

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Pinewood Opens

Officially inaugurating the new Pinewood Studios at Iver, Bucks, British & Dominions on Monday started production there on "A Man with Your Voice," the first film to be shot in its entirety at this fine new plant, of which Capt. Richard Norton of B & D is managing director. Pinewood space previously was used by Herbert Wilcox for continuation of "London Melody," moved there from BIP, Elstree, on September 13th, but that picture was more than a quarter shot before it got to Iver.

The new B & D picture is being produced by Jack Raymond, and directed by Carrol Reed, who is also joint author, with Anthony Kimmins.

Brought from Hollywood for the leading parts are Ricardo Cortez and Sally Eilers.

Pinewood is built in the beautiful parklands belonging to a mansion once the residence of Colonel Grant Morden. The mansion now provides office facilities and a club for executives and is being developed as a country club enterprise more or less independent of the studio.

An eight-stage studio, of which four are completed and a fifth on the point of completion, Pinewood has several points of novelty in construction and layout. One of the most striking is the overhead lighting system, which has completely abolished cables from the floor. A new sound-proofing material is used for the walls, after special testing by the National Physical Laboratory, and the floor is also sound-proof, even against footsteps. Remote control desks are used for starting cameras, sound equipment, warning lights and so forth and for locking entrances, switching off telephones and for the purpose of isolating floors. A weather protection in moving sets into floors is provided by a glass canopy over some of the gangways between buildings.

Pinewood, apart from being the production center for B & D, Herbert Wilcox Productions and British National, will be in full activity as a service studio before the end of the year.

British Lion in Truth

The British Lion studio at Beaconsfield is going to look just like that very shortly. One of the scenes in the Sandy Powell "Playing the Game" shows that comedian as a theatre call-boy who has the pleasant job of capturing an escaped lion, and an authentic example of the species is already on requisition. Herbert Smith, personally directing the picture, recently has shot scenes at a Labor Exchange; before it is finished, "Playing the Game," which also pictures in detail the other great British institutions, football and the football betting pools, will have almost documentary value as a transcript of the life of the British masses.

Wallace Ford as powder-monkey prepares Grace Bradley for battle, before the taking of a scene in the Gaumont-British "O. H. M. S."

Hollywood Bound

It is the general expectation at the Warner-First National studio at Teddington that Chili Bouchier, now playing opposite Roland Young in "Tzigane," is scheduled for a Warner Hollywood contract. Confirmation is said to wait on approval of her work in this picture, and the floor opinion is that she has done exceptionally good work as a gipsy who develops socially to the degree indicated by addiction to polo and table tennis.

Expected at Teddington from Hollywood are George E. Stone, definitely scheduled for the next Max Miller picture, and Zasu Pitts, to play with Claude Hulbert. Expected there during the next twelve months, as a result of the general authority which Irving Asher has to draw on Warner American contract artists, are Joan Blondell, George Brent, Hugh Herbert, Glenda Farrell, Frank McHugh, Ross Alexander, June Travis, Anita Louise and Jean Muir.

This development goes with the further enlargement of the Warner British plant by a sound floor 133 by 100 feet and executive offices 135 by 40 feet, the most recent stage of a process of enlargement and modernization which has been continuous since Warner bought outright, in 1934, this plant which it first occupied in 1931.

Irving Asher, continuously in charge of Warner production interests in England since the beginning, is equipped to take full advantage of the opportunity now presented to make pictures for Warner American release. He already has sent some very good players from Teddington to Hollywood, including Ian Hunter, Errol Flynn, Sybil Jason and Patric Knowles.

Tauber Film

Walter Forde has finished direction of the Richard Tauber-Diana Napier "Land without Music" from the Oscar Straus operetta, and the picture is in the cutting room. It has a very strong cast. Schnozzle Durante is seen in the part of a traveling American in Europe in stage-coach days, and June Clyde, Esme Percy and George Hayes also are in the list.

Itemized

Criterion's "Ten Thousand Windows" has been retitled "Crime over London." . . . Sir Cedric Hardwicke, back from Hollywood, began in "King Solomon's Mines" for G-B. . . . "Man in the Mirror" was completed at J. H. Studios, Elstree, and all Julius Hagen's three studios are to be empty for two weeks. . . . Dela Films finished the Bebe Daniels-Ben Lyon "Murder in the Stalls" at Beaconsfield. . . . Rene Ray is to play opposite Douglas Fairbanks, Jr., in Criterion's £200,000 picture of the Scottish border, directed by Tay Garnett. Alan Hale is here from Hollywood for the film.

Building the Mill

At Sound City, Shepperton, the finishing touches are being put to a very elaborate exterior set for adaptation of the George Eliot "Mill on the Floss," in which Frank Lawton and Virginia Hopper are starring for John Clein Pictures. Its center piece is an old English mill, flanked by cottages, as the main feature of a 400 foot stretch of river frontage, on which much of the most important action is placed.

A cast of very useful caliber is being assembled for this picture. It already includes Fay Compton, Geraldine FitzGerald, Mary Clare, Athene Seyler, Sam Livesey and Felix Aylmer.

Also in progress at Sound City is "Such is Life," another for distribution by National Provincial. Randall Faye is directing this story of a youthful Australian millionaire who buys restaurants and such things in passing. Gene Gerrard, Claude Dampier, Jean Colin and Eve Gray have the chief parts.

MGM Plans "Romeo" Contest

Metro-Goldwyn-Mayer has inaugurated an essay contest based upon the story of "Romeo and Juliet" for which two grand prizes of trips to Shakespeare's birthplace, Stratford-on-Avon, England, will be awarded. Contestants will be divided into two groups, one comprising students and the other to be composed of adult members of clubs and study groups.

New Italian Unit Formed

With the participation of American interests, a new Italian company capitalized at approximately $8,000,000 has been formed for motion picture production, according to a report to the Commerce Department from Rome. Production will not begin until next spring.

UNIFORMITY SOUGHT IN THEATRE REPRODUCTION

But Equipment Folk Say Problem Lies in Precision, Not in a Uniform Physical Design

Standardization of sound reproduction in all theatres of the world is the aim of studio sound technicians of Hollywood. With this idea in view, they have initiated a movement to influence major equipment manufacturers to make reproducers as nearly identical in all vital respects as possible.

The general objective of the new effort, according to *Motion Picture Daily*, appears to be a desire to have the productions of each producer projected and reproduced to the best advantage in all theatres, regardless of the make of sound equipment used in the theatre. Hollywood's studio technicians, whose duties are the development of sound recording, are said to be of the opinion that standard high quality reproduction can be assured only when the two major types of equipment—RCA and Western Electric—possess the same or equal reproducing refinements.

Investigations in the theatre equipment field, made independently, indicate that there is a feeling that it undoubtedly would be beneficial to have all reproducing equipments alike and each capable of the same quality of reproduction, but that the industry most certainly is not organized for that.

Moreover, the only really important difference in the major equipments is said to lie in the precision attained in the design, not in the physical characteristics of the design. Uniformity in design is said not to be needed, observers claiming to have heard nobody assert that one type of recording is uniformly better on one certain make of equipment than on another. Reproduction, it is claimed, varies considerably from theatre to theatre because of old or inexpensive equipments, inadequate maintenance throughout the whole projection-sound system, or because of house deficiencies.

Progress in Recording

Regardless, currency is given report that one important consideration in the studio technicians' current activities in the field of sound reproduction is one which has developed from the rapid forward strides which have been and are being made in the technique of sound recording at the studio. Constantly improving sound and effects are being captured, yet equipment in use in thousands of theatres is said to be incapable of taking it off for the benefit of the audiences for which it is intended, the studio men assert. Their complaint is that the refinements in recording technique are being wasted and will continue to be until every important theatre, regardless of the make of its reproducing equipment, has equal facilities for the projection of sound.

The Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood is represented as furthering the work for uniform sound results in the theatre in several significant ways. Classes in sound recording are sponsored by the Council which not only make available to the student technicians all or most of the refinements in recording as they are developed in the studios, but also tend to school the film colony's sound recorders in identical basic principles of their craft. The result would seem to be advanced recording of equal or similar merit in all studios.

WAITING FOR MAIL, QUIETED BY FILMS

The most patient and best humored waiting public is that in a modern postoffice in Berlin, according to the German Railroads Information Office. "Wait with pleasure" is the new slogan which is posted in the office and motion pictures are making the idea practicable.

A continuous show of ten minute programs is given during business hours and it has been found that the busiest businessmen have time to watch until the end of the program.

With all of Hollywood's sound recording on a par in its essentials, the obvious remaining objective is to realize comparable, uniform reproduction of Hollywood product in any and all theatres. Hollywood influence in attempting to bring this about already is noticeable, it is claimed.

Adapted to Each System

With the introduction several years ago of Western Electric's "Wide Range" and RCA Photophone's "High Fidelity," studio recorders learned to adapt their improving technique to the advantages peculiar to each system. The results, however, were not entirely satisfactory to studio technicians. They discovered that in aiming their recording for the best reproduction which could be realized on the two individual sets, they were developing a specialized recording technique which resulted in improved sound reproduction only in those theatres which were equipped with either "Wide Range" or "High Fidelity." Theatres with equipment other than these frequently had poorer sound than before when newer recording methods came through their older sound equipment. In the face of their striving for improved sound in the theatres this situation, obviously, spurred the technicians' efforts to obtain uniformity in sound reproduction.

In this drive, the studios themselves have contributed significant suggestions, and even refinements to the new reproducing equipment being introduced now by Erpi and RCA, according to an informed authority.

Developments Cited

Douglas Shearer of MGM is credited with having adapted for commercial use the "Fletcher" horn of two frequency bands and multi-cellular units, which was first demonstrated about three years ago in a transmission of a Stokowski Philadelphia Orchestra concert from Philadelphia to New York. The Fletcher horn originated in the Bell Laboratories, but was not believed practicable at the time for use in theatre reproducing equipment. Mr. Shearer's work in adapting it to this use has been recognized to some extent by RCA, which refers to the horn of this type being used in its new "High Fidelity" equipment as the Shearer horn. The same type of two-way multi-cellular horn is also used in the new "Mirrophonic."

A further note of similarity in new sound equipment appears in the use of the rotary stabilized type of scanner now a part of Mirrophonic. This type of scanner, credited with reducing variations in the speed of the film past the scanning point, has been a part of RCA equipment for the past several years.

Some Hollywood factors claim credit also for the introduction of the new amplifiers which reproduce sound in almost any required volume without distortion. They assert that these came from the laboratories of the manufacturer in answer to Hollywood's insistent demand. Some of the amplifiers still in use in theatres date back to 1928 and the days of the wax record, when true volume was an almost unknown quantity in sound reproduction.

The development of the new reproducers has pleased the Hollywood technicians in at least one very vital respect, according to reports. They assert now that neither Mirrophonic nor the new High Fidelity requires any specialized recording, such as they say was necessary to get maximum results from "Wide Range" and the earlier "High Fidelity." The result is that sound is not only better than it was in theatres using the new equipment, but that improvements are also noticeable in theatres having older equipment. The last result they trace, of course, to advances in recording technique.

New Installations

An example of the interest being shown currently in realizing uniform reproduction results is pointed out in the installation of new equipment by M-G-M and Loew's in many of the houses in which "The Great Ziegfeld" was opened and, now, in all of the theatres in which "Romeo and Juliet" is being roadshown. These installations are being made under the direct supervision of Mr. Shearer and Lester B. Isaac, director of sound and projection for the Loew circuit. The two wrestled with tone control problems encountered in the individual roadshow houses, as well as supervising the installations. Both RCA and Erpi equipment is used, further suggesting the ambition to encourage uniformity in reproducers. Installations include the Astor, New York; Nixon, Pittsburgh; Maryland, Baltimore; His Majesty's, Montreal; National, Washington; Colonial, Boston; Chestnut, Philadelphia; American, St. Louis; Erlanger, Buffalo; Royal Alexandria, Toronto; Hanna, Cleveland; Cass, Detroit; Geary, San Francisco; Carthay Circle, Los Angeles, and Erlanger, Chicago.

The entire Loew circuit is to be re-equipped in the near future and present indications, according to company officials, are that both RCA and Erpi installations will be made.

General Starts as National Company

Formation of General Pictures, a new national producing and distributing company, was made known in New York this week by Robert E. Welsh, who was a producer for Monogram for two years and more recently has been with Metro-Goldwyn-Mayer. Mr. Welsh is vice-president in charge of production for General Pictures.

Fenn Kimball, Los Angeles financier, is president of the new company. Mr. Kimball is in Manhattan to establish offices of the company and will appoint a sales manager before he returns to Hollywood.

The company plans to produce 24 pictures during the new season, with the first release planned for about November 1. Production will be started at the RKO Pathe studio immediately upon Mr. Welsh's arrival in California, he said. Distribution is to be partly through General's own exchanges which it plans to open in a number of key cities and through franchise in others. Mr. Welsh left for California Tuesday.

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COLUMBIA PICTURES

SMPE FALL CONVENTION TO DISCUSS PROGRESS

Sessions Open October 12th at Sagamore Hotel in Rochester; The Tentative Program

The Fall Convention of the Society of Motion Picture Engineers will be held at the Sagamore hotel, Rochester, N. Y., October 12 to 15, and for the first time since 1922 the members of the society will be entertained by Eastman Kodak, Bausch and Lomb Optical companies and others at the home offices and plants of the organizations.

On the second day of the four-day meeting the Kodak Park plant of the Eastman Kodak Company will be host to the members with a special invitation luncheon at the park plant. The following day Bausch and Lomb will hold a similar luncheon. Inspection tours of the factories are planned for the visitors by each of the manufacturing organizations.

The semi-annual banquet will be held on Wednesday evening, October 14, at the Oak Hill Country Club at which time the presentation of the SMPE Journal Award and the Progress Medal will be made. Recipients of these awards already have been selected by the board of governors but their identity will not be announced prior to the banquet.

Announcement of the election of officers will be made at the first meeting, Monday morning, October 12th. This session will be followed by an informal luncheon, when Charles Stanton, mayor of Rochester, will welcome the delegates to the Kodak City.

Among the papers to be read at the gathering are three to be delivered by Dr. C. E. Kenneth Mees, vice-president and director of research of the Eastman Kodak Company. Dr. Mees' papers are: "The Development of the Art and Science of Photography in the Twentieth Century"; "Color Photography" (with demonstrations and motion pictures), and "The Kodak Research Laboratories." C. G. Wever and J. R. Hill will represent the National Bureau of Standards, Washington, D. C., with two papers. A number of papers will be read by west coast members of the society as well as those from Chicago, Rochester and New York.

The tentative program of the convention, in full, follows:

MONDAY, OCTOBER 12th

9:00 a.m. Registration, Sagamore Hotel Roof.

10:00 a.m. to 12 p.m. Sagamore Roof, Business and General Sessions.

Opening Remarks by President H. G. Tasker (10 Min.).

Report of the Convention Committee, W. C. Kunzmann, Convention Vice-President (5 Min.).

Society Business (20 Min.).

Election of Officers for 1937.

Report of the Secretary, J. H. Kurlander.

Report of the Treasurer, T. E. Shea.

Report of the Membership Committee, E. R. Geib, Chairman.

"Slide Rule Sketches of Hollywood," H. G. Tasker, Universal Pictures Corp., Universal City, Calif. (20 Mins.)

"The Development of the Art and Science of Photography in the Twentieth Century" (Illustrated), C. E. Kenneth Mees, Eastman Kodak Company, Rochester, N. Y. (1 Hour).

12:30 p.m. Main Dining Room; Informal Luncheon.

For members and guests. Address of Welcome by the Hon. Charles Stanton, Mayor of Rochester; Response by President Tasker.

2:00 p.m. to 5 p.m. Sagamore Hotel Roof; Sound and Apparatus Session.

Report of the Sound Committee, P. H. Evans, Chairman (15 Min.).

"A Record Word-Spotting Mechanism," R. H. Heacock, RCA Manufacturing Co., Inc., Camden, N. J. (25 Min.).

"Modern Loud Speaking Telephones and Their Developments," C. Flannagan, R. Wolf, and W. C. Jones, Electrical Research Products, Inc., New York, N. Y. (25 Min.).

"A Review of the Quest for Constant Speed," E. W. Kellogg, RCA Manufacturing Co., Inc., Camden, N. J. (25 Min.).

Symposium on Projector-Testing Devices.

"A new Type of Peak Reading Volume Indicator," F. L. Hooper, Electrical Research Products, Inc., New York, N. Y. (15 Min.).

"A Neon Type Volume Indicator," S. Read, Jr., RCA Manufacturing Co., Inc., Camden, N. J. (15 Min.).

"A Neon Tube Oscilloscope as an Utility Instrument for the Projection Room," F. H. Richardson, Motion Picture Herald, New York, N. Y., and T. P. Hover, Ohio Theatre, Lima, Ohio (Demonstration) (15 Min.).

"The Schwartzkopf Method of Identifying Criminals," J. Frank, Jr., RCA Manufacturing Co., Inc., Camden, N. J. (Demontration.) (20 Min.).

Demonstration Film Showing Several Applications of Photography with Polarized Light (15 Min.).

8:15 p.m. Eastman Theatre; Special Lecture Demonstration.

"Color Photography" (with demonstrations and motion pictures), C. E. K. Mees, Vice-President and Director of Research, Eastman Kodak Company, Rochester, N. Y.

TUESDAY, OCTOBER 13th

9:00 a.m. Buses will be at the Sagamore Hotel to transport members and guests to the Kodak Research Laboratories at Kodak Park.

10:00 a.m. to 1:00 p.m. Auditorium, Kodak Research Laboratories; General Technical Session.

"The Kodak Research Laboratories," C. E. Kenneth Mees, Eastman Kodak Co., Rochester, N. Y. (15 Min.).

"Manufacture of Modern Film," E. K. Carver, Eastman Kodak Co., Rochester, N. Y. (25 Min.).

"Stability of Motion Picture Film as Determined by Accelerated Aging," J. R. Hill and C. G. Weber, National Bureau of Standards, Washington, D. C. (25 Min.).

"The Care of Slide-Films and Motion Picture Film," C. G. Weber and J. R. Hill, National Bureau of Standards, Washington, D. C. (25 Min.)

"Fire Protection in the Motion Picture Industry," H. Anderson, Paramount Pictures, Inc., New York, N. Y. (25 Min.).

1:10 p.m. Invitation Luncheon at the Kodak Park Plant of the Eastman Kodak Company.

2:00 p.m. to 5 p.m. Inspection tour of Kodak Park and the Kodak Research Laboratories. Sagamore Hotel Roof.

WEDNESDAY, OCTOBER 14th

9:30 a.m. to 12:15 p.m. Sagamore Hotel Roof; Optics and Lighting Session.

"The Art of Lighting," G. Folsey, Hollywood, Calif. (20 Min.).

"Effect of Lens Aberrations Upon Image Quality," W. B. Rayton, Bausch & Lomb Optical Co., Rochester, N. Y. (25 Min.).

"Mercury Arcs of Increased Brightness and Efficiency," L. J. Buttolph, General Electric Vapor Lamp Co., Hoboken, N. J. (Demonstration.) (25 Min.).

Report of the Studio Lighting Committee, R. E. Farnham, Chairman (15 Min.).

"Recent Developments of High-Intensity Arc Spotlamps for Motion Picture Production," E. C. Richardson, Mole-Richardson, Inc., Hollywood, Calif. (15 Min.).

"Trick and Process Cinematography," J. A. Norling, Loucks & Norling Studios, New York, N. Y. (Demonstration.) (20 Min.).

"A Third-Dimension Effect in Animated Cartoons," J. E. Burks, Fleischer Studios, New York, N. Y. (Demonstration.) (20 Min.).

1:10 p.m. Invitation Luncheon at Bausch & Lomb Optical Company. Transportation to the Bausch & Lomb Plant will be provided. Buses will leave the Sagamore Hotel at 12:30 p.m. sharp.

2:00 p.m. to 5:00 p.m.—Inspection Tour of Bausch & Lomb Plant.

7:30 p.m. Oak Hill Country Club; Semi-Annual Banquet.

Motorcoach transportation will be provided to and from the Club by the Transportation Committee. Coaches will leave the Sagamore Hotel promptly at 7:00 p.m.

Presentation of SMPE Journal Award.

Presentation of SMPE Progress Medal.

Addresses by eminent members of the industry.

THURSDAY, OCTOBER 15th

9:30 a.m. to 12:15 p.m. Sagamore Hotel Roof; Apparatus and Equipment Symposium.

"Continuous Projection as Applied to Film-Viewing Machines," J. L. Spence, Akeley Camera, Inc., New York, N. Y. (15 Min.).

"New Recording Equipment" and "An Improved Reel-End Alarm," D. Canady, Canady Sound Appliance Co., Cleveland, Ohio (25 Min.).

"Three-Wire Direct-Current Supply for Projector Arcs," C. C. Dash, Hertner Electric Co., Cleveland, Ohio (15 Min.).

"A Demonstration Triode Tube," F. E. Eldridge and H. F. Dart, Westinghouse Lamp Co., Bloomfield, N. J. (15 Min.).

"New Theatre Reproducing Equipment," J. S. Pesce, RCA Manufacturing Co., Inc., Camden, N. J. (15 Min.).

Report of the Standards Committee, E. K. Carver, Chairman (15 Min.).

"The Use of Visual Equipment in Elementary and Secondary Schools," C. M. Koon, Office of Education, U. S. Department of the Interior, Washington, D. C. (20 Min.).

2:00 p.m. to 5:00 p.m. Sagamore Hotel Roof; Laboratory Session.

"The Performance Record of an Automatic Recording Densitometer," C. Tuttle and M. E. Russell, Eastman Kodak Co., Rochester, N. Y. (20 Min.).

"A Developing Machine for Sensitometric Work," L. A. Jones, M. E. Russell and H. R. Beacham, Eastman Kodak Co., Rochester, N. Y.

"Some Aspects of Reduction Printing," G. Friedl, Jr., Electrical Research Products, Inc., New York, N. Y. (25 Min.).

"Influence of Sprocket Hole Perforations upon the Development of Adjacent Sound-Track Areas," J. G. Frayne and V. Pagliarulo, Electrical Research Products, Inc., Los Angeles, Calif. (25 Min.).

"Improvements in Lenticulated Film," D. Gretener, Opticolor Co., Glarus, Switzerland.

* * *

OFFICERS AND COMMITTEES IN CHARGE

Program and Facilities

W. C. Kunzmann, *Convention Vice-President*
J. I. Crabtree, *Editorial Vice-President*
G. E. Matthews, *Chairman,* Papers Committee
H. Griffin, *Chairman,* Projection Committee
E. R. Geib, *Chairman,* Membership Committee
W. Whitmore, *Chairman,* Publicity Committee

Local Arrangements

E. P. Curtis, *Chairman;* G. A. Blair, A. A. Cook, J. I. Crabtree, K. M. Cunningham, K. C. D. Hickman, L. A. Jones, G. E. Matthews, I. L. Nixon, W. B. Rayton, E. C. Roland, L. M. Townsend.

Registration and Information

W. C. Kunzmann, *Chairman;* E. R. Geib, S. Harris.

Transportation

C. M. Tuttle, *Chairman;* F. E. Altman, E. K. Carver, J. G. Jones, J. C. Kurz, H. B. Tuttle.

Hotel Accommodations

K. M. Cunningham, *Chairman;* J. G. Capstaff, E. K. Carver, A. A. Cook, O. Sandvik, H. B. Tuttle.

Projection

H. Griffin, *Chairman;* A. A. Cook, W. H. Repp, E. C. Roland, E. F. Tetzlaff, L. M. Townsend.

Banquet

I. L. Nixon, *Chairman;* G. A. Blair, W. Clark, A. A. Cook, R. M. Evans, W. C. Kunzmann, S. E. Sheppard, H. B. Tuttle, J. S. Watson.

Publicity

W. Whitmore, *Chairman;* F. C. Ellis, E. C. Fritts, J. C. Kurz, G. E. Matthews, E. C. Roland.

'Film Daily' Appoints Bahn Managing Editor

Chester B. Bahn this week became managing editor of *The Film Daily.* The former motion picture critic of the Syracuse, N. Y., *Herald* succeeds Don Carle Gillette, who resigns after seven years to produce stage plays, starting with "In the Bag."

John W. Alicoate, *Film Daily* publisher, gave the departing and the incoming managing editors a luncheon at the Cinema Club on Wednesday.

French Prize Picture Opens

"La Kermesse Heroique," the French film awarded the gold medal at the Venice International Exposition for 1936, was given its American premiere on Tuesday evening when it was offered as the opening attraction of the new Filmarte theatre on 58th Street, New York. A review of the production will appear in next week's issue of MOTION PICTURE HERALD.

Greenwood Off to England; To Merge Theatre Units

W. E. Greenwood, British exhibitor who sailed for London last week, said prior to his departure that the five theatre companies in which he is interested were about to be consolidated in one new corporation to be known as the Majestic Theatres Corporation, Ltd. Mr. Greenwood arrived, via Quebec, on June 9 and, during his stay, covered 11,500 miles by car, the itinerary including visits to the studios in Hollywood.

"I thought that there were more theatres in proportion to the population here than in England," he said, "but your prices of admission are much cheaper than ours and there is less new construction here than in England."

Mulvey, Rose on Goldwyn Board

James Mulvey has been elected vice-president of Goldwyn Productions and subsidiaries, and reelected to the board of directors. David Rose, retired Kansas City manufacturer, was elected a vice-president and director. He will act as a financial adviser, with headquarters on the coast. Mr. Mulvey will return to New York from Hollywood in two weeks.

Denver Groups Move Offices

Headquarters of two theatre groups in Denver have been moved. Fox Intermountain division has moved into new offices in the Paramount theatre building from the Isis theatre, and Civic Theatres, operated by A. P. Archer and Joe Dekker, have moved from the Egyptian theatre in north Denver to the Santa Fe theatre building.

Batcheller Sets Eight Titles

George R. Batcheller, producer of Chesterfield pictures, has revealed the eight titles which will complete his season's program. They are "Fugitive From Justice," "House of Secrets," "Dancing in the Dark," "The Adorable Cheat," "Betrayed," "Beauty Racket," "Alone," and "Red Lights Ahead."

MacLean Staff Complete

Douglas MacLean Production has completed its staff and has moved into Pathe Studio in Hollywood. Jules Schermer has been appointed executive assistant to Mr. MacLean; Emile deRuelle, production manager; Jack Bellamy, chief accountant, and Eleanor Lauzon has been appointed to the production staff.

Standard Gets Franchise

A contract has been closed between Ben S. Cohen, president of Burroughs-Tarzan, and Joe Silverman of Standard Film of Kansas City and Omaha for the latter to distribute the former's product in Western Missouri, Kansas, Iowa and Nebraska. Offices have been opened in Omaha and in Kansas City.

Columbia Appoints Two

William C. Lengel, Columbia eastern story editor, has appointed Michel Kraike as story scout for the New York office and Eve Ettinger head of the reading department. Mr. Kraike was assistant to Katherine Brown at Selznick-International.

MAJORS ARE DISCUSSING COPYRIGHT UNION ENTRY

Kilroe Proposes U. S. Become Member If Concessions Desired by Industry Are Made

Attorneys of large companies, comprising the copyright committee of the Motion Picture Producers and Distributors of America, will meet next week to take action on a recommendation that Congress be asked to make the United States a member of the International Copyright Union. The recommendation was made in a report submitted to the committee this week by Edward P. Kilroe, chairman, who returned recently from a seven weeks trip abroad gathering data in connection with the Berne Copyright Committee.

Revisions of the Berne rules which Mr. Kilroe suggested be made before Congress is petitioned, were thoroughly discussed at a two hour session at the MPPDA office in New York, on Monday. The chairman will reduce the analysis to writing and it will be studied by the members before the meeting next week.

The motion picture industry, as the largest user of copyrights in America, is regarded as having the most influential voice in determining the Government's action. Mr. Kilroe in his report expressed the belief that the Berne Committee will revise its rules in accordance with any reasonable representations made by the United States as a condition of its cooperation.

The principal concessions desired by the industry before it recommends American adherence to the Berne Committee involve four major points. The committee at present prohibits the changing of an author's work in any detail after it has been acquired for production, publication or any other purpose. American executives want the right to change purchased material, not only for obvious practical reasons but also because they believe that this right can be contracted for.

The international rules also permit the copyrighting of an oral idea. The American industry will ask that a record of any idea be in existence when the copyright is issued. Copyrights are obtainable on forms or styles of acting under the Berne rules and the American industry is opposed to this.

The final major change desirable to the industry, Mr. Kilroe said, is designation of the person or organization which has the legal right to bring suit for copyright infringement as the author of the copyrighted material. The Berne rules at present permit the producer or director of a picture to be designated the copyright author, rather than the person or concern by whom they are employed.

If these principal changes are made by the international committee there appears to be no doubt that the MPPDA committee will recommend American entry into the Berne Committee, Mr. Kilroe indicated. "It is apparent," he said, "that they want us to join the convention. I believe that they will consent to any reasonable concession."

Attending the session on Monday, in addition to Mr. Kilroe, were: James L. Polk, Paramount; Adolph Schimmil, Universal; Benjamin Pepper of O'Brien, Driscoll & Raftery, representing United Artists; David O. Decker, Metro-Goldwyn-Mayer; Robert Dan, RKO; Morris Ebenstein, Warner Brothers; and Irving Moross, Columbia.

Jack Springer Dies; New York Exhibitor

Funeral services, attended by 500 New York exchange men and exhibitors were held for Jack W. Springer, late head of the Springer and Cocalis Circuit, at St. Thomas' Church, Mamaroneck, N. Y., Tuesday. Burial was at the Kensico Cemetery and was attended by only members of the family.

Mr. Springer, one of the best known exhibitors in the metropolitan area, died Saturday morning in Polyclinic Hospital of a cerebral hemorrhage following an illness of two days. He was 41 years old and is survived by his mother, Cora A. Springer, and a sister, Mrs. Louis George. He was unmarried.

Born in New York and graduated from New York University in 1914, Mr. Springer was commissioned a second lieutenant and served overseas during the World War. Later, in conjunction with Sam Cocalis, he established an important neighborhood circuit which now numbers more than 60 houses. He also operated a number of houses not in connection with his partner.

NYU's Film Course Will Open This Week

New York University will inaugurate a new series of lectures in its course on motion pictures with the opening of the university this week under the direction of Professor Frederick M. Thrasher, associate professor of education, at its downtown school. The course will consist of two series of lectures, one each Thursday evening, the first group running to February, the second through June.

The screen's contribution to contemporary life will be the basic theme of the course, which will be given with the cooperation of the National Board of Review. Various representative figures in the film business and fields related to it will lecture each week. The opening session will be addressed by Terry Ramsaye, editor of MOTION PICTURE HERALD, who will speak on "New Trends in the History of the Movies." Louis Nizer, Howard S. Cullman, John S. Martin, Wilton Barrett and Max Fleischer will be among the lecturers during the first half of the course.

Burroughs Changes Distribution

Far West Exchange's franchise for distribution of Burroughs-Tarzan pictures in Los Angeles, San Francisco, Portland and Seattle has been terminated by mutual consent. Olmstead Stebbins exchanges have taken over the work.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"North of Nome"	Original, Houston Branch. Screen play, Albert Desmond. Director: Wm. Nigh.	Jack Holt, Evelyn Venable, Dorothy Appleby, Roger Imhof, Paul Hurst, John Miljan.	Shooting
"Lady from Nowhere"	Original, Ben Grauman Kohn. Screen play, Arthur Strawn, Fred Niblo, Jr. Director: Gordon Wiles.	Mary Astor, Charles Quigley, Gene Morgan.	Shooting
"The Depths Below"	Original, Norman Springer. Screen play, Bruce Manning. Director: Erle Kenton.	Richard Dix, Dolores Del Rio, Chester Morris.	Shooting
"The Cowboy Star"	Original, Frances Guihan. Director: Dave Selman.	Charles Starrett, Iris Shunn.	Shooting
GAUMONT-BRITISH			
"The Nelson Touch"	From a play by Neil Grant. Screen play, Noel Langley. Director: Herbert Mason.	George Arliss, Rene Ray, John Ford, Jessie Winter, Allan Jeayes, Reginald Tate, Bernard Merefield, Romilly Runge.	Shooting
GRAND NATIONAL			
"Navy Spy"	Screen play and direction: Crane Wilbur.	Conrad Nagel, Eleanor Hunt, Judith Allen, Jack Doyle, Howard Lang, Don Barklay.	Shooting
METRO-GOLDWYN-MAYER			
"White Dragon"	Screen play, Florence Ryerson, Edgar Allan Woolf. Director: George B. Seitz.	Edmund Lowe, Elissa Landi, Ted Healy, Soo Yong, Herbert Rawlinson, Edmund Gwenn, Rafaelo Ottiano, Raymond Hatton, Gustav von Seyffertitz, Walter Kingsford, Zasu Pitts, Edgar Kennedy.	Shooting
"Born to Dance"	Original, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Raymond Walburn, Juanita Quigley, Alan Dinehart.	Shooting
"A Day at the Races"	Writers, George S. Kaufman, Al Boasberg, George Seaton, Robert Pirosh. Director: Sam Wood.	Marx Brothers, Allan Jones, Margaret Dumont, Esther Muir.	Shooting
"Our Relations"	Director: James Horne.	Laurel & Hardy, Sharon Lynne, Rosina Lawrence, James Finlayson, Tiny Sanford.	Shooting
PARAMOUNT			
"Hideaway Girl"	Director: Based on a story, David Garth. Screen play, Joseph Moncure March. Director: George Archainbaud.	Shirley Ross, Robert Cummings, Martha Raye, Monroe Owsley, Louis DaPron, Elizabeth Russell.	Shooting
"Maid of Salem"	Original, Bradley King. Screen play, Bradley King, Walter Ferris, Durward Grinstead. Producing Director: Frank Lloyd.	Claudette Colbert, Fred MacMurray, Edward Ellis, Bonita Granville, Gale Sondergaard, Louise Dresser, Bennie Bartlett, E. E. Clive.	Shooting
"Go West Young Man"	Play, Lawrence Riley. Screen play, Mae West. Director: Henry Hathaway.	Mae West, Warren William, Randolph Scott, Lyle Talbot, Alice Brady, Isabel Jewell, Elizabeth Patterson.	Shooting
"The Plainsman"	Based upon data from a book by Frank J. Wilstach. Screen play, Waldemar Young, Harold Lamb, Lynn Riggs. Director: Cecil B. DeMille.	Gary Cooper, Jean Arthur, James Ellison, Helen Burgess, Charles Bickford, Porter Hall, Bruce Cabot, Fred Kohler.	Shooting
"Rose Bowl"	Story, Francis Wallace. Screen play, Marguerite Roberts. Director: Charles Barton.	Eleanore Whitney, Tom Brown, Larry Crabbe, William Frawley, Benny Baker, Terry Ray, Nydia Westman.	Shooting
"College Holiday"	Director: Frank Tuttle.	Jack Benny, Mary Boland, Burns and Allen, Martha Ray, Benny Baker, Eleanore Whitney.	Shooting
REPUBLIC			
Untitled	Story and screen play and direction, Wells Root.	Bob Livingston, Heather Angel, Sig Rumann, Emily Fitzroy.	Shooting
RKO RADIO			
"Riddle of the Dangling Pearl"	Story, Stuart Palmer. Screen adaptation, Jack Townley, Clarence Young. Director: Ben Holmes.	James Gleason, Zasu Pitts, Louise Latimer, Owen Davis, Jr.	Shooting
"Night Waitress"	Original, Golda Draper. Screen play, Marcus Goodrich. Director: Lou Landers.	Margot Grahame, Gordon Jones, Vinton Haworth.	Shooting
"All Scarlet"	Story, Damon Runyon. Screen play, Thomas Lennon, Dorothy Yost. Director: Wallace Fox.	Ann Dvorak, Harry Carey, Berton Churchill, Smith Ballew.	Shooting
TWENTIETH CENT.-FOX			
"Pigskin Parade"	Based on a story, Arthur Sheekman, Nat Perrin, Mark Kelly. Screen play, Harry Tugend, Jack Yellen, Wm. Conselman. Director: David Butler.	Stuart Erwin, Johnny Downs, Arline Judge, Betty Grable Patsy Kelly, Jack Haley, Yacht Club Boys, Dixie Dunbar.	Shooting
"Lloyds of London"	From a story, Curtis Kenyon. Screen play, Ernest Pascal. Director: Henry King.	Freddie Bartholomew, Sir Guy Standing, C. Aubrey Smith, Montagu Love, J. M. Kerrigan.	Shooting
"Banjo on My Knee"	Director: John Cromwell.	Barbara Stanwyck, Joel McCrea, Walter Brennon, Katharine DeMille, Buddy Ebsen.	Shooting
"One in a Million"	Director: Sidney Lanfield.	Sonja Henie, Adolphe Menjou, Ritz Brothers, Ned Sparks, Dixie Dunbar.	Shooting
"Reunion"	Director: Norman Taurog.	Dionne Quintuplets, Jean Hersholt, Rochelle Hudson, Helen Vinson, Slim Summerville, Robert Kent, Dorothy Peterson, John Qualen, J. Edward Bromberg, Alan Dinehart, Helen Jerome Eddy.	Shooting
"Career Woman"	Story, Gene Fowler. Director: Louis Seiler.	Claire Trevor, Edmund Lowe, Isabel Jewell, Eric Linden, Gene Lockhart.	Shooting
UNITED ARTISTS			
"Come and Get it"	Novel, Edna Ferber. Screen play, Jane Murfin, Jules Furthman. Director: William Wyler.	Joel McCrea, Edward Arnold, Frances Farmer, Walter Brennan, Mary Nash.	Shooting
UNIVERSAL			
"Three Smart Girls"	Original, Adele Comandini. Adaptation, Austin Parker. Director: Henry Koster.	Binnie Barnes, Louis Hayward, Alice Brady, Charles Winninger.	Shooting
"Showdown"	Story, Jack London. Director: David Howard.	John Wayne, Jean Rogers, Eddie Borden, Harry Wood, Ward Bond.	Shooting
WARNER BROTHERS			
"Mountain Justice"	Original, Luci Ward. Screen play, Norman Reilly Raine, Luci Ward. Director: Michael Curtiz.	Josephine Hutchinson, George Brent, Guy Kibbee, Robert Barrat, Frieda Inescort.	Shooting
"Black Legion"	Story, Robert Lord. Screen play, Abem Finkel, Wm. Wister Haines. Director: Archie L. Mayo.	Humphrey Bogart, Dick Foran, Ann Sheridan, Erin O'Brien Moore, Dickie Jones.	Shooting
"Another Dawn"	Original story, screen play, Laird Doyle. Director: Wm. Dieterle.	Kay Francis, Ian Hunter, Errol Flynn, Frieda Inescourt.	Shooting
"Ready, Willing and Able"	From Saturday Evening Post story by Richard Macaulay. Screen play, Warren Duff. Director: Raymond Enright.	Ross Alexander, Ruby Keeler, Louise Fazenda, Allen Jenkins.	Shooting

SUPREME

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

CHANTICLEER CROWED WHEN "F.H." WAS BORN, SAYS WILL C. SMITH

Executive of National Theatre Supply Tells Why Series of Special Tributes Is Planned for the "Richardson Week"

Declares Pioneer Advocate of "Better Projection" Has Merited Respect as "Man Who Is Not Afraid to Fight"

by WILL C. SMITH

Without any wish to minimize the work of many minds—creative and constructive—who have done so much toward the origin and development of the motion picture industry, none have made a greater contribution than F. H. Richardson. For thirty years he has aggressively and relentlessly pioneered in this field, and it is not too much to say that the campaign he has carried on so many years for "Better Projection" has been worth millions of dollars to the industry and of inestimable value to the public.

F. H. RICHARDSON

The work of "F. H." or "Rich," as he is known to thousands of men throughout the world, has not been without much criticism and often with intense opposition. Even those who have always remained his friends have been worried at one time or another by the things "F. H." has said and done. Every organization to which he belonged and many of which he was not a member have been "annoyed" by his efforts, and all too frequently he has been subjected to ridicule, particularly by those who were not always in the best position to form correct judgments. His has been truly the work of a pioneer, opening up new fields, utterly unafraid of the consequences to others and least of all as to what would happen to himself. His friends always felt he was taking them toward the light even though he frequently made them grope in the darkness. These friends, however, continue to retain their admiration for a man to whom "the best was none too good." His opponents, competitors or even enemies, give F. H. *the respect that comes to a man who is not afraid to fight and continues to win many of his battles.*

Will C. Smith has been closely identified with the motion picture industry for over thirty years, is one of the earliest members of Local 306, the American Projection Society, and the Society of Motion Picture Engineers. At one time he was general manager of the Nicholas Powers Company, afterwards in the supply business, and for some years has been connected with National Theatre Supply Company. At the present time he represents the general office of the National Theatre Supply Company and is at 1560 Broadway.

Friends of Mr. Richardson wishing to participate in the "Richardson Week" Celebration, and all organizations desiring to join in honoring the pioneer of "Better Projection," are requested to write to W. C. Smith, Secretary, "Richardson Week" Honorary Committee, 1560 Broadway, New York City.

F. H. Richardson was born in the little town of Centerville, Iowa, on October 25th, 1866, and it is more than likely that it was about dawn, the chanticleer crowing lustily. This has always been the spirit of "F. H." In his youth he was a pupil of the same school that General John J. Pershing attended, and has some interesting recollections of a man who was also a real fighter. Iowa and other states in that section bred a self-reliant, pioneer type, and the people who were born and lived there developed a sturdy individualism. Self-reliance and courage were more important than money or education. Every man, woman and child had to stand squarely on his own feet if he wished to survive. Out of this environment came F. H. Richardson, and if many of us thought he was wrong in many instances, none of us ever thought he was afraid. Producers, cinematographers, theatre owners, managers, projectionists, manufacturers, dealers, publishers, editors, writers, advertising managers, etc., found that "F. H." was constantly asking embarrassing questions which it was often difficult to answer.

Although Mr. Richardson was one of the earliest members of the Society of Motion Picture Engineers and at one time a Governor, it was by no means easy for him to induce the SMPE to give projection the attention he thought it deserved. He continued, however, persistently to carry on a campaign to get the Society to devote more time to projection, and with the help of others this organization was brought to realize that projection was a highly important but greatly neglected subject. In view of the many activities of Mr. Richardson as a writer and an ardent advocate of "Better Projection," arrangements are now being made to honor him suitably by a "Richardson Week" celebrating his 70th Anniversary on October 25th.

"Richardson Week" will be inaugurated by the American Projection Society with a banquet to be held on Saturday, October 24th, 1936 at the Hotel Pennsylvania, New York City. The International Projector Corporation and the National Theatre Supply Company will give a luncheon in honor of Mr. Richardson on Tuesday, October 27th, and the staff of the QUIGLEY PUBLICATIONS will follow later in the week with a luncheon at which Mr. Richardson will also be the guest of honor.

The International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators, the Society of Motion Picture Engineers, the Motion Picture Producers and Distributors of America, the Projectionist Guild of England, and other organizations in this field will be asked to cooperate. It is also proposed to hold a historical exhibition of old models of projector mechanisms for five days in the Hotel Pennsylvania.

RKO Team Wins Ball Title and Quigley Cup

The RKO team in the Motion Picture Baseball League was declared the winner of the 1936 championship this week and will be awarded the Quigley trophy as the result of its 11-5 victory over the Skouras team. The Music Hall team won the Billboard trophy for the greatest number of games won, RKO took the League President's Cup for the second highest total of games won, and Consolidated won the Variety trophy for the highest total of runs. The officers and managers of the league teams decided that the Music Hall be declared the champion over the regular season, although it was unable to participate in the playoffs.

Police Again Seize Print of "Ecstasy"

In face of an order by Circuit Court Judge Ray Cowan in Kansas City temporarily restraining the city from interfering with the exhibition of "Ecstasy," the city police have arrested Breckenridge Fagin and Robert F. Lakenan, Jr., of the Royal theatre, for showing the picture. The police confiscated the print and the two exhibitors are out on $500 bail, pending hearing of the case.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

CALLING OF DAN MATTHEWS: Richard Arlen, Charlotte Wynters—Good box office and much favorable comment for this picture. Better than some so called specials and leaves a little for the tax collector. Found this company very fair in business methods and goodwill is always an important asset, especially in the amusement business. Some companies seem absolutely ruthless. Running time, 64 minutes. Played August 5-6.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—An ace production that more than delighted two slightly better than normal audiences. We were disappointed in the attendance, as the weather was ideal and the production well known. Played September 9-10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRIDE OF THE MARINES: Charles Bickford, Florence Rice—Played this Bargain Day and last chapter of "Flash Gordon." Business was swell. Don't think it would get much by itself. Played August 26.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

First National

BLACK FURY: Paul Muni, Karen Morley—Went back and picked this one up. It did average business for Saturday night Played August 29, night.—Kenneth Richardson, Richardson Theatre, Seneca, S. D. Small town patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—This one makes you wish it were fact instead of fiction. Too bad someone can't get to the bottom of these racket setups as Eddie does in this interesting exposure. Bad box office results spoiled our estimate of this one, unfortunately. Played September 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A good picture from acting and production standpoint but a trifle far fetched to see Edward G. knocking down twice his weight and size with a flip of his wrist. He is too tough for a little guy. Business was very poor on this one and I attribute it to the fairy tale atmosphere which seems to be a part of Robinson's pictures. Running time, 81 minutes. Played August 23-24.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—This did a little more than average and entertained. Played August 21-22.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart—Excellent. A very good picture. The cast does great work. The story carries along the development of flying the Pacific. Beverly Roberts has a very pleasing personality and she also can act. I think that the little lady is going places with the right roles. Our audience went for her in a big way and she should be definite box office after she gets known a little more. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—This picture pleased. It has comedy and was well put together.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell —Glad it was only booked one day. Business took a licking. Played August 17.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Dick Powell should not be billed in picture of this type as it will kill him at any box office. Running time, 68 minutes. Played September 7-9.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter —Very good picture of the more serious type. Business very poor, no drawing power. Played August 15-16.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WHITE ANGEL, THE: Kay Francis—Beautiful picture but no good for small towns. Had this booked for three days but pulled it after the second day. Good thing I did for the company, as they would have only owed me a lot of money. Wish these high guarantee specials would work both ways as the exhibitor would sure like to see a little overage come his way once in a while.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter —Very good picture but did not register at the box office. Should not be classed as a special. Running time, 89 minutes. Played August 31-September 2.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

Gaumont-British

IT'S LOVE AGAIN: Jessie Matthews, Robert Young—The picture pleased the few who came out to see it. Miss Matthews should have a new story. They have made three and they are almost all alike. —W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Lionel Atwill, Irene Hervey—Not much to it but it pleased fairly well. No extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

ABSOLUTE QUIET: Lionel Atwill, Irene Hervey —Not suitable for week end business. Managers should encourage all patrons to see this picture from the beginning. Running time, 68 minutes. Played September 3-5.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

ANNA KARENINA: Greta Garbo, Fredric March —Good enough show but it is so highbrow that it is just a flop in a small town like mine and how we get disappointed when it's all over. Use your own judgment as to playing this one. Running time, 10 reels. Played September 6-7.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DEVIL DOLL, THE: Lionel Barrymore, Maureen O'Sullivan—This seems to be a one night show. We had a half a house the first night and about one-eighth of one the second. They just didn't like it. Running time, 80 minutes. Played September 1-2.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FURY: Spencer Tracy, Sylvia Sidney—A good dramatic picture. Rather heavy for us. Did not draw very well. It's a good picture of its kind.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

FURY: Spencer Tracy, Sylvia Sidney—Highly dramatic stuff. Should prove good attraction most any place. Well done. Played August 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FURY: Spencer Tracy, Sylvia Sidney—A Metro-Goldwyn-Mayer thunderbolt aimed at a deplorably lax lynch law. A most excellent picture and one you must not miss. Played to weekend business and to a nice crowd.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—To my mind, "The Great Ziegfeld" is without doubt the finest musical picture ever produced. Had any company other than Metro-Goldwyn-Mayer produced it, I seriously doubt if it would have been half as important as it really is. But under the strong manpower of this major company, and with its vast resources, the picture emerges as a musical triumph that will not soon be forgotten. I saw it as a roadshow, and have watched it twice during its engagement here. Actually, it is so big that after seeing it I feel like two cents; that here, in this magnificent production, is reflected a portrayal of a great showman's life in such an ambitious manner that I feel my own life is almost utterly worthless. Those who play it should by all means use the overture, and advertise in advance the time of shows and urge their patrons to see it from the beginning. This is most important. I think everyone who had a hand in the making of the picture, from producer Hunt Stromberg down to the last extra, should forever be proud. And I think every exhibitor who plays it should thank his lucky stars that he has Metro-Goldwyn-Mayer under contract. Running time, 180 minutes. Played September 6-12.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

KIND LADY: Alice MacMahon, Basil Rathbone—Whoever conceived this conglomeration should be removed from active service for the sake of the millions of film fans who are unfortunate enough to have to sit through it. After one performance, the ushers had a holiday. Too bad, as Metro produces some great pictures. Running time, 78 minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker—Went back and picked this one up. Glad of it. Business above average. Played August 25.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

NO MORE LADIES: Joan Crawford, Franchot Tone, Robert Montgomery—This picture proved the biggest box office flop for some time, for no reason whatsoever. It had star value, but was surely wasted on our audience. Does 50 per cent below program picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PURSUIT: Chester Morris, Sally Eilers—OK for Friday and Saturday date. Speed, action and thrills provide good entertainment. Running time, seven reels. Played September 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring, Margo—One of the year's nicest photoplays. Warner Baxter at his best. While the first night's response to this picture was anything but gratifying, the second and third nights picked up astonishingly. The female element thought it extremely brutal in spots but liked it just the same. Played August 24-26.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—This is fine from every standpoint. Played September 7-8.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Lavish. Stunning. The utmost in cinema entertainment. The earthquake scene is the finest conception ever accomplished and the voice of Jeanette MacDonald positively thrilled. We played this while it was playing its eighth consecutive week at Loew's, Toronto, and set a new house record. Truly one of the greatest pictures of all time.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

SPEED: James Stewart, Wendy Barrie—Plenty of comedy and action in this one. It pleased and we did extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SPEED: James Stewart, Wendy Barrie—Good program picture. Suitable for midweek or weekend business. Running time, 70 minutes. Played September 10-22.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

TOUGH GUY, THE: Jackie Cooper—Jackie seems to be growing fast but this did not hurt the drawing power of the picture. An exciting and entertaining picture of a boy and his dog, "Rin Tin Tin, Jr." Saturday night audience well pleased, with almost double the amount of kiddies turning out. Played

September 5.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—Good picture. Fair business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WIFE VERSUS SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—This picture did not live up to our expectations as far as box office value is concerned. But that doesn't mean to say it isn't good. On the contrary, the picture is good and pleased all who saw it. Played August 10-12.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

Paramount

DESERT GOLD: Larry Crabbe, Marsha Hunt—Very good and so was business. Played August 22.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—A really delightful performance which drew average business and pleased everyone. Played September 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PRINCESS COMES ACROSS, THE: Fred MacMurray, Carole Lombard—Pleased our Sunday crowd but fell off terribly on Monday. MacMurray always good but Carole as a Swede was a washout. Anyway they liked it but forgot to tell their friends about it. The next day was opening of school, which helped to cut down the crowd. Played September 6-7.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

RETURN OF SOPHIE LANG, THE: Gertrude Michael, Ray Milland—A good story well played. Miss Michael fine in this. No drawing power though. Played September 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPENDTHRIFT: Henry Fonda, Pat Paterson, Mary Brian—A little bit different story in this good production. Played August 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—Contrary to some fan magazine reports we found this a very acceptable piece of film fare. Miss Whitney's tapping is tops and Cummings has a nice personality. Nothing big but full of pep and has some nice dance numbers and songs. Played August 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE ON A TRAIL: William Boyd, Jimmy Ellison—These westerns are all good and they do business. Played August 29, day.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Fred MacMurray, Sylvia Sidney, Henry Fonda, Fuzzy Knight—Perhaps the biggest box office attraction we have played in our theatre. Outgrossed anything by more than $100 and did we have it coming to us. After "Anything Goes," "Klondike Annie," "Rose of the Rancho," "Broadcast of 1936," etc., we still think we have something coming. I played this same day as my competitor in nearest town and am wondering how much more could have been done on the picture with open territory. Played June 25-27.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray, Spanky McFarland—A marvelous photographic achievement. Capacity crowds every night and then some. Largest Saturday night in the theatre's history. All we do now is yearn for more like it. Played August 20-22.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario. Small town patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Very good program picture which everybody liked and held up both days at the box office. Although some exhibitors claim Paramount below par this season, we found it, on the average, one of our best bets, and we have used it for past 20 years. Remember when Biographs were tops? Running time, 75 minutes. Played September 11-12.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

Republic

CAPPY RICKS RETURNS: Robert McWade, Florine McKinney—Good story. Good crowd and all classes satisfied. This independent offering surprised us. Not big, but different from the story by Peter B. Kyne. Running time, 68 minutes. Played September 9-10.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A much better picture than you would expect. It seems to satisfy all classes of patrons. Personally I did not see anything that would set me raving but the returns at the box office were very acceptable. Played September 4-5.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

DANCING PIRATE: Charles Collins, Steffi Duna—Slow business. Didn't see it. I wasn't interested. So were the patrons. Played August 10.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—We ran this as a special but I fail to see how its gets that way. Just a fair program picture, in my judgment. They kill off too many jockeys with their fantastic spiders. Running time, 81 minutes. Played August 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker—We did our usual midweek business to satisfied audiences. Played September 2-3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LAST OUTLAW, THE: Hoot Gibson, Harry Carey—This picture pleased the western fans. The westerns fans are getting rather scarce in these parts. We must be getting the small towns educated to the classy pictures.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

LAST OUTLAW, THE: Harry Carey. Hoot Gibson—It did all right on Bargain Day and opened a new serial. It was liked a lot, being almost as good as "Powder Smoke Range," but none of them get that good. It was better than the average western. Played September 3-4.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—One of the best little pieces of entertainment we have had in the light comedy line for some time. Lots of laughs and good story that old and young will enjoy. Used it on a Bargain Night but it will fit in any place you care to play it. Played September 8.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Fair program. RKO has disappointed me this year. Am playing "Dancing Pirate" soon and I am dreading it. Maybe it won't be so bad as everyone says it is?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPECIAL INVESTIGATOR: Richard Dix—The picture pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

YELLOW DUST: Richard Dix, Ieila Hyams—Very good crowd and think they were satisfied. Played August 15.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

Twentieth Century-Fox

BORDER PATROLMAN, THE: George O'Brien—I suppose that it is natural for a star to try to rise above the so called horse operas, but when he has made his reputation as a riding western star, he should stick to his knitting and not go highbrow as this picture is. Swanky hotels, the rich, spoiled heiress and Georgie to tame her. It has a pretty good story and is not a bad picture, but George is not in his boots and saddle and there is where the western fans expect to see him. Hence some disappointment was apparent in the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CHAMPAGNE CHARLIE: Paul Cavanagh, Helen Wood—Good program picture which holds interest all the way through. Running time, six reels. Played September 2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

COUNTRY DOCTOR, THE: Jean Hersholt, Dorothy Peterson, Dionne Quintuplets—Return engagement. Did a little better than average business. Played August 14.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

EDUCATING FATHER: Jed Prouty, Shirley Deane—This is another one of the series of the Jones family. A simple little picture that has some laughs, and Fox evidently thinks that they are going to be another Chan series for them. But of this I have my doubts. Unless they get some stories that will hold up this type of picture the public will tire of them, is my opinion.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EDUCATING FATHER: Jed Prouty, Shirley Deane—These Jones family series are really something for the small town exhibitor to work on. Played my first one on Bank Night to a large audience and received nothing but enthusiastic comment. Consequently they are sold here. If you can get them on the first one, the rest will be easy. Played August 27.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

GENTLE JULIA: Jane Withers—Here is a child actress who can really act. Fox is certainly fortunate in tying up two remarkable youngsters. Good juvenile stars are always popular. Remember Baby Peggy and Jackie Coogan. This picture grossed more for us than any of the last three Temples. Running time, 63 minutes. Played September 6-8.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

HALF ANGEL: Frances Dee, Brian Donlevy—Interesting programmer. Certainly not the super attraction the salesman spoke of when he sold us the twelve super-supers from 20th Century. No drawing card with us. Played September 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUMAN CARGO: Claire Trevor, Brian Donlevy—A very good newspaper-gangster picture. Played to satisfied customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—The reform school again! When will they get these child stars out of this atmosphere. However, this one still makes okay entertainment. Played August 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, Barbara Stanwyck, John Boles—It's a good picture that did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MESSAGE TO GARCIA, A: John Boles, Wallace Beery, Barbara Stanwyck—A cut and dried "special" of the blood and thunder type, which failed to interest the public on a warm night. The children liked it, but the ladies stayed away. "Everybody's Old Man," a programmer from Fox, much better for us, and left us a few dimes for the payroll. This buying a year's program in advance is one of the toughest guessing games in the world, for the exhibitors. Running time, 80 minutes. Played September 13-15.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen—Shirley's most modern production. Up to par all around. Played September 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen—Same Temple business. That is saying enough. I don't think it is quite as entertaining as some of her last oncs. Hope Fox doesn't let her slip. Played August 31-September 1.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

STATE FAIR: Will Rogers, Janet Gaynor—Have been doing as much business on these Rogers reissues as the first time we showed them. Rogers is still our biggest draw. Played September 12-13.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Guy Kibbee, Fred Allen—Glad to see Powell in this as it was better than what he has been getting lately from Warner (namely, "Colleen" and "Midsummer Night's Dream"). Rubinoff fine. Let's see more of him. His music in the first reel when he was playing for the bus driver was the best part of the picture to me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert—Good picture to the poorest business for some time.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

United Artists

GHOST GOES WEST, THE: Robert Donat, Jean Parker—A conundrum! If you know your audience you can easily estimate if it will go over in your house. The better class will appreciate its sly pokes at Americans while the opposite type of patrons will call it silly and impossible. Slow start hurts it for the neighborhood trade's liking. Played September 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—An excellent film. All actors do their work well. It seems as though an old story that pleases never gets too old to get them in. Running time, 102 minutes. Played September 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THINGS TO COME: Raymond Massey—A different kind of a picture, well produced, but too heavy and not at all pleasing. Business was off considerable. It is interesting, but did not please.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Universal

COWBOY AND THE KID, THE: Buck Jones, Dorothy Revier—This one clicked better than expected and is not bad entertainment. Not as westerny, perhaps, as some. Played September 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

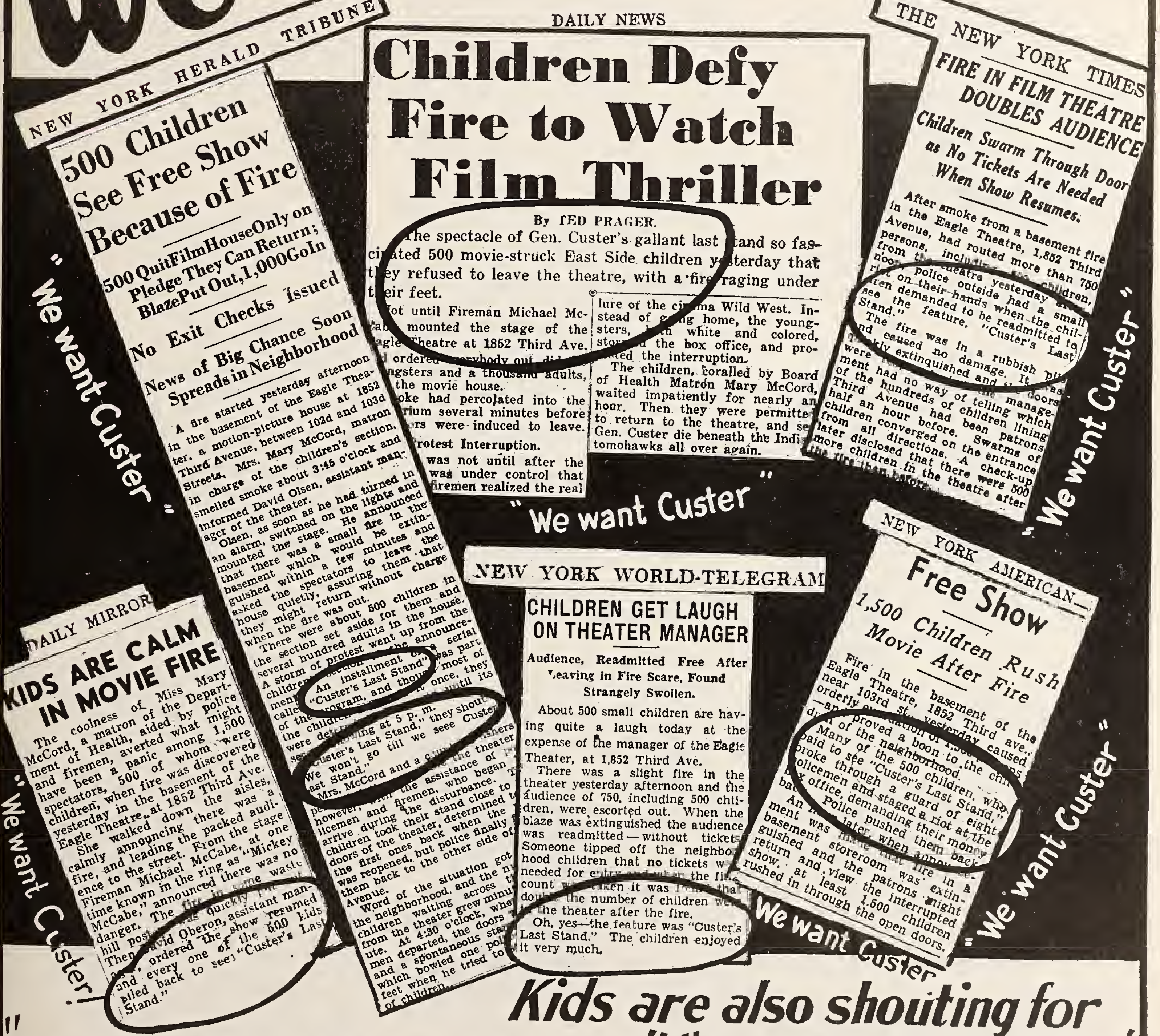
DON'T GET PERSONAL: James Dunn, Sally Eilers—Very entertaining and did better than average Saturday night business. Played September 5th, night.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

DRACULA'S DAUGHTER: Otto Kruger, Mar-

(*Continued on page* 66)

The kids shouted -

"We want Custer"


"We want Custer"
"We want Custer"
"We want Custer"
"We want Custer"
"We want Custer!
We want Custer

NEW YORK HERALD TRIBUNE

500 Children See Free Show Because of Fire

500 Quit Film House Only on Pledge They Can Return; Blaze Put Out, 1,000 Go In

No Exit Checks Issued

News of Big Chance Soon Spreads in Neighborhood

A fire started yesterday afternoon in the basement of the Eagle Theater, a motion-picture house at 1852 Third Avenue, between 102d and 103d Streets. Mrs. Mary McCord, matron in charge of the children's section, smelled smoke about 3:45 o'clock and informed David Olsen, assistant manager of the theater.

Olsen, as soon as he had turned in an alarm, switched on the lights and mounted the stage. He announced that there was a small fire in the basement which would be extinguished within a few minutes and asked the spectators to leave the house quietly, assuring them that they might return without charge when the fire was out.

There were about 500 children in the section set aside for them and several hundred adults in the house. A storm of protest went up from the children's [illegible] the announcement [illegible] An installment of the serial "Custer's Last Stand" was part of the program, and though [illegible] once, they called [illegible] until its [illegible] of the children [illegible] were de[illegible] at 5 p. m. [illegible] "Custer's Last Stand," they shout[illegible] "We won't go till we seee Custer's Last Stand." Mrs. McCord and a c[illegible] [illegible] the theater [illegible] with the assistance of [illegible] policemen and firemen, who began [illegible] arrive during the disturbance. [illegible] children took their stand close to the doors of the theater, determined to be the first ones back when the [illegible] was reopened, but police finally [illegible] them back to the other side of [illegible] Avenue.

Word of the situation got [illegible] the neighborhood, and the n[illegible] children waiting across t[illegible] from the theater grew minu[illegible] ute. At 4:30 o'clock, whe[illegible] men departed, the doors [illegible] and a spontaneous sta[illegible] which bowled one po[illegible] feet when he tried to [illegible] of children.

DAILY NEWS

Children Defy Fire to Watch Film Thriller

By TED PRAGER.

The spectacle of Gen. Custer's gallant last stand so fascinated 500 movie-struck East Side children yesterday that they refused to leave the theatre, with a fire raging under their feet.

Not until Fireman Michael McCabe mounted the stage of the Eagle Theatre at 1852 Third Ave. and ordered everybody out did [illegible] youngsters and a thousand adults, [illegible] the movie house.

[illegible] smoke had percolated into the [illegible]rium several minutes before [illegible]rs were induced to leave.

Protest Interruption.

[illegible] was not until after the [illegible] was under control that firemen realized the real lure of the cinema Wild West. Instead of going home, the youngsters, both white and colored, stormed the box office, and protested the interruption.

The children, coralled by Board of Health Matron Mary McCord, waited impatiently for nearly an hour. Then they were permitted to return to the theatre, and see Gen. Custer die beneath the Indi[illegible] tomohawks all over again.

THE NEW YORK TIMES

FIRE IN FILM THEATRE DOUBLES AUDIENCE

Children Swarm Through Door as No Tickets Are Needed When Show Resumes.

After smoke from a basement fire in the Eagle Theatre, 1,852 Third Avenue, had routed more than 750 persons, including [illegible] children, from the theatre yesterday [illegible] noon, police outside had a small riot on their hands when the children demanded to be readmitted to see the feature, "Custer's Last Stand."

The fire was in a rubbish pile and caused no damage. It was quickly extinguished and the doors were [illegible] the management had no way of telling which of the hundreds of children lining Third Avenue had been patrons half an hour before. Swarms of children converged on the entrance from all directions. A check-up later disclosed that there were 500 more children in the theatre after the fire than before.

DAILY MIRROR

KIDS ARE CALM IN MOVIE FIRE

The coolness of Miss Mary McCord, a matron of the Department of Health, aided by police and firemen, averted what might have been a panic among 1,500 spectators, 500 of whom were children, when fire was discovered yesterday in the basement of the Eagle Theatre, at 1852 Third Ave.

She walked down the aisles, calmly announcing there was a fire, and leading the packed audience to the street. From the stage Fireman Michael McCabe, at one time known in the ring as "Mickey McCabe," announced there was no danger. The fire in some waste [illegible] hill pos[illegible] was quickly [illegible] Then David Oberon, assistant manager, ordered the show resumed and every one of the 500 kids piled back to see "Custer's Last Stand."

NEW YORK WORLD-TELEGRAM

CHILDREN GET LAUGH ON THEATER MANAGER

Audience, Readmitted Free After Leaving in Fire Scare, Found Strangely Swollen.

About 500 small children are having quite a laugh today at the expense of the manager of the Eagle Theater, at 1,852 Third Ave.

There was a slight fire in the theater yesterday afternoon and the audience of 750, including 500 children, were escorted out. When the blaze was extinguished the audience was readmitted—without tickets. Someone tipped off the neighborhood children that no tickets w[illegible] needed for entry and when the final count was taken it was found that double the number of children were in the theater after the fire.

Oh, yes—the feature was "Custer's Last Stand." The children enjoyed it very much.

NEW YORK AMERICAN

Free Show

1,500 Children Rush Movie After Fire

Fire in the basement of the Eagle Theatre, 1852 Third ave., near 103rd st., yesterday, caused orderly evacuation of 1,500 persons —and proved a boon to the children of the neighborhood.

Many of the 500 children, who paid to see "Custer's Last Stand," broke through a guard of eight policemen and staged a riot at the box office, demanding their money back. Police pushed them back.

An hour later, when announcement was made that fire in a basement storeroom was extinguished and the patrons might return and view the interrupted show, at least 1,500 children rushed in through the open doors.

Kids are also shouting for

"the CLUTCHING HAND" • "the BLACK COIN"

Two other thrilling WEISS-MINTZ serials

DISTRIBUTED BY

STAGE AND SCREEN PRODUCTIONS, INC.

1270 SIXTH AVE. ROCKEFELLER CENTER NEW YORK, N.Y.

guerite Churchill—It's not often a sequel becomes as good as its predecessor. But, if anything, this one is better than "Dracula," due largely to the excellent performance of Gloria Holden as Dracula's daughter. Good direction. Average box office value. Played September 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EAST OF JAVA: Charles Bickford, Elizabeth Young—A very good animal picture. Double bill this picture to a good weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIGHTING YOUTH: Charles Farrell, June Martell—Played late. Good action feature for any theatre at any time. Charlie is still good drawing card. Used to push a mean broom in his Dad's Onset, Massachusetts, theatre in the old days and loved horse opera. One of the few silent stars who made good with the talkies. Running time, 66 minutes. Played August 9-11.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

IVORY HANDLED GUN: Buck Jones—I hope the coming season brings better Buck Jones westerns. This western was fairly good but Jones is capable of better than this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—A funny comedy. Especially okay in spots where Horton is liked. Played August 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones—Fine show. Good business. That boy can sing. Played September 3-4.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

SILVER SPURS: Buck Jones, Muriel Evans—Fair show. Will pass in small towns. Running time, six reels. Played September 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SUNSET OF POWER: Buck Jones—The usual western to the usual attendance. Played August 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

BIG NOISE, THE: Guy Kibbee, Warren Hull—Good entertainment. Lots of laughs and it will get by.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

COLLEEN: Dick Powell, Joan Blondell, Ruby Keeler—A real smart musical which didn't sell out but did business. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GREEN PASTURES, THE: Rex Ingram—Was afraid of this picture and disappointed in the reaction of patrons who should have appreciated it, but greatly pleased by the response of the overall trade. It is the most delightfully different picture I have had the privilege of playing. Exhibitors should insist on their patrons seeing it from the start and should try for the kid trade especially. Contact Sunday schools and churches and invite the clergy for a preview showing wherever possible. Running time, 93 minutes. Played August 30-31-September 1.—Mary E. Lind, Ute Theatre, Rifle, Col. Small town patronage.

SATAN MET A LADY: Warren William, Bette Davis—There will be no Academy Award for Bette in this one, and that goes for William, too. It is a misfit as entertainment. It just didn't click. You can mark it down as a wasted date in any man's theatre.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—This picture was not so good. It drew just fairly well and the comments on it were not so favorable. Joe needs lots of good support and a good story to keep him in favor.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Usual Brown comedy that means we made a little money. Played August 24.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

Short Features

Educational

EDUCATIONAL'S 1935-36 COMEDIES: In summing up our viewpoint on these so called comedies that were forced on us to get a feature contract approved, we must say that on the whole they've been pretty darned poor. Educational must do better than this to merit exhibitor and public approval.—L. A. Irwin, Palace Theatre, Penacok, N. H. General patronage.

FARMER AL FALFA'S PRIZE PACKAGE: Paul Terry-Toons—Fair cartoon. Kiko the Kangaroo nothing to rave about unless better than in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHERE IS WALL STREET: Tom Howard—Plenty of hokum that is bound to make the audience laugh. OK we say. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ARBOR DAY: Our Gang—Below average comedy for the "Gang." Running time, 18 minutes.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

AUDIOSCOPIKS: Special—Lots of fun in this novelty for your patrons. Something different, at any rate, but we didn't notice any pickup in business due to it although we advertised it well.—L. A. Irwin, Palace Theatre, Penacok, N. H. General patronage.

AUDIOSCOPIKS: Special—Money thrown away. Just a repeat from the old silent days seven or eight years ago and the old single was better. Here is one to duck if possible. Running time, eight minutes.—D. M. Reardon, Globe Theatre, Holyoke, Mass. Downtown patronage.

DIVOT DIGGERS: Our Gang—A very funny Our Gang comedy. The kids sub for a country club's caddy boys and raise things in lively fashion for the players.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—The best one in this series to date.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—One of the most beautiful travels I have ever seen. Comment very good. Running time, nine minutes.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—The title is played up in full as the entire subject is just some monkey business and provides fun for all. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OLD MILL POND, THE: Harman-Ising—Excellent color cartoon. Frogs do a Cab Calloway. Plenty of hot rhythm to this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PAN HANDLERS: Patsy Kelly, Pert Kelton—A good comedy. Pert Kelton would appear to better advantage had they let her be herself instead of trying to make her act and look like Thelma Todd.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VAMP 'TIL READY: Charley Chase—A pretty good Chase comedy but not so good for kiddie entertainment as it's adult comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VICTORIA AND VANCOUVER: FitzPatrick Travel Talks—Beautiful color travelogue that is okay any place.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Norton

ALCHEMIST'S HOURGLASS, THE: This commercial stacks up as interesting material. Book it when you have an intelligent audience assured. They'll get the hang of it better and consequently will like it better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

NO OTHER ONE: Hal Kemp and Orchestra—Average Screen Song.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

ALIBI BYE BYE: Clark and McCullough—Old but fairly funny slapstick.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MISMANAGED: Radio Musical Comedies—Good musical numbers make this worth booking.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SALESMANSHIP AHOY: Four Star Comedies—Okay comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING IT: Radio Musical Comedies—This is a hotter-than-hot musical offering from Louis Primo and his orchestra. Some liked it; some didn't.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGED PAGEANTRY: Struggle to Live Series—Nice short picturing such birds as the pelican and other sea fowl. Picturesque.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

SHOOTING THE RECORD BREAKERS: Adventure of the Newsreel Cameraman—The usual thing from this series—action! Mostly air stuff this time.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Vitaphone

I'M A BIG SHOT NOW: Merrie Melodies—Very good color cartoon. Running time, seven minutes.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

LITTLE JACK LITTLE AND ORCHESTRA: Melody Master Series—Good orchestra short. Good comment. Play this one if you have not already done so. Running time, 10 minutes.—E. W. Savage, Palace Theatre, Booneville, Ark. Small town and rural patronage.

SONG OF AT NATION, THE: Donald Woods, Claire Dodd—A beautiful historical subject in color. Do not think it made much of a hit as it is rather slow and like all educational subjects was appreciated by only a few.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

Serials

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—Just completed this serial and it certainly was a good one to get business.—Kenneth Richardson, Richardson Theatre, Seneca, S. C. Small town patronage.

Shiffrin Joins Swanson

William Shiffrin, formerly of the Hawks-Volck agency in California, has joined H. N. Swanson. Prior to joining Hawks-Volck two years ago, Mr. Shiffrin was with the Leland Heyward office.

Metro Colombia Manager

Maurice Silverstein, formerly with the domestic sales force of Metro-Goldwyn-Mayer, has been placed in charge of the company's branch offices in Colombia, South America.

Close Spectrum Deal

Fred Bellin of Spectrum Pictures Corporation has closed a deal with Ann V. O'Donnell of Monarch Pictures Corporation of Detroit for the distribution of new series of musical westerns starring Fred Scott.

Katzman Acquires Studio

Sam Katzman of Victory Pictures Corporation has taken over the Foy studios in Culver City. First production to go into work will be "Chinatown," a 15-chapter serial starring Bela Lugosi. A regular feature version of the picture will also be made.

Sharkey Named Branch Manager

James F. Sharkey, formerly assistant to Harry Michaelson, sales manager of RKO Radio's short subject department, has been appointed branch manager at Detroit. He succeeds Al Mertz, who resigned.

Film Council Expands

A total of 101 Memphis organizations are now part of the Better Films Council in that city. Each group is privileged to recommend or disapprove pictures.

Ontario Bans Eight Pictures During Year

The annual report of the Ontario censors at Toronto reveals that 2,186 subjects, representing 7,000,000 feet of film, were submitted. Eight features were condemned; 1,763 were approved as submitted and 415 were passed after deletions. The number of features examined was 522, of which 53 were British. In addition, 56 British short subjects were screened by the board.

The board banned 36 subjects during the fiscal year of 1934-35, as compared with only eight during the latest period.

Spectrum Closes Two Deals

A deal for territorial distribution rights to Spectrum Pictures' series of six musical westerns has been closed with the Square Deal Film Exchange, Inc., in the Oklahoma City territory. Another deal for the same series has been signed with Selected Pictures, operating in Cleveland for northern Ohio.

Sparks Houses Total 92

The Sparks Florida circuit now has a total of 92 houses, according to B. B. Garner, general manager, when he announced the addition of four houses this week acquired at Vero Beach, Bartow, Eustis and Mount Dora.

Frost Miami Circuit Manager

Jack Frost, general manager of the United Detroit Theatres, has resigned to take over a similar post with Paramount Enterprises, the Miami circuit of 11 houses recently taken over for operation by S. A. Lynch.

Republic Closes Four Serials

Republic Pictures has closed a deal for its four serials, "Darkest Africa," "Undersea Kingdom," "Vigilantes Are Coming," and "Robinson Crusoe," with the Fox Midwest circuit for first run situations in Missouri, Kansas, Iowa and Nebraska.

Lesser Signs Snell

Paul Snell, formerly publicity director for John Hay Whitney's Pioneer Pictures and coast representative for Steve Hannagan, New York publicist, has been signed by Sol Lesser, president of Principal Productions, as director of publicity and advertising for his company.

Marian Spitzer Paramount Editor

Marian Spitzer, novelist, short story writer and scenarist, has been appointed story editor with the Ernst Lubitsch production unit at Paramount. Miss Spitzer formerly was story assistant to A. M. Botsford, associate producer.

Aalberg Heads RKO Sound

John Aalberg, with the sound department at RKO Radio Hollywood studios for the last eight years, has been appointed head of the department to succeed Carl Dreher, recently resigned.

Duboff Goes to Japan

Harold Duboff, formerly of the home office export department of Universal Pictures, is en route to Yokohama, Japan, where he has been assigned.

Dutch Company To Produce in Java

Production of two feature films in Netherland India by the Dutch Cinetone company of Amsterdam will be begun in the near future, according to Commerce Department reports from its Batavia office.

The films will be adaptations of novels by Dutch authors and will be made in mid-Java.

Imperial Buys Musical

Imperial Pictures has purchased the musical show "She Shall Have Music," starring Jack Hylton and his international orchestra with June Clyde, from the Julius Hagen Productions. It is scheduled for September release.

Fortune Film Rents Office; Plans Early Operation

Fortune Film Corporation, a new firm headed by Al Freidlander, former vice-president of First Division Exchanges, Inc., and J. K. Chapman, former secretary and treasurer of that company, has rented offices in the RKO Building, New York and will start operations about October 15th. The company will offer to producers a service similar to that of a home office and will handle the sale and distribution of films.

Hughes With Altoona Circuit

"Mike" Hughes has been named general manager of Altoona Publix Theatres, Inc., operated by A. N. Notopoulas. He succeeds Arthur Himmelein.

CLOSED
COMFORTABLE SEATS

ONE HOUSE RESEATED
•• THE OTHER DID NOT

There is no hooey about harmoniously designed, COMFORTABLE chairs "packing them in." RESEATING has proved its box office punch time and again.

Ask Us,

"How can I reseat and pay for new chairs conveniently?"

American Seating Company

COMFORT
The Greatest Star of Them All!

Makers of Dependable Seating for Theatres and Auditoriums

General Offices, Grand Rapids, Michigan

BRANCHES IN ALL PRINCIPAL CITIES

EXHIBITOR-DISTRIBUTOR PROJECT IN BRITAIN APPROVED IN PRINCIPLE

$2,000,000 Capital Is Available Now If $100,000 Is Contributed by Theatre Men, Capt. Dixey Tells Gathering

by BRUCE ALLAN
in London

At least 150 exhibitors attended a meeting at the Trocadero, London, at which Capt. A. C. N. Dixey explained the plan for a distributing company with exhibitor participation, already given preliminary publicity under the title of the Independent Exhibitors Distributing Company. Capt. Dixey is to explain the plan in six provincial key cities before October 8th.

Many members of the Council of the Cinematograph Exhibitors Association were present, among them T. H. Fligelstone, the president, past-presidents R. H. Dooner and Randolph Richards, and the vice-president, C. P. Metcalfe. Sir Gordon Craig, A. J. Gale, J. Alexander, J. F. Prendergast, E. J. Hinge, H. Victor Davis, James Welsh, Ken Nyman and F. W. Morrison were other well known figures.

After a lengthy explanation of the proposal by Capt. Dixey, supplemented by his financial associates, and a considerable amount of questioning and discussion from the body of the hall, a resolution, proposed by F. W. Morrison and seconded by Major Milner, was passed unanimously: "That the proposed scheme be further proceeded with at once and that Capt. A. C. N. Dixey be requested forthwith to complete and circulate a draft prospectus giving all necessary information to the exhibitors who signify that they acquiesce in the scheme."

This result, expressed with a considerable amount of enthusiasm, was reached after a meeting which the promoters are entitled to describe as entirely successful. Capt Dixey, once a director of London Film Productions, and an ex-Member of Parliament, spoke very eloquently, and very candidly in reply to questions.

In essence the IEDC proposition, after his expansion of the preliminary statements, amounts to this:

Flotation of a company with a capital of £100,000 ($500,000), of which £25,000 would be contributed by not less than 300 exhibitors. £300,000 loan capital to be raised.

Four "pivotal" exhibitors to be members of the board, and exhibitors' committees to be appointed to advise on such matters as story selection.

Franchises to be granted to exhibitor shareholders giving them a definite preference on product, with a 10 per cent rejection clause on a full output. Special rejection rights in regard to the first year's estimated output of 15 films.

Rental costs to be less than 33⅓ per cent.

Main interest attached to Capt. Dixey's explanations in regard to product—several producing units named in the original statement having since disavowed any connection with the scheme—and to finance.

"They (producers) will be after you with the best product in England and the States," declared Capt. Dixey.

He said that if he obtained a quarter of his capital from exhibitors the full finance would present no difficulty at all, and this statement later was confirmed very explicitly by C. Austin Potter, director of the London and Western Counties Trust and associated financial syndicates, who said that he and his associates were "perfectly confident and prepared to find the finance, if exhibitors were prepared to support Capt. Dixey." Informally indicated during the proceedings was the fact that at need £1,000,000 would be available.

No organization, he said, could afford to exclude five hundred theatres from its trading. He indicated that the company would have sources of revenue outside its own shareholder-exhibitors, and with particular regard to the American market, added, "If I have five hundred theatres here and American distributors think their business worth having, that is useful if I am selling films to America." The IEDC "circuit," he said later, would be "a potent weapon" in obtaining American release.

No exhibitors were on the platform at the Trocadero meeting, where A. P. Webster, one of Capt. Dixey's financial associates, in the chair, was flanked by Capt. Dixey, Dr. Sternberg, joint author of the plan, G. Mervyn Heap, C. Austin Potter, Dr. Kirkby Green, Major Falgar and W. L. Dobbin. Mr. Heap, it is understood, will be largely concerned with organization of production; the other four are understood to represent financial interests.

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Vaudeville Extension

Announcing formation of Jack Payne (Odeon), Ltd., as a subsidiary with the special purpose of providing dance bands and stage acts on a fifty-two weeks a year basis in the theatres controlled by Odeon Theatres, Ltd., Oscar Deutsch of Odeon and Jack Payne, one of the best known British stage and radio dance band leaders, indicated an important extension of the combination program in England.

It is proposed that Mr. Payne, on a long-term contract, visit each Odeon in turn with his own band.

The Odeon circuit will be 175 strong this year and its building plans are such that a total of 200 theatres would be reached very soon. Its adoption of cine-vaudeville is regarded as having been influenced by the plan of the Fred Bernhard Union circuit to feature opera in a combination of color film, stage show and organ.

For some time stage shows have been used consistently in a number of British super-theatres. Gaumont-British has them at the Dominion, Tottenham Court Road, and at various neighborhood and provincial theatres.

Paramount Theatres this week entered into a joint management contract with the Union circuit, primarily designed, it is believed, to give Union the benefit of the Paramount experience in this department.

The John Maxwell A. B. C. circuit also uses stage acts in some of its halls, as do the Hyams brothers, controlling the 4,000 seated Trocadero on the South Side, and Sidney Bernstein.

It is a general opinion that the extension of film-vaudeville finds its immediate inspiration in the product difficulties which face many British theatres.

Dr. Czinner Denies Shaw Charge That Play Was Censored

A definite denial of charges by George Bernard Shaw that the film adaptation of the play "St. Joan" had been censored by "Catholic Action" and the Hays organization in New York has been made in London by Dr. Paul Czinner, producer, who will make the film version of the Shaw drama.

"Never up to the present time has there been any official censorship of Shaw's 'St. Joan' or of any film version or treatment of the life of Joan of Arc," he said. The producer explained that he had attempted to obtain Catholic reactions to the script in order to avoid a "ban or possible objection from the Will Hays organization or the Church" in the United States. Dr. Czinner said that an American Church ban on the film "would have made it impossible to make a production of 'St. Joan' at all."

Accordingly, the producer continued, he sought an opinion on the script in Rome relative to possible objectionable parts. "These people studied the script very carefully and made notes of everything possibly objectionable," he added.

The author became excited on seeing the notes later, Dr. Czinner said, but the negotiations were continued with a view to getting complete, if unofficial, approval before beginning production. "The so-called Catholic censorship whereof Mr. Shaw complains is simply the development of this work of mine," the producer said. "The negotiations have been going on for more than a year and I am sure that as things stand now both sides will be satisfied in a very short time."

In a recent audience granted to George MacDonald, papal marquis of New York, Pope Pius XI said that he was sure his recent Encyclical on films would meet a warm reception in the United States. The Pope declared that he had "faith in the good sense of the American people" in their reaction to pictures.

Mr. MacDonald presented to the Pope a collection of clippings and documents relating the progress of the Legion of Decency campaign in the United States.

In Ontario, Canada, the Legion last week observed the ceremony of renewal of pledges. A circular letter dealing with films was prepared by the diocesan authorities and parish priests were directed to speak against immoral and indecent films. The pledge was read from pulpits and the congregations were asked to stand and, with right hands raised, to repeat the pledge to abstain from attendance at theatres where pictures are shown which have been reported as unworthy through Catholic channels.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CONTACTS INTO PROFITS

In reading over articles to be published shortly as part of the second series of the Showman's Travelogue, it is to be noted that in certain key spots here and abroad managers are found heartily engaged in all manner of community activities while in other centers the theatremen, either by inclination or held down by higher authority, do little to aid any cause that does not immediately reflect in bigger grosses.

It also occurs that while the "joiners" frequently are able to turn into profit the prestige and goodwill gained by participation in community affairs, it cannot be said in every instance that the grosses at the theatres of the "non-joiners" are penalized because of their seeming unwillingness to cooperate in outside activities. All of which again poises the query: How far should a manager go in giving of his time, talents and ofttimes, money, to these same outside activities?

There is no questioning, of course, the value of membership in the chamber of commerce, lunch clubs and similar organizations where close contacts with civic heads, leading merchants and educators are to be had and which contacts generally pay their way. There is wisdom also in bending a courteous ear to the wishes of the more important women's clubs a sthere is in doing a bit of campaigning now and then among fraternal organizations and suchlike.

But withal, these contacts are to be so guided that the demands of outside interests do not encroach unduly upon the manager's time and more important, his grosses. For there is always to be kept in mind that certain movements bearing every earmark of civic purity sometimes conceal personal "axes" that the unsuspecting manager may be the means of grinding.

In the final analysis, the theatreman has only seats to sell and the number of seats sold daily can be said to rise or fall in proportion to the strength of the entertainment he offers. How much these outside contacts can be depended upon to bolster grosses of indifferent programs and how much the lack of these same contacts can hurt the boxoffice on good pictures is something for each man to weigh carefully in his own situation.

▽ ▽ ▽

BY KNOWING HANDS

It has been said before that a stunt is as good as the man who puts it over and that goes as well for ideas that many men too hastily throw into the discard. The thought is brought to mind by a communication from the Madison, Wis., Clarion Record wherein the paper in its "Ace of the Week" column, lists Manager Ed Benji's invitation extended through the local dailies and accepted by 300 residents to sleep at the air-conditioned Capitol Theatre during a recent heat spell.

Curious, isn't it, that a stunt carrying all earmarks of age and hard usage can in the hands of the lad who knows his way around be given new life and obtain plenty of page one publicity?

▽ ▽ ▽

There are different ways of saying it and perhaps because he is located in the heart of the wheat country, Simon Meretsky likens the showman's efforts to those of the toiler in the field. Wisely speaks as follows the Winnipeg Famous Players-Canadian executive:

"Putting over shows is like a farmer sowing wheat. If you just scatter seed and the rain comes, perhaps there will be a crop. But if you sow industriously and tend the growing wheat, you may look forward to a full crop and its resultant harvest."

▽ ▽ ▽

PIGSKIN POSSIBILITIES

The increase in the number of campaigns reported to this department by Round Tablers to avail themselves of 1936 football popularity definitely establishes a wider horizon in pigskin possibilities for profits.

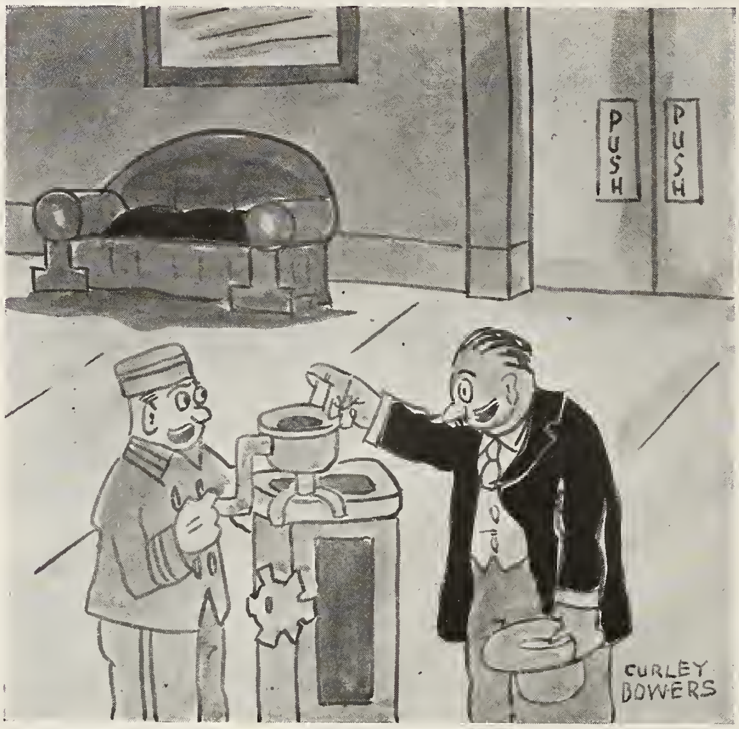
There are two added factors this year that emphasize the boxoffice angles in tying in with the current season. The first is the spread of the professional game and the second is the increase in the number of commercially sponsored radio broadcasts of big time college games.

Smart showmen for many years have done themselves a lot of good by beating on the drum to publicize local contests and on another page, Gus Lampe, who for many years has been close to the Syracuse team, jots down a few observations on the value of the football bally and how to go about it.

From the suggestions in this issue and others to be run next week, aspiring showmen should garner enough ideas to enable them to climb aboard the bandwagon wherever football carries the local headlines.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



TICKET TAKER: IT TAKES A LITTLE LONGER WITH THE BOSS' MEAT GRINDER, BUT IT'S LOTS MORE FUN!

General Custer Club Started by Stribling

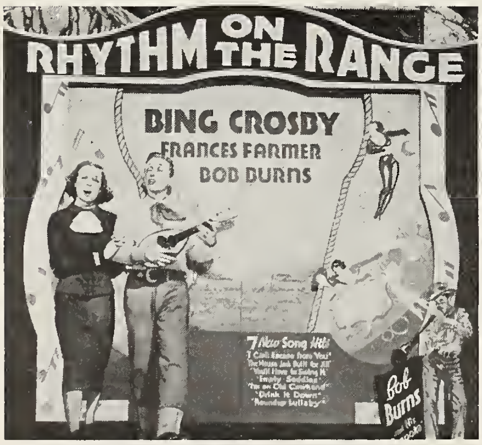
Joe Stribling, Erie Theatre, Hugo, Okla., went after the kids in his town by forming a club in connection with "Custer's Last Stand" with free candy given the juveniles at the first chapter, and ice cream cones to those attending the second.

Scrap books were distributed and each week photos of the leads from the picture were given out; all of these contained a star printed at the bottom. When the star was moistened, 15 of them turned red, and to those kids holding the lucky star, free ticket to next chapter was given. At the end of the series, kid turning in best prepared scrap book received a projector.

All members got a chance at a national prize by writing a letter on "Why I Like," etc., accompanied by 10 coupons that were attached to bottom of each photo awarded weekly members.

Red stencil in form of Indian head was planted on main streets, kiddie parade was held, all of them wearing Indian suits and carrying banners and Indians from local orphanage headed the parade.

"Please forward copies of your house organ"



EYE ATTRACTOR. Lobby setpiece for "Rhythm on the Range" created by Rodney Collier, at the Stanley, Baltimore, Md. Note how Collier plugs hit tunes from picture, listed at right.

Papers Tie In with Arnold On "Things to Come"

H. J. Arnold, Indian Theatre, Terre Haute, for "Things to Come" effected a tieup with both the *Star* and *Tribune,* leading daily papers, for a classified ad contest, offering tickets to see the picture to those employing anyone from the situations wanted ads.

Parade of cars was arranged all bannered with picture copy, confectioner plugged a "rocket" sundae and papers carried stories and art work.

"Please forward copies of your house organ"

Girls' Kiltie Band Marches for "Scotland"

Harry McDonald, Warner Theatre, Milwaukee, Wis., ushered in "Mary of Scotland" with a girl's Scotch kiltie band consisting of 22 pieces which paraded the theatre, girls wearing the short skirts and other regulation apparel of the clans. Harry reports the band created such a sensation it was necessary to call out the police reserves.

Window displays were secured in choicest locations, featuring plaids and modern versions of "Mary of Scotland" costumes, announcements were stuffed in boxes of hotels and apartments and six large lobby setpieces were up two weeks ahead.

Theatre Contests Now Running for Prize Campaigns

With the addition of the $1,000 in cash now offered for the best campaigns on the Twentieth Century-Fox "Ramona," there are now three contests current in which managers and publicity men can win cash prizes and automobiles. The "Ramona" money, split into 10 prizes, is offered for the theatremen who are able to most effectively tiein the radio popularity of Don Ameche, star of the "First Nighter" program with his appearance in the picture.

First prize is $350; second, $200; third, $100; fourth, $75; fifth to ninth prizes, $50 each, and $25 to the tenth winner. Contest is open until Dec. 31 of this year.

Another featured money contest which also runs to the end of the year and has been current for some time is on Warner Bros. "Bengal Tiger," which is reported to be gathering lots of momentum from the entries of theatremen in all parts of the country. The best campaigns on "Tiger" will mean $1,000 for seven fast-stepping theatremen, who will divide it, $350, $250, $150, $100, $75, $50 and $25.

The offer of three new model Packard autos for the best campaigns on RKO Radio's "Swingtime" continues to command attention from theatremen.

Of the first 89 bookings, only three theatremen were reported to have missed out on entering the contest. RKO Radio also announces that as the population of New York City places the metropolis in a separate classification, there will be an additional prize of a Packard for the best campaign entered by a New York showman within the contest's time limits.

"Please forward copies of your house organ"

Theatre "Show Boat" Float Wins Prize in Carnival

The appearance of a "Show Boat" float complete with calliope playing, paddle wheels revolving and with "crew" made up as characters from the picture was entered in the Canterbury Carnival and took down first prize for the Leicester Square Theatre in London, England. Float toured streets and was also stationed on the carnival grounds while its calliope played hit tunes from picture.

London's "Show Boat" Calliope Float

Patrons at First Show Invited to 20th Anniversary

At the opening performance of the Capitol Theatre, in Moose Jaw, Saskatchewan, Canada, 20 years ago, photos of the audience were taken and the shots utilized in August of this year to celebrate the 20th anniversary in a very unique manner. Manager E. P. Fields struck on the idea of inviting all those who were on hand for the first show to be his guests at the celebration and those eligible were identified from the early photographs. Anniversary's opening day was also plugged with another slant wherein couples married during that period were given a wedding dinner on the house.

These human interest angles were not ignored by the papers which also cooperated otherwise in publicizing the event. Double page of merchants' congratulatory ads was run with theatre streamer across the spread and the dailies too aided in putting across a candle contest which offered a prize of $25 for exact time candle would burn and $10 to the next nearest. Guess coupons were given with admissions. Merchants also advertised anniversary sales and some stores offered wearing apparel for all babies born during the week of celebration, two couples taking advantage of the offer.

Mayor Cuts Birthday Cake

Monster birthday cake weighing nearly 600 pounds and placed in downtown window (see photo) commanded attention especially as the ingredients used in the baking and quantities of each were posted alongside of the giant pastry. On opening day the Mayor cut the cake in the window for entertainment of the crowds gathered for the ceremony. Donated flowers were given to women patrons and cigars to the men.

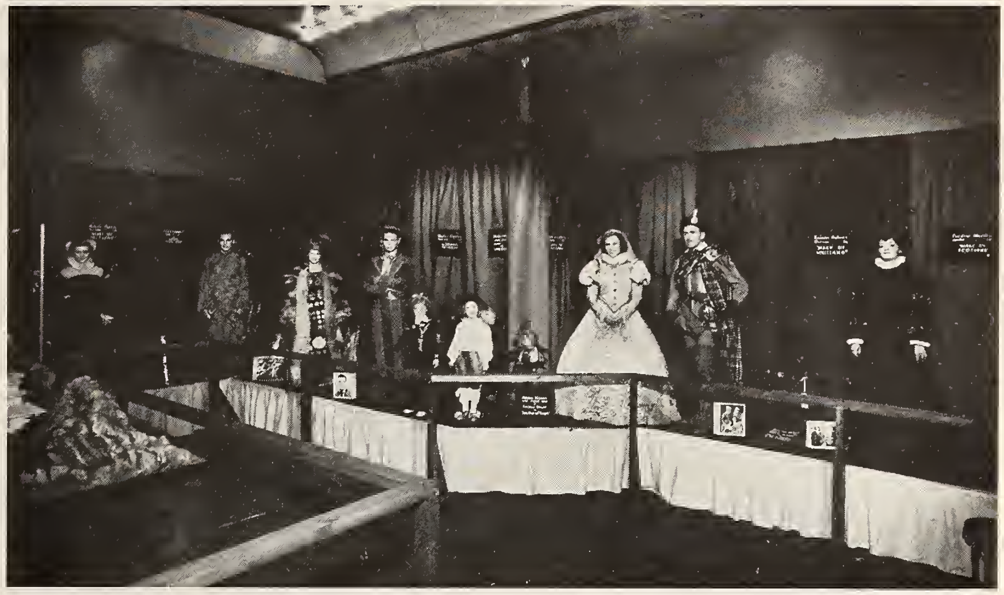
Fields borrowed large spots from his oil-lighting company to illuminate the building and had a 12-foot replica of the cake built atop the marquee illuminated with colored lights. Further publicity was obtained by Fields with the distribution of 4,000 souvenir booklets, 36 pages in size and carrying outside advertising. Cab tieup was made with offer of return trip free.

Moose Jaw is a city of 18,000 and Fields in reporting this as one of his most successful anniversaries in his 18 years at the theatre suggests that there may be ideas included to aid other members.

Capitol
Capitol
20th Birthday

Fields' 600-Pound Anniversary Cake Display

"Gates of Hollywood" Flash Featured At Harris Anniversary Exposition



As part of the recent celebration of the fortieth anniversary of the Harris Amusement Companies, of Pittsburgh, John H. Harris sponsored a three-day exposition at the local Duquesne Gardens where were featured displays of all kinds. Unique among them was the living billboard idea with original costumes used in leading productions worn by characters who impersonated the stars. Explanatory cards informed spectators who was who. Original props were also shown, the entire idea called "Gates of Hollywood" proving one of the highlights of the exposition. Dancing was offered each evening and an automobile given as a door prize.

Comic Strip Contest Planted by Botwick

For a week ahead of opening of "Texas Rangers," Harry Botwick, State Theatre, Portland, Maine, effected a tieup with the Portland Evening Express, running ballot boxes each evening on the comic page, listing the titles of the various strips. Guest tickets, cash and merchandise prizes were awarded to those submitting best 25 word letters on why contestants liked their favorite comics.

"Please forward copies of your house organ"

Original "Clipper" Scale Used by Collier for Display

An ace tieup was effected by Manager Rodney Collier and publicist Toby Joyce for the opening of "China Clipper" at the Stanley Theatre in Baltimore by securing loan of the original scale model of the Clipper for window display in leading department store. (See photo.) Ship was conceived, designed and built in Baltimore by Glenn Martin from whom Collier promoted the scale.

"Please forward copies of your house organ"

Plants Korda Story

Enthusiastic no end is the career story on Alexander Korda in the September issue of "Vogue" magazine, planted by Morris Helprin, Korda publicity planter on this side. Yarn tells all about the producer with emphasis on his coming United Artists release, "Rembrandt" illustrated with a full page art character shot of Laughton, the lead.

Teaser Campaign Sells "Things to Come"

Twelve days ahead of opening of "Things to Come," W. Clyde Smith, Paramount, Hot Springs, Ark., ran a teaser campaign, local papers ran the five chapter serialization comic strip and an eight-inch streamer across top of Sunday's theatrical section with special two-column head editorial and art work.

Boy scout parade was held, boys carrying banners and wearing pasteboard helmets in keeping with nature of picture, theatre employees wore imprinted arm bands in advance and during showing and a whispering campaign was put on by local newspaper carriers.

"Please forward copies of your house organ"

Collier's Original "Clipper" Scale Window

Williams Displays Wreck For "Crash Donovan"

With the assistance of the local police department, Wayne Williams, Majestic Theatre, Mansfield, Ohio, was able to display the wrecked car shown in accompanying photo, for his bally on "Crash Donovan." The car had been in a recent accident much publicized by papers. Department roped off a spot for it on the square in center of town, later moving it to front of theatre.

"Please forward copies of your house organ"

Indians Pitch Tents For "Mohicans" Date

Outstanding stunt in Fred Perry's "Last of the Mohicans" campaign at the Capitol Theatre in Bingham, N. Y., was the promotion of seven Indians currently playing at the State Fair, to pitch tepees in front of the theatre and stage demonstrations during the showing; the men also exhibited a complete collection of Indian relics.

Department store featured a Mohican red window, five and ten plugged Indian toys and penknives and paper came through with a classified ad contest offering tickets to those rewriting ads on the page as they might have been written during the Mohican days. Superintendent of Schools was induced to urge students to attend picture and furniture store featured a window of colonial furniture, mentioning picture in their ads.

"Please forward copies of your house organ"

Warren Donates Milk To Local Charities

Outstanding stunt in Nick Warren's "Country Doctor" campaign at the Criterion, Durham, N. C. was a kiddie matinee, admission being one can of milk, all of which was turned over to local charity league. Stunt broke papers and heralds were printed for grocers to distribute plugging the stunt and playdates. Nick reports gag as one of the best good-will builders he's ever used.

"Please forward copies of your house organ"

McManus Sells "Mad Money"

Johnny McManus, Loew's Midland Theatre, Kansas City, Mo., did a nice job of introducing Columbia's new series of one reelers, "Court of Human Relations," when "Mad Money" played there. All newsstands carried displays on the picture, regular radio feature was introduced over WDAF simultaneously with the opening, magazine trucks carried signs and banners and various displays were planted about town.

"Please forward copies of your house organ"

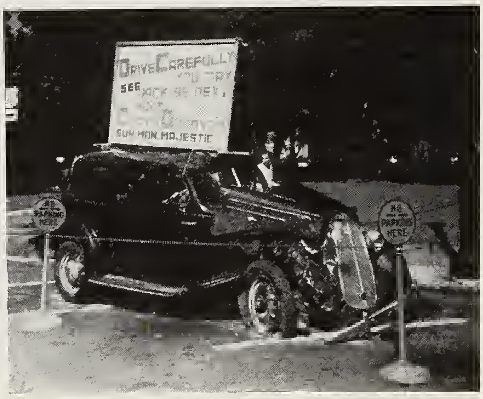
Hinks Enters Truck In Charity Parade

Accompanying photo shows publicity stunt used by W. Hinks, Alex Cinema, Paisley, Scotland, for "It Happened in Hollywood." The tableau was one of a procession of over 50 vehicles which paraded streets of Paisley with a view to raising money for the Royal Alexandria Infirmary.

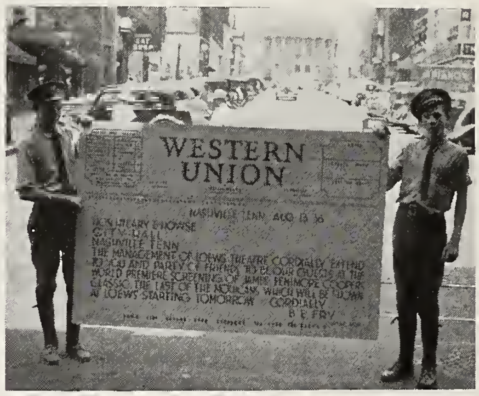
Those on top of the lorry were dressed in garb of the operating theatre and were about to perform a surgical operation on "Scarface Dawson," public pest No. 1, who was having his face lifted prior to a film engagement. Hinks reports there were many amusing incidents during the parade; a mallet was used instead of chloroform to put the patient to sleep, after which the surgeon's knife could be seen being sharpened on a butcher's steel. Work was started on the patient's stomach, while all sorts of trick gadgets were extracted.

PALACE
"GREEN PASTURES" THE MIRACLE PICTURE OF 1936, ALSO COMEDY
GREEN PASTURES

Egan's "Green Pastures" Front



Williams' "Crash Donovan" Wreck



Fry's Jumbo "Mohican" Wire

ALEX & WEST END
OPERATING
HAVING HIS FACE
WE SHORT CIRCUIT YOUR POCKET
TO THE HOSPITAL

Hinks Enters Truck in Charity Parade

Egan Stages Theatre Party For Gov. General's Wife

Pete Egan, Palace Theatre, Calgary, Canada, scored a scoop for his house recently while playing "The Green Pastures." Lady Tweedsmuir, wife of the Governor-General of Canada, stopped in the city and expressed a desire to see the film. Pete arranged a theatre party for her and other members of the official party with resultant newspaper stories. Accompanying photo shows attractive front.

"Please forward copies of your house organ"

Torrante Promotes Relics For "Last of Mohicans"

A large display of Indian relics was promoted by Harry R. Torrante, Aldine Theatre, Philadelphia, Pa., from the University of Pennsylvania Museum and placed in leading department store window with conspicuous theatre and playdate mention. Effective tieups on Mohican red, jewelry and books were planted in important windows in shopping districts.

Torrante also planted a 13 day radio transcription with spot announcements of the dramatization running each day, commentator reading excerpts from reviews. Special displays were placed on both side walls of the theatre with colored enlargements on background of birch bark composition. Electric lighted letters 60 inches high announced title at the corner of theatre building, while opening date was hung in lights on the marquee.

"Please forward copies of your house organ"

Quins Arrive at Strand In Form of Five Kittens

Not to be outdone by the Dionnes, Francis J. Faille, Strand Theatre, Pittsfield, Mass., broke local dailies during his "Country Doctor" engagement with photos and stories of the cat that wandered into the theater's check room and had quintuplets for herself. Francis named the kittens, Marie, Yvonne, Cecile, Emelie and Annette, though he does admit to a slight discrepancy, since a couple of them were males.

"Please forward copies of your house organ"

Criminal Car

Bert Bickert, at the Palace, Ashland, Ohio, planted a badly smashed car in front of the theatre ahead of his date on "Bullets and Ballots." Copy on the bally was set so as to give the folks the idea that the wreck had played a part in the capture of some recently publicized criminals.

"Please forward copies of your house organ"

Jumbo Telegram Sent To Mayor by Fry

A six-foot jumbo telegram addressed to the Mayor (see photo) inviting him to the opening of "Last of the Mohicans" was carried through streets of Nashville by telegraph boys as a street bally put on by B. E. Fry, of Loew's Vendome. Fry also arranged another stunt which grabbed a lot of publicity when he awarded guest tickets to 100 boys who presented petitions bearing a stipulated number of signatures.

Prominent intersections were stenciled in advance and covered by pole tack cards. Special displays, throwaways, blotters, warning cards, etc., were distributed in restaurants and sound truck paraded streets.

$1,000 IN CASH PRIZES

ATTENTION THEATRE MANAGERS AND PUBLICITY DIRECTORS!

EXPLOITATION CONTEST

featuring

DON AMECHE

Famous Star of Italian Balm "FIRST NIGHTER" Radio Program . . . in connection with his appearance in

"RAMONA"

20TH CENTURY-FOX New, Perfected All-Technicolor Feature

• PRIZES •

FIRST PRIZE . . .	$350.00	SIXTH PRIZE . . .	$50.00
SECOND PRIZE .	200.00	SEVENTH PRIZE . .	50.00
THIRD PRIZE . .	100.00	EIGHTH PRIZE . .	50.00
FOURTH PRIZE .	75.00	NINTH PRIZE . . .	50.00
FIFTH PRIZE . .	50.00	TENTH PRIZE . .	25.00

HERE is an easy way for Theatre Managers and Publicity Directors to make some real money and to boost attendance at their theatres during the showing of the 20th Century-Fox feature, "RAMONA."

Don Ameche, featured male-player in "Ramona," is the star of the famous Italian Balm "FIRST NIGHTER" radio program — an every-Friday-night, coast-to-coast broadcast, owned by Campana Sales Company.

Don Ameche has starred on the FIRST NIGHTER ("Little Theatre Off Times Square") program for more than 6 years. His **millions** of loyal and enthusiastic friends will now want to see him on the screen—up to now, he's been only a **voice.**

Object of Contest

The idea behind the contest is to get over to the public, with the greatest effectiveness, the fact that Don Ameche—ace dramatic actor of the air and popular star of "First Nighter" —has come to the talking screen in the 20th Century-Fox picture, "RAMONA." . . . Millions of his radio friends will be eager to see him on the screen. The most successful exploitations of Don Ameche's radio-"Ramona" tie-up will win the prizes—**$1,000 in cash!**

SEE
Don Ameche
in
"RAMONA"
STAR of Italian Balm
"FIRST NIGHTER"
RADIO PROGRAM

Simple Rules — Plus Unlimited Ways To Sell This New Picture And This New Star!

Read the easy rules. Remember that practically every drug, department, and 5c and 10c store in America sells Italian Balm. All such stores provide tie-up opportunities.

FREE! Full Color Display Card

The illustration of Don Ameche in this advertisement shows the full-color display card available from Campana, Batavia, Illinois—**on request.** Blank space for theatre imprint on each card. . . . Play up Ameche in your local merchants' windows; in newspaper advertising, programs, hand bills, theatre lobby, and all other advertising. Give this star of "First Nighter" and his radio popularity a "run for the money." Win some easy money yourself —and a bigger box office!

Plan **your** campaign of exploitation **now**—today! Entries in this contest are also eligible for entry for the Quigley Award. . . . Get busy now!

• RULES •

1. Contest open to theatre managers or publicity directors, in U. S. A., connected with theatre showing "Ramona." Entries may be submitted jointly or individually but only one award will be made to a theatre in event two campaigns are submitted by same theatre.

2. To exploit, with greatest effectiveness, that Don Ameche of First Nighter fame has come to the screen in "Ramona."

3. Entries, to qualify, must be in book form and must comprise photos of displays, tear sheets, copies of program, and other visual evidence of exploitation campaign. First pages of campaign book must list **all** exploitation activities. Entries will be judged on originality, effectiveness and scope of campaign of exploitation.

4. As in Quigley awards, and all other contests of this nature, every entrant has equal opportunity of winning, regardless of size of theatre or city.

5. Ten cash prizes, listed above, will be paid as soon as possible after contest closes. Judges: I. Willard Crull, Vice-President and Advertising Director, Campana Sales Company, Batavia, Illinois; L. T. Wallace, Aubrey, Moore & Wallace, advertising agency; A-Mike Vogel, "Motion Picture Herald"; L. F. Whelan, Exploitation Manager, 20th Century-Fox Film Corporation.

6. In event of tie, duplicate prizes will be awarded.

7. All entries must be postmarked not later than midnight, December 31, 1936. Address entries to Campana Sales Company, Batavia, Illinois.

WHAT IS GOOD ADVERTISING?

The Proper Points to Observe And What to Avoid Are Covered In Ohio Round Tabler's Article

by MORT GOODMAN
Warner Theatres Publicist, Cleveland

Briefly, good advertising differs from bad advertising in six elements. They are:

Intelligence of plan.
Soundness of copy.
Attractiveness of design.
Significance of illustration.
Quality of printing.
Correctness of circulation.

Intelligence of plan . . . how important that is! Have you ever seen an ad that seemed to be groping in the dark, one that seemed to lack a definite goal? You can be sure that this type of ad was written without any forethought, without any plan. If an ad writer has previously thought out and decided a definite plan of attack, then his finished ad is bound to have a directness of sales force, a certain sincerity, it's bound to hold together. First decide the central thought that you want to get over in your ad, and then make all of the component parts of the ad center toward that one goal.

Is Your Copy Sound?

Soundness of copy . . . how many ads have failed because of the positive absurdity of what the copy writer has said. Remember that you are paying good money for the space that you buy in the newspapers and don't be satisfied to let any old thing get into your ad. Weigh the importance of one piece of copy as against another. Does it sell? That's all important. Does it have tempo? Does it move? Does it have swing? Is it sincere, or does it smack of triteness—something that has been said so many times that the public could recite it by heart? Are you convinced that if you were a layman reading your piece of advertising that it would sell you?

Don't make your ad too involved. Make it simple enough for a little child to understand. Don't use any words that you think your porter wouldn't understand. If the body of your copy contains a series of sentences, make them brief and to the point. Don't ramble. People reading your ad haven't a lot of time to mull over things, trying to figure them out. If you don't make it easy for them they'll pass you by and look at the other fellow's ad.

Attractiveness of design . . . it is well to bear in mind when designing a layout for an ad that your ad will be only one among many on a page when it finally gets into the paper. This will prove to you how important attractiveness of design is. An ad can be perfect in every other respect, but if it fails to hit the reader right in the eye (by its design) then the ad has completely missed its fire. We realize how tough it is to get small town newspapers to cooperate with you in the composition of layouts, but we also know that any ad writer at all interested in creating successful ads can, by the clever use of rules, borders, and originality of layout, conceive ads that a compositor in the smallest town can set up and make look attractive. In a succeeding article in this series we will attempt to give you a few pointers on how you can dominate a page even with a very small ad.

Significance of illustration . . . it has often been said that every picture tells a story—and how true that is in advertising. Powerful illustration can tell 10 times the story that words can. Some of the best ads ever written have carried hardly any copy at all, but have trusted to the tremendous force of an illustration to drive home their point.

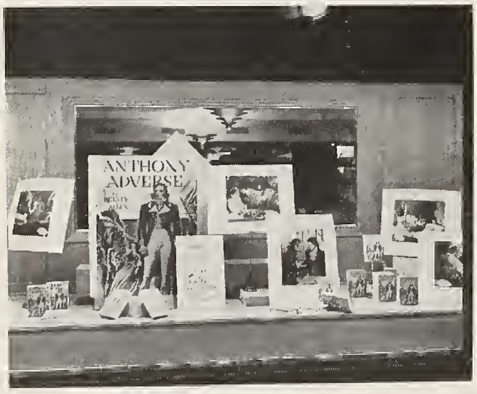
Copy and Art Must Jibe

Be sure that copy and illustration sell the same thing. Don't talk about one thing in your text and have an illustration that has nothing at all to do with your subject matter. The writer remembers seeing an ad that was trying to sell heavy machinery and it used an illustration of a woman rocking her baby to sleep. If the text had tied this illustration up with the product being sold, then there would have been some justification for it, but the copy simply disregarded the illustration and as a result lost its value.

Quality of printing . . . this is something over which the average manager has little control, being completely at the mercy of the newspaper or printer in this respect. However, it is well to remember that the finest ad in the world can be spoiled by faulty typography and imperfect printing. If you find that your newspaper is using an inferior grade of ink, if the printed page is hard to read, you certainly have reason to go to the head man and ask for a square break. After all, the success of your ad depends greatly upon its readability.

Correctness of circulation . . . this is all important. Are you sure you are reaching all of your potential patrons? Do you think you have covered the area by simply taking your ads in the daily papers? Might it not be wise in checking the circulation of these papers in small surrounding communities? Does your local paper completely cover these towns or might it be a good idea to spend a little money with the smaller community publications?

The above are things to think about.



EFFECTIVE WINDOW. Credit is due Manny Pearlstein, Warner Bros. Cleveland publicist, for promoting this attractive "Anthony Adverse" display in window of leading department store.

Calf Riding Stunt Aids 'Range' Date

Tieing in, first with a model bazooka contest and second with a calf-riding stunt, Raleigh Sharrock found these quite helpful in putting over his "Rhythm on the Range" date at the Palace, Morrilton, Ark. Contests were held at the ball park with prizes of wrist watches and guest tickets. Sharrock named the calf, "Cuddles, Jr."

The riding gag was put over with a lot of attention. Baseball heralds carried notice of the picture, parade of horses, riders and bannered cars covered the city before proceeding to the ball park led by the Morrilton Boys' Band. Stock for the riding was promoted with stockmen aiding as judges.

For his front, Sharrock had a lot of cactus plants brought to the theatre and had the folks curious as the plants are rarely seen in his part of the country. Log slabs were placed around the box-office, saddle rack (see photo) displayed numerous saddles borrowed around the county and spurs, blankets, ropes, bridles, etc., were also used for display. Giant bazooka was hung across the marquee.

Local Reporter Interviews Burns

In advance, Raleigh took local reporter to Little Rock to interview Bobby Burns, visiting there at that time, the story breaking the front page. The mayor of Van Buren, Burns' home town, and relatives of the star were invited to the opening and copies of the special edition of the star's home town paper in honor of his visit were distributed widely.

Tieups included Quaker Oats displays in groceries over the territory, Kraft Cheese window cards, Crosby die-cut heads, and Movie Star streamers placed in prominent windows. Banners were hung across the main street and in ace filling stations, posters and heralds with other publicity distributed in a 25-mile range in the excellent drive that netted Sharrock one of the two First Mentions given in the August Awards.

The other "First" was taken down by Les Pollock, of Loew's, Rochester, N. Y., for his smart campaign on "Last of the Mohicans." Details of the Pollock entry were highlighted in the Round Table, issue of August 29, in which was described the top slants of his work with Indian ballys, newspaper tieups, parades, Indian curio exhibits in the lobby and other angles that commanded deserved attention.

B BURNS
THE RANGE
WASHED AIR

Sharrock's Lobby Saddlerack for "Range"

Further Standout Gridiron Slants

As Carter Barron, Loew's eastern division manager, is known to fame as a former All-Southern fullback, for his gridiron skill while at Georgia Tech, it is fitting that football activities in Washington, D. C., where Barron headquarters are tied in during the season with the various Capital college teams. With his publicist, Ray Bell, Barron arranges to have attendance from local schools at Loew's Capitol Theatre on the nights preceding home games with the home teams and the opposition players on hand as guests.

Cheer-leaders are recruited from each school with audiences invited to join the yells. These affairs are plugged on sport pages and on the radio. Bell reports the idea helpful to the grosses as many folks are on hand to get a close-up of their gridiron stars.

In the columns to right, Gus Lampe sets down some valuable stuff on football tieins based on his many years of experience and here are outlined further slants that members have worked last year and in many spots have the call for the coming season. Among them of course is the ever reliable football rally at the theatre which Gus recommends on big pictures. It also has been worked on the eve of an important local game and here is a method that has paid its way.

Usual procedure is to reserve a number of special tickets, limited to no more than 500, to be sold at a discount by the student body only to students and not at the box-office. Special section is reserved and students seated at one time. Theatre is decorated with flags of both schools and an important part of the proceedings includes stage program with participation of coaches, cheer leaders, introduction of players, etc.

Rally usually held at night calls for a parade to theatre. Led by university bands, etc., procession with theatre banners is to be routed round town to cover the main section with students in a body entering theatre while band plays out front.

Other Effective Pigskin Ideas

Special "nights" for different schools is another feature that Lampe endorses and has been found effective in metropolitan sectors where there is more than one school. Theatres are decorated in the usual manner and as many of the rally ideas used as possible. For this space in student papers is advisable and also distribution of advertising literature at different local games.

The score-guessing slant promises to be much bigger this season and on this, prizes are given for those coming nearest to guessin the scores of a certain number of listed games. Idea was used last year in the herald form, current games listed with blanks for the scores, space at bottom for names and addresses with additional copy for the picture. Guesses were left at theatre with passes to those coming nearest to the actual scores.

Dick Wright likes the idea of getting local store or stores with large student and fan patronage to sponsor newsreel shots of important games. Sponsor is credited in the newsreel and in turn is to publicize the shots in newspaper advertising and publicity. Theatre of course builds up the extra attraction at the same time.

THOSE FOOTBALL CONTACTS

Lampe Suggests Effective Ideas Found Successful in Tieing In With High Schools and Colleges

by GUS LAMPE

District Manager, RKO Schine Theatres
Syracuse, N. Y.

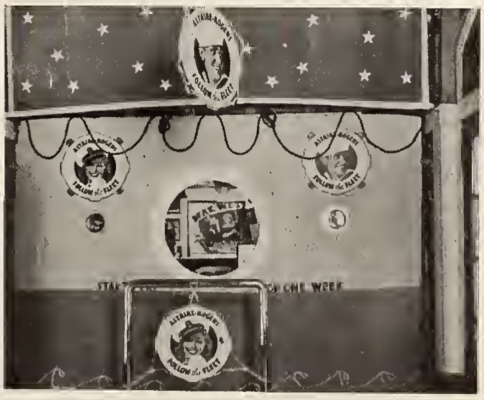
In the running of football stunts in connection with high schools or universities, the manager must remember that it is very important to extend courtesies to the athletic coaches throughout the year. Most managers make the mistake of ignoring these coaches until such time as that particular activity is in full swing. The smart manager will anticipate baseball, football, basketball, track and boxing tie-ups by keeping in close touch with the athletic office with the high school or university throughout the year. It is so much nicer to have this continual 12-month association than to run to the football coach the opening game of the year and expect wonders to be worked in a week.

The foundation to athletic cooperation must be made by the manager with profit as a last thought. The original intent is primarily for good-will. The financial end will then take care of itself as stunts and deals are worked out.

Where a manager is situated in a college town or city, he must realize that they have visiting teams who generally come into a town the day before a game is played, and naturally the visiting coach and players have considerable time on their hands. So, the smart thing to do is when the local university releases their basketball or football schedule to the public is to write the various graduate managers of athletics, and invite the team to your theatre the night they are in your city. Then meet the team at the door and personally escort them to a special section of your theatre, and at the break of your show introduce the coach and captain of the visiting team wishing them good luck, etc.

The next move for the manager is to spend time getting acquainted with the players of his local university. Go up to the practice field, have dinner at the training table occasionally, know them by their first names, and have them get to know you by your first name. The more intimate the contact, the more lasting the tie-up.

"Please forward copies of your house organ"



THE FLEET'S IN. Milton Bishof and Al Poos, Lindell Theatre, St. Louis, Mo., went marine for "Follow the Fleet," planting life savers with cutouts of stars and porthole around boxoffice.

At that point it is very easy to hold football rallies on the outstanding pictures. By football rally I do not mean just have a team parade to the theatre with a banner. We are on our way to the "Blank" Theatre—but what I mean a successful rally is to get the entire school behind it—having it mentioned in the classes, getting it on the fraternity bulletin boards, having the faculty participate, and after they have marched to the theatre, introduce the team individually from the stage, use the university orchestra or band in the pit and use the cheer leaders in their regular regalia from the stage. You would be surprised how your patrons who may have no interest in university activities will fall into the spirit of the occasion and participate in the activities.

Successful university contacts are not accidental, but should be planned over a series of years as you would on a thorough campaign on an outstanding picture, the only difference being the picture campaign would last approximately two or three weeks, and university contact would last indefinitely. This contact can also be further carried through on any outstanding pictures that may warrant a university or high school support that has nothing to do with athletics, but where you could get into the school bulletin board and have your show announced in classes. Where there are no universities, but where there are high schools the same principle can be applied—having special nights for different schools. One may even go so far as to run a single frame trailer on the coming football games telling the people to get behind the team and the school.

Contacts Bring College Business

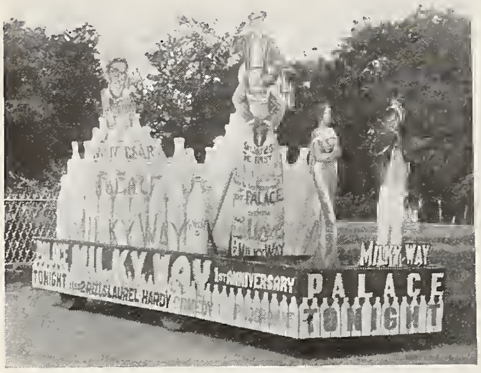
I have not only found the above ideas to be good business, but have also developed a friendship and acquaintance with these boys and coaches that have become a very important factor in my efforts that have been very beneficial. Syracuse University has 5,600 students, all potential theatre goers, and due to my concentrated efforts in the past seven years the RKO Schine Theatres in Syracuse do 70 per cent of the university business.

This is another angle to think about. Every prominent athlete is more or less hero worshipped on the campus, and the crowds will follow the hero.

In summing up the fundamentals of show business, we have always been taught to build good-will for our theatres which is more essential than an outstanding campaign due to the fact that campaigns come and go, but good-will is permanent.

Do not overlook your high school and university business. It is really educating the younger people to go to theatres, and you are building a permanent foundation for the industry as a whole by cultivating them to the motion picture habit.

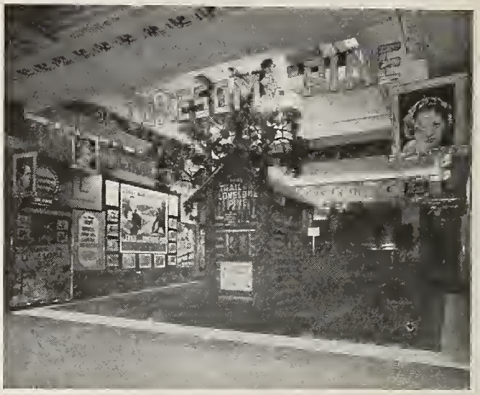
EXPLOITATIONS FROM OVERSEAS



"Milky Way" Street Float in India

(Left) This is the float that paraded the streets of Nagpur, India, for a week in advance on "The Milky Way" at the Palace Theatre, and according to S. GENGULI, Paramount Calcutta manager, accounted for the success of the date. Bally was tied in to theatre's anniversary.

(Right) Quite interesting is the artistically executed lobby display on "Lonesome Pine" at the Capitol Theatre, Melbourne, Australia. Pine slabs and pine branches covered the boxoffice and title across front was similarly treated. W. ROWELL, theatre artist is credited.



"Lonesome Pine" Lobby in Melbourne

▽ ▽ ▽

Harold LLOYD
LLOYD

"Milky Way" Milkmen in Adelaide

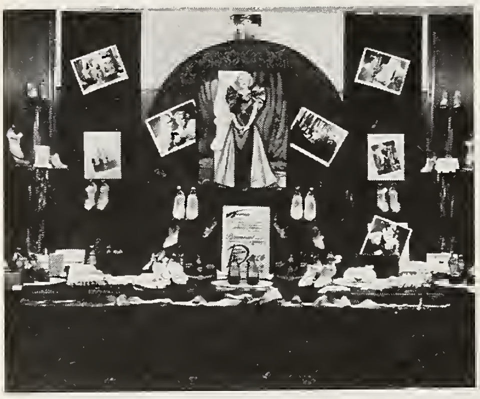
(Left) The perennial milkman again, this time from Adelaide, in South Australia, where Manager J. C. NOBBS, attired his house personnel in costume for the date on "Milky Way" at the Rex Theatre. Further atmosphere was added with the bottle racks carried by some of the boys.

(Right) Paramount's European trackless train at the Milan, Italy, Trade and Industries Fair traversed the exposition to publicize various of the company's coming pictures. Stunt was devised by AMERICO ABOAF, managing director, Italy, and carried out by publicist GODWIN SPANI.

SYLVIA SIDNEY

Paramount Train at Milan Trade Fair

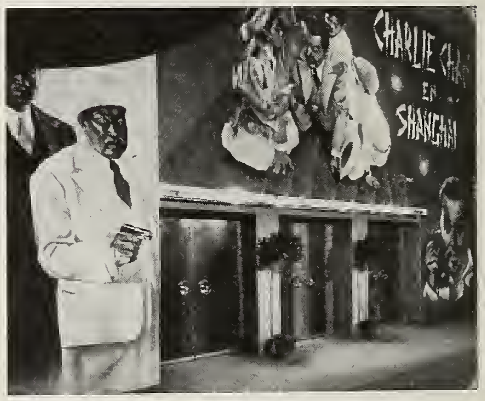
▽ ▽ ▽



Dietrich Style Window in Buenos Aires

(Left) Smart clothes angle to aid in the exploitation of "Desire" at the Paramount, Buenos Aires, was utilized by the decoration of prominent window in the famous Ciudad de Mejico department store. Credit for the display goes to GUILLERMO FOX, Paramount Argentine publicity head.

(Right) Two different character slants on the famed Chan were stressed in the lobby display on "Charlie Chan in Shanghai" for the date at the Cine Figaro, Madrid, Spain. Painting to left shows the Chinese detective in action and to right, at home with the family.



"Chan" Lobby Front in Madrid

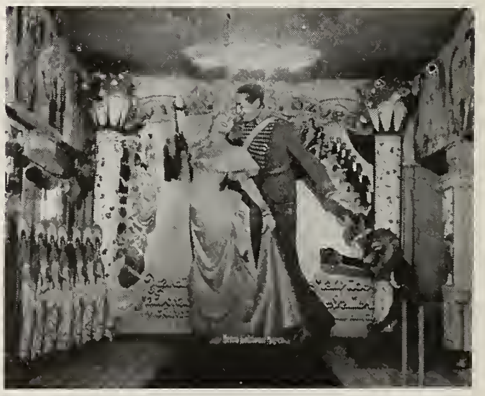
▽ ▽ ▽

SPECIAL AIRTRANSPORT
"A MIDSUMMER NIGHT'S DREAM"
WARNER BROS PICTURES INC N.Y.
SYSTEM

Mexico City Executives Meet "Dream" Print

(Left) To build up the premiere of "Midsummer Night's Dream" at the Rex Theatre, Mexico City, print was rushed by special plane and welcomed at airport by delegation of picture executives. In the group are JOSEPH MULLER and PETER COLLI, Warner Bros. head men in that sector.

(Right) Highly decorated lobby decoration for the date on "Merry Widow" at the Metro-Scala Theatre, in Budapest, Hungary, as reported by ENDRE HEVESI. Giant cutouts of the stars with background of dancing troupes were pointed out to patrons by figure of Leo, the MGM Lion, at right.



"Merry Widow" Foyer from Budapest

personalities

HAROLD GARFIELD
formerly at the Rialto in Newark, N. J., is managing the Cameo and American Theatres there.

▽

AL R. LEVER
manager of the Majestic, San Antonio, Tex., has been transferred to Houston as city manager for Interstate's houses there. E. E. COLLINS succeeds Lever.

▽

MARTIN WURTZBURG
formerly manager of the Star Theatre, Bronx, N. Y., is now managing Leff's Freeman Theatre there.

▽

BEN FRIEDMAN
is now managing the Schine Strand Theatre in Amsterdam, N. Y.

▽

JOHNNY MORIN
has succeeded JOHN FINLEY as manager of the Palace, Pittsburgh, Finlay going back to the Harris-Alvin.

▽

LARRY COWEN
has left the Fox Theatre, Brooklyn, to manage the Leland and Grand Theatres in Albany for Fabian.

▽

EDWARD SIMONIS
has left the Capitol, Scranton, Pa., to manage the Strand with THOMAS KILLEEN replacing him. WILLARD MATTHEWS moves from the State to the Ritz with his assistant at the State, THOMAS CAREY, becoming the manager.

▽

RUSSELL CHAPMAN
has been transferred from the Madison, Detroit, to the Varsity, with HENRY P. ZAPP replacing him. B. A. MORTHORST, assistant at the Fisher, becomes manager of the Ramona with H. BLOOM, assistant at the Riviere, managing the Rosedale.

▽

HAROLD LUCAS
has left Warner Bros. in Winchester, Va., to become assistant to STAN BARR at the Colonial in Norfolk..

▽

BEN OLETSKY
Baltimore representative for Gold Medal, has succeeded SAM TABOR as manager of the Lyceum Theatre, Sparrows Point, Md. Tabor has resigned to become Baltimore and Eastern Shore of Maryland representative for Grand National.

▽

MOE KOHN
proprietor of the Leader, Baltimore, has taken over the Dixie Theatre there.

▽

WILLIAM LIPSIE
general manager of the Indiana County Theatres has joined MIKE MANOS in the operation of the Manos houses in Western Penna. Lipsie will have his headquarters in Blairsville, Pa.

▽

JOHN R. MINHINNICK
formerly manager of the Palace Theatre, London, Ont., Can., will manage the Grand Theatre there, newly reopened.

ALL ONE PRICE
CLOTHES
25
LEW FEIN
15

Above photo shows theatre where A. J. Sonosky, now at the Granada, Minneapolis, started his career in showbusiness sixteen years ago as owner of this film emporium in Aberdeen, S. D. Nothing like the Granada, to be sure, but basically the same job, bringing them in with alert showmanship.

Birthday Greetings

Fred Bixby
Don Bloxham
M. J. Carroll
Charles O. Clark
Burr Cline
Nathan R. Cohen
Al Cooper
Arlie Crites
Orville Crouch
R. L. Daniels
John J. Delson
Thomas Di Lorenzo
C. W. Doctor
Fred J. Dollinger
Robert Dunnick
Tom Edwards
Walter B. Garver
Leonard Gordon
Alfred Gorton
Ken Grimes
Edward V. Harris
Raymond Hasselo
Harris L. Humphries
Leon Jarodsky
Bill Johnson
Carl E. Jones
L. E. Junette
Charles O. Koerner
William Kohler
Sol Krim
Jim Landers
Joe Levenson
Harold Lucas
J. J. Lundsford
E. H. Lyons
Thomas J. McCoy
Howard Mercer
E. R. Mosteller
Edward Murtagh
Mack Oringer
Mrs. Ruth Ornstein
J. E. Palmer
Howard L. Parker
Alex C. Patterson
Robert Patterson
Leonard Pearce
William L. Perley
J. H. Phillips
Clyde Pratt
Arthur Quinn
Max Reizes
E. C. Rogers
Ashton C. Rudd
Dave D. Samuels
Harry P. Schulman
E. E. Seff
Gerald Shaffer
Joseph W. Shuck
Cresson E. Smith, Jr.
J. E. Spencer
Herman Starr
Tony Stern
Jim T. Stroud
Louis Sylvester
Jack Tiernan
Bert H. Todd
G. N. Turner
Eric Van Dyck
E. K. Vollette
E. N. Waltz
K. E. Ward
Fred Weimar
Walter Woodman
James W. Work
Jack Zaitow

JACK HODGES
formerly of Jacksonville, Fla., is the new manager of the Aladdin Theatre at Cocoa, Fla., which was recently acquired by the Sparks interest.

▽

GEORGE STEINER
has been assigned to the Branford Theatre, Newark, N. J., as managing director succeeding SAUL J. ULLMAN, who resigned to join the Fabian enterprises in Brooklyn. JACK ROTH succeeds Steiner at the De Witt in Bayonne.

▽

S. S. SOLOMON
has been transferred from the Castle, Irvington, N. J., to the Sanford there, where he replaced CHARLES BECHTOLD who goes to the MILLBURN in Millburn, N. J. SIDNEY BRATTER formerly at Millburn succeeds Solomon at the Castle.

▽

C. A. BALDWIN
formerly manager of the Roxy, Walla Walla, Wash, has been transferred to Sunnyside as manager of the Liberty.

▽

KEN FINLAY
formerly with Famous Players Canadian in Montreal is now advance man for Fred Allen's Town Hall Tonight.

▽

A. C. WOOTEN
former manager of the State, Larned, Kan., has been shifted to the Booth in Independence.

▽

THOMAS L. SCHALL
has been promoted to manage the Capitol in Northwaster, Pa.

▽

HAL KOPPLIN
advertising director of the Wometco Theatres in Miami, Fla., paid us the long awaited visit here at headquarters.

▽

CARL ROGERS
formerly assistant at Loew's Granada, Cleveland, has been transferred to Loew's Regent in Harrisburg, Pa., in the same capacity.

▽

STAN BARR
Colonial Theatre, Norfolk, Va., dropped in to get acquainted and mighty glad we were to meet him.

▽

E. M. HART
formerly city manager for Walter Reade in Plainfield, N. J., is now managing the Maplewood Theatre, Maplewood, N. J.

▽

LEE CRAWFORD
manager of the Mayan, Denver, Colo., becomes city manager of the America and Rialto Theatres at Sterling, LEW WILLIAMS replacing him at the Mayan. VERN AUSTIN goes to the Fox at McCook, Neb., replacing JOHN TAYLOR, who is shifted to Salt Lake City to manage the Orpheum and Studio.

▽

HARRY REMINGTON
former Minneapolis picture critic is now assistant publicity director at the Fox Detroit, Detroit, Michigan.

TECHNOLOGICAL

The Bluebook School

Conducted by
F. H. RICHARDSON

ANSWER TO QUESTION NO. 37

Bluebook School Question No. 37 was: (A) What is the one most important thing in sound reproduction? (B) What is the relation between the speed of the intermittent movement and the width of the rotating shutter blades?

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; B. Devietti; L. Cimikoski; W. C. Brown; G. E. Doe; H. Edwards; T. F. Bochert; R. and K. Wells; A. L. Cooper; C. Oldham; W. Limmroth; M. and J. Devoy; H. B. Smith; E. Toedte; W. H. Edmonds; R. A. Hooker; H. H. Smith; C. Champney; L. F. Hayes; G. A. Artley; D. E. Birdsong; C. A. Ellison; C. Lonie; S. O. Sears; R. R. Lee; J. A. Zachritz; C. G. Jones; C. L. Loft; O. H. Schmidt; J. M. Truax; H. P. and A. Richardson; G. E. and E. Lomax; D. Pollock; W. B. Little; D. McGee, N. E. Oliver; F. Madden; A. L. Long; F. L. and N. Savlor; G. Thompson; D. Emmerson; P. L. Smith; D. H. Purcell and H. H. Aims; D. Porter; O. Hunt; S. T. Agnew and R. Glunt; G. Lytle; D. Bernhard, P. N. Davis; W. R. Baxter and H. Burkhart; B. R. Robins and W. Winkle; W. Burns and T. R. Fanning; F. Simms and O. L. Daris; W. L. Murphy; L. N. Morgan; H. D. Lilly; C. H. Lowrie and G. Lathrope; L. B. Smith and H. Jones; R. Tomkins and H. J. Abernathy; T. L. Redhouse; L. A. Dodson and H. T. Todd; G. L. Goss, R. V. Bell and W. F. Watson; S. T. Lane and W. R. Cohn; L. C. Kent; H. B. Schontz and R. R. Robinson; B. B. Hornstein and R. B. Jacobs; S. T. Snow; W. C. Hurst; A. G. Thomas; D. D. Lilly and W. Morrison; L. G. Schaefer and F. D. Moore; H. T. Appleton and M. F. Singleton; T. L. Dennis; C. and S. E. Gay; G. T. Jones and A. L. Leonard; G. N. Guidotti; R. Plummer; N. A. Marshall; B. L. Sanderson; J. W. Davis; B. L. Briasc, J. T. Jones and W. N. Morris; W. G. Matthews and R. T. Tomlinson; S. L. Lynch and B. Nally; H. T. Plum and C. L. Davis; B. Caldwell; S. T. O'Brien; B. Simms; R. D. Summers; T. C. Todd and D. L. Johnson; R. L. Manney.

F. H. Richardson's
BLUEBOOK of
PROJECTION

● New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

$5.25 Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

I have selected several replies to Section A for publication. C. Rau and S. Evans say:

"The one most important item in sound reproduction is perfect naturalness, which means that the combination of visual effect and sound shall be such as will give the illusion of reality to the performance. Manufacturers of sound equipment strive to put into it those things that will enable the production of exactly the same sound the microphone 'heard.' But to get that from a machine of course requires skill of high order and much tinkering in order to secure exactly the correct adjustments, etc. Because of auditorium acoustics, it may be necessary to attenuate certain frequencies which are close to the fundamental frequencies of the building itself, and to build up others. The equipments are, however, tuned as exactly as possible to give naturalness in tones, but volume level must be closely watched and regulated lest it destroy the effect of naturalness."

D. Danielson says, "The one most important thing with regard to sound is to convey to audiences the illusion of complete naturalness. The impression must be conveyed that the sound comes from the source it would be expected to come from. It must not be mechanical."

Here is another from B. DeVietti: "Realism is the one most important thing in sound projection; realism to the end that the reproduced sound will be the exact counterpart of the original sound 'heard' by the mike in the studio, or other place where it was recorded."

L. Cimikoski puts it this way:

"The one most important thing to achieve in sound reproduction and projection is naturalness, by which is meant a mirror-like reproduction of the original sound. Every conscientious projectionist strives to cause theatre patrons, so far as is possible, to forget they are viewing a motion picture with accompanying sound and to regard the scene as real, with living people and actual objects throughout the scene.

"If this situation be created, it cannot continue to exist if the sound be permitted to become too loud or too low, since then an unnatural situation is set up; or if conversation is hard to understand or is unnatural from any one or more of the possible causes. Even a missed changeover cue will spoil the illusion by breaking the continuity."

Here is another reply to Section A, from William C. Brown: "The one most important item in sound projection is its true, life-like reproduction. Such reproduction builds up the illusion of realism and is far more pleasing to audiences. When, for example, a woman sings it must seem exactly as though the actual, living woman were there. When a person speaks it must be clear and distinct, so that every word is understandable without conscious effort, and not so that it sounds either boomy or tinny."

H. B. Smith replies as follows to Section B: "The width of the rotating shutter blades is in proportion to the speed of the intermittent movement. Since (save for a small space at closing and opening) the lens must be closed while the film is in motion over the aperture, it follows that the more rapid the intermittent movement speed, the shorter the time the lens must remain closed, and therefore the greater the amount of light will reach the screen. At pesent the accepted speed is three to one."

BLUEBOOK SCHOOL QUESTION NO. 42

(A) Is it ever permissible to use a switch for higher voltage or amperage than its rating? And should all circuit switches be inclosed in cabinets?

(B) What is meant by "hunting" and what is its effect? Where would you seek for its cause?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

C. Champney replies, "The relation between intermittent movement speed and width of the shutter master blade is that since the lens must be covered, or nearly so, while the intermittent sprocket is in motion, it follows that the faster the movement the less time the lens must be covered—or put another way, the shorter the time the light beam must be broken."

George Artley says, "The question dwindles down to the fact that the shorter the time the intermittent sprocket is in motion, or the faster the intermittent movement, the less width of shutter blades will be required."

D. Pollock answers, "Light costs money. A motion picture is a succession of flashes of light upon the screen, the duration of which is dependent, within limits, upon the time the projection lens is covered by the rotating shutter blades and, again within limits, the width of these blades is dependent upon the rapidity or speed of the intermittent movement of the projector. The relation between speed of movement and width of shutter blades is financial, for a slow speed means wide blades and therefore wasted light, and wasted light means wasted money. Also a slow speed means added flicker tendency, and that hits the box office in its financial eye."

Capitalizations Reduced

The International Projector Corporation and the National Theatre Supply Company have reduced their capital, according to the Delaware secretary of state. International Projector cut to the extent of $2,490,000, or from $3,000,000 to $510,000. Earle G. Hines is president. National Theatre Supply reduced to the extent of $2,747,418.80, or from $3,256,659.93 to $509,241.13.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 19, 1936, from 112 theatres in 18 major cities of the country was $1,299,990, a decrease of $276,944 from the total for the preceding week ended September 12, 1936, when 112 theatres in 18 large cities aggregated $1,576,844.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Boston							
Boston	3,246	35c-65c	"Walking on Air" (Radio) (25c-65c) (2nd week) (plus stage show)	11,500	"Walking on Air" (Radio) (1st week) (plus stage show)	34,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Colonial	1,600	55c-$1.65	"Romeo and Juliet" (MGM) (2nd week)	9,500	"Romeo and Juliet" (MGM) (1st week)	12,500	....
Fenway	1,382	30c-50c	"Road to Glory" (20th Century-Fox) and "Pepper" (20th Century-Fox)	4,500	"The Texas Rangers" (Para.) and "Satan Met a Lady" (W.B.)	7,500	High 3-14-36 "The Story of Louis Pasteur" and 'The Voice of Bugle Ann" 8,000 Low 7-20 "Dont Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Swing Time" (Radio) (2nd week)	10,500	"Swing Time" (Radio) (1st week)	33,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"The Gorgeous Hussy" (MGM) (25c-50c)	13,000	"The Last of the Mohicans" (U.A.) and "The Final Hour" (Col.)	15,000	High 11-16 "Mutiny in the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-50c	"The Gorgeous Hussy" (MGM)	11,000	"The Last of the Mohicans" (U.A.) and "The Final Hour" (Col.)	12,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Stage Struck" (W.B.) (plus stage show) (25c-65c)	20,500	"The General Died at Dawn" (Para.) (plus stage show)	27,000	High 4-6 "Private Worlds" (plus stage show) 56,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Road to Glory" (20th Cent.-Fox) and "Pepper" (20th Cent.-Fox)	7,000	"The Texas Rangers" (Para.) and "Satan Met a Lady" (W.B.)	10,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Piccadilly Jim" (MGM)	11,900	"The General Died at Dawn" (Para.)	14,000	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Border Patrolman" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox)	6,900	"My American Wife" (Para.) and "A Son Comes Home" (Para.)	7,900	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Great Ziegfeld" (MGM)	18,800	"The Gorgeous Hussy" (MGM) (2nd week)	10,500	High 9-5-36 "The Gorgeous Hussy" 23,500 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Girls' Dormitory" (20th Cent.-Fox)	8,600	"Yours for the Asking" (Para.) and "His Majesty Bunker Bean" (Radio)	7,400	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"They Met in a Taxi" (Col.) and "Blackmailer" (Col.)	7,200	"Seven Sinners" (GB) and "A Ticket to Paradise" (Republic)	7,300	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Girls' Dormitory" (20th Cent.-Fox) (2nd week)	8,300	"Girls' Dormitory" (20th Century-Fox) (1st week)	11,900	High 9-12-36 "Girls' Dormitory" 11,900 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Anthony Adverse" (W.B.) (on stage: Mitchell & Durant and Revue)	47,500	"My Man Godfrey" (Univ.) (on stage: Art Jarrett and Eleanor Holm)	45,500	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"Romeo and Juliet" (MGM) (3rd week)	12,400	"Romeo and Juliet" (MGM) (2nd week)	14,400	....
Garrick	900	30c-60c	"My Man Godfrey" (Univ.)	9,900	"China Clipper" (F.N.)	7,200	High 9-19 "My Man Godfrey" 9,900 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Earthworm Tractors" (W.B.) (on stage: Lillian Roth and Revue)	19,600	"Human Cargo" (20th Cent.-Fox) (plus stage show)	20,500	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs. Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	30c-60c	"Swing Time" (Radio) (plus stage show) (2nd week)	27,000	"Swing Revue" (Radio) (plus stage show) (1st week)	35,600	High 9-12-36 "Swing Time" (plus stage show) 35,600 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The Texas Rangers" (Para.) (2nd week)	10,200	"The Texas Rangers" (Para.) (1st week)	16,200	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
Salt-Lake	2,776	20c-35c	"Final Hour" (Col.) (plus stage show)	16,300	"The Iron Man" (Univ.) (plus stage show)	20,100	High 9-12-36 "The Iron Man" 20,100 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Great Ziegfeld" (MGM) (5th week)	13,000	"The Great Ziegfeld" (MGM) (4th week)	16,300	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"State Fair" (20th Cent.-Fox) (3 days) "The Case of the Velvet Claws" (F.N.) (4 days)	2,000 1,500	"Charlie Chan at the Race Track" (20th Cent.-Fox)	5,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hanna	3,800	35c-56c	"Romeo and Juliet" (MGM) (2nd week)	6,500	"Romeo and Juliet" (MGM) (1st week)	9,000	....
Hippodrome	3,800	30c-42c	"Anthony Adverse" (W. B.) (2nd week)	14,500	"Anthony Adverse" (W.B.) (1st week)	26,250	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Two in a Crowd" (Univ.) (on stage: Olsen & Johnson)	17,500	"Stage Struck" (F.N.) (plus stage show)	18,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The General Died at Dawn" (Para.)	14,000	"The Gorgeous Hussy" (MGM)	25,000	High 4-18-36 "Petticoat Fever" 40,500 (on sage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	'"The Gorgeous Hussy" (MGM)	7,500	"One Rainy Afternoon" (U.A.)	3,500	High 7-25-36 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"My Man Godfrey" (Univ.)	4,000	"Anthony Adverse" (W. B.)	4,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Anthony Adverse" (W. B.)	4,000	"Satan Met a Lady" (W.B.) (5 days) "China Clipper" (F.N.) (2 days)	800 400	High 5-16-36 ::The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Gay Love" (plus stage show) (15c-30c)	3,500	"Shakedown" (Col.) (plus stage show)	3,000	....
Denham	1,500	25c-40c	"Lady Be Careful" (Para.) (plus stage show with Leon Errol)	10,000	"The Texas Rangers" (Para.) (4 days-2nd week) "Hollywood Boulevard" (Para.) (3 days)	3,000 3,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Road to Glory" (20th Cent.-Fox) (plus stage band)	10,000	"My Man Godfrey" (Univ.) (plus stage band)	9,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Swing Time" (Radio) (3 days-2nd week)	3,000	"Swing Time" (Radio)	10,500	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Meet Nero Wolfe" (Col.) and "Stampede" (Col.)	2,500	"36 Hours to Kill" (20th Cent.-Fox) and "State Fair" (20th Cent.-Fox) (re-issue)	1,200	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox) (2nd week)	16,300	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox) (1st week)	15,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (2nd week)	15,000	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (30c-55c) (1st week)	24,000	High 9-12-36 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Stage Struck" (F. N.) and "Down to the Sea" (Republic)	11,000	"China Clipper" (F.N.) (2nd week)	9,500	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"My Man Godfrey" (Univ.) (2nd week)	4,500	"My Man Godfrey" (Univ.) (1st week)	8,000	High 9-12-36 "My Man Godfrey" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Swing Time" (Radio)	8,000	"The General Died at Dawn" (Para.) and "Lady Be Careful" (Para.)	7,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' 'n Abner for Saturday and Sunday) Low 3-16 "Transient Lady" 2,000
Loew's	2,500	25c-40c	"The Gorgeous Hussy" (MGM) (2nd week)	6,000	"The Gorgeous Hussy" (MGM) (1st week)	10,000	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Road to Glory" (20th Cent.-Fox) (plus vaudeville)	10,200	"Pepper" (20th Cent.-Fox) (on stage: Major Bowes' Amateurs Anniversary Unit)	14,000	High 9-12-36 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"My Man Godfrey" (Univ.)	16,900	"Swing Time" (Radio)	17,500	High 11-23 "Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Gorgeous Hussy" (MGM) (2nd week)	9,100	"The Gorgeous Hussy" (MGM) (1st week)	23,700	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Swing Time" (Radio)	6,800	"Anthony Adverse" (W.B.) and (1 day) "My American Wife" (Para.) and "Human Cargo" (20th Cent.-Fox) (6 days)	5,200	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Hollywood Boulevard" (Para.) (plus stage show)	5,600	"Lady Be Careful" (Para.) (plus stage show)	7,200	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Seven Sinners" (GB) and "Pepper" (20th Cent.-Fox)	4,200	"The Road to Glory" (20th Cent.-Fox) (9 days)	7,100	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W. B.) (7th week)	8,400	"Anthony Adverse" (W.B.) (6th week)	9,500	......
Four Star	900	30c-55c	"Seven Sinners" (GB) (2nd week)	2,700	"Seven Sinners" (GB) (1st week)	3,400	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Youth of Today" (Foreign)	1,700	"Melody of Love" (Foreign)	1,900	High 7-25-36 "Ecstasy" 5,000 (6 days-2d week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	1,700	25c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (2nd week)	12,500	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (30c-55c) (1st week)	21,000	High 9-12-36 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox) (2nd week)	22,600	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox) (1st week)	24,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The General Died at Dawn" (plus stage show) (2nd week)	16,400	"The Texas Rangers" (Para.) and (plus stage show) (4 days-2nd week) "The General Died at Dawn" (Para.) (plus stage show) (1 day-1st week)	12,240	High 8-22-36 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
Minneapolis							
Lyric	1,239	20c-25c	"Jailbreak" (W. B.)	2,000	"The Gorgeous Hussy" (MGM)	1,900	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"The General Died at Dawn" (Para.)	11,000	"My American Wife" (Para.) (on stage: Eddie Duchin and Orch.) (40c-60c)	16,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Swing Time" (Radio) (2nd week)	7,000	"Swing Time" (Radio) (1st week)	11,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Sing, Baby, Sing" (20th Cent.-Fox)	8,000	"The Texas Rangers" (Para.)	9,500	High 9-19-36 "Sing, Baby, Sing" 8,000 Low 8-8-36 "White Fang" 5,000
World	400	25c-40c	"The Private Life of Louis XIV" (Carl Froelich) (25c-35c)	1,900	"Secret Agent" (GB) (3rd week)	4,000	High 9-5-36 "Secret Agent" 6,000 Low 9-19-36 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Poor Little Rich Girl" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	10,000	"Girls' Dormitory" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	11,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	50c-$1.50	"Romeo and Juliet" (MGM)	9,000	......		High 9-19-36 "Romeo and Juliet" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"My American Wife" (20th Cent.-Fox) (on stage: Major Bowes' stage unit)	12,000	"Yours for the Asking" (Para.) (plus stage show)	12,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Piccadilly Jim" (MGM) and "A Son Comes Home" (Para.)	10,500	"His Brother's Wife" (MGM) and "Grand Jury" (Radio)	13,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Mary of Scotland" (Radio) and "Little America" (Para.) (2nd week)	6,000	"Mary of Scotland" (Radio) and "Little America" (Para.) (1st week)	10,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (5th week)	19,350	"Romeo and Juliet" (MGM) (4th week)	20,354	......
Capitol	4,700	25c-85c	"The Gorgeous Hussy" (MGM) (2nd week)	25,000	"The Gorgeous Hussy" (MGM) (1st week)	48,500	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-65c	"To Mary—with Love" (20th Cent.-Fox) and "Walking on Air" (Radio)	5,000	"China Clipper" (F.N.) and "Star for a Night" (20th Cent.-Fox)	7,000	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	25c-85c	"The General Died at Dawn" (Para.) (2nd week) (plus Shep Fields and Orch.)	40,000	"The General Died at Dawn" (Para.) (1st week) (plus Shep Fields and Orch.)	62,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-55c	"Sworn Enemy" (MGM)	7,000	"A Son Comes Home" (Para.)	8,000	......
Rivoli	2,200	25c-99c	"Last of the Mohicans" (U.A.) (2nd week)	20,000	"The Last of Mohicans" (U.A.) (1st week)	35,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Swing Time" (Radio) (plus stage show) (3rd week)	90,000	"Swing Time" (Radio) (plus stage show) (2nd week)	123,600	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Sing, Baby, Sing" (20th Cent.-Fox) (plus stage show)	60,000	"Girls' Dormitory" (20th Cent.-Fox) (plus stage show) (2nd week)	53,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	40c-99c	"Anthony Adverse" (W.B.) (3rd week)	37,000	"Anthony Adverse" (W.B.) (2nd week)	51,900	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Ecstacy" (Eureka)	3,000	"Walking on Air" (Radio)	2,000	High 8-29-36 "Girls' Dormitory" Low 5-9-36 "Big Brown Eyes"	3,900 1,300
Criterion	1,700	10c-55c	"Last of the Mohicans" (U.A.)	4,000	"My Man Godfrey" (Univ.) (8 days)	8,500	High 9-14 "Steamboat Round the Bend" Low 11-2 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-36c	"Desert Gold" (Para.) (4 days) "Song and Dance Man" (20th Cent.-Fox) (3 days)	1,500 400	"We Went to College" (MGM) (plus stage show) (4 days) (10c-40c) "Bunker Bean" (Radio) (3 days)	2,600 300	High 1-19 "Gentlmen Are Born" and "Crime Doctor" Low 10-26 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"Stage Struck" (W.B.)	5,000	"The Gorgeous Hussy" (MGM)	7,000	High 11-16 "Mutiny on the Bounty" Low 8-24 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Swing Time" (Radio) (2nd week)	5,200	"Swing Time" (Radio) (1st week)	8,400	High 9-14 "Top Hat" Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"The General Died at Dawn" (Para.) and "Three Cheers for Love" (Para.)	8,200	"The Gorgeous Hussy" (MGM) and "The Return of Sophie Lang" (Para.)	9,200	High 7-11-36 "San Francisco" and "The First Baby" Low 10-5 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"Sing, Baby, Sing" (20th Cent.-Fox) and "Sins of Man" (20th Cent.-Fox)	8,500	"My American Wife" (Para.) and "Little Miss Nobody" (20th Cent.-Fox)	7,900	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	21,150 5,800
Philadelphia								
Aldine	1,300	40c-65c	"The Last of the Mohicans" (U.A.) (2nd week)	6,500	"The Last of the Mohicans" (U.A.) (1st week)	11,000	High 11-30 "Splendor" Low 1-26 "The Runaway Queen"	16,000 2,200
Arcadia	600	25c-50c	"The Guardsman" (MGM)	2,300	"My American Wife" (Para.)	2,600	High 1-25 "The Bride Comes Home" Low 9-21 "Bonnie Scotland"	4,800 800
Boyd	2,400	40c-55c	"The Gorgeous Hussy" (MGM)	20,000	"Anthony Adverse" (W.B.) (3rd week)	15,500	High 1-4-36 "A Tale of Two Cities" Low 8-17 "Jalna"	30,000 6,000
Chestnut	1,500	55c-$1.71	"Romeo and Juliet" (MGM) (3rd week)	12,000	"Romeo and Juliet" (MGM) (2nd week)	16,000		
Earle	2,000	25c-55c	"Kelly the Second" (MGM) (6 days) (plus stage show)	13,000	"Pepper" (20th Cent.-Fox) (on stage: Will Osborne and Orch.) (6 days)	16,000	High 1-4-36 "Miss Pacific Fleet" Low 10-5 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"The Road to Glory" (20th Cent.-Fox)	18,000	"Piccadilly Jim" (MGM) (on stage: Don Bestor and Orch.)	19,500	High 5-9-36 "Under Two Flags" (plus stage show) Low 9-28 "Redheads on Parade"	31,000 7,500
Karlton	1,066	25c-40c	"Piccadilly Jim" (MGM)	3,000	"Girls' Dormitory" (20th Cent.-Fox) (8 days)	4,000	High 10-5 "Top Hat" Low 6-1 "Dinky"	6,300 1,200
Keith's	2,000	30c-50c	"Anthony Adverse" (W. B.)	3,700	"His Brother's Wife" (MGM)	3,700	High 4-13 "Roberta" Low 1-2 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"Swing Time" (Radio) (2nd week)	17,000	"Swing Time" (Radio) (1st week)	30,500	High 9-12-36 "Swing Time" Low 5-11 "Stolen Harmony"	30,500 4,000
Stanton	1,700	30c-50c	"The Texas Rangers" (Para.) (2nd week)	5,500	"The Texas Rangers" (Para.) (1st week)	11,000	High 1-11-36 "Riffraff" Low 3-23 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (20th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (19th week)	2,000	High 6-17 "Life Begins at Forty" Low 6-22 "My Heart Is Calling"	2,700 1,400
Broadway	1,912	30c-40c	"My Man Godfrey" (Univ.) and "Women Are Trouble" (MGM) (3rd week)	6,000	"My Man Godfrey" (Univ.) and "Women Are Trouble" (MGM) (2nd week)	6,000	High 5-16-36 "The Singing Kid" Low 7-27 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM) (7th week)	4,000	"San Francisco" (MGM) (6th week)	5,000	High 1-25-36 "A Midsummer Night's Dream" Low 1-19 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Swing Time" (Radio)	8,000	"Sing, Baby, Sing" (20th Cent.-Fox) and "Yours for the Asking" (Para.) (2nd week)	6,000	High 9-28 "She Married Her Boss" Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"Anthony Adverse" (W. B.)	9,000	"The Texas Rangers" (Para.) and "Second Wife" (Radio) (2nd week)	6,000	High 4-20 "Private Worlds" Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists	945	30c-40c	"The Great Ziegfeld" (MGM) (3rd week)	6,000	"The Great Ziegfeld" (MGM) (2nd week)	6,000	High 5-4 "Cardinal Richelieu" Low 6-8 "Age of Indiscretion"	9,000 4,000
San Francisco								
Clay	400	15c-35c	"War of the Waltzes" (Ufa)	900	"Land of Promise" (Zionist Org. of America)	950	High 12-28 "Peasants" Low 7-11-36 "Larsson's Second Marriage"	2,500 800
Embassy	1,400	10c-40c	"Mary of Scotland" (Radio) (9 days)	6,000	"Ecstasy" (Eureka) (5 days-4th week)	2,500	High 4-11-36 "Penitente Murder Case" Low 12-7 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	15c-40c	"Road to Glory" (20th Cent.-Fox) and "Kelly the Second" (MGM)	20,000	"The Bengal Tiger" (W.B.) and "The Gentleman from Louisiana" (Republic) (5 days)	5,000	High 9-19-36 "Road to Glory" and "Kelly the Second" Low 11-30 "To Beat the Band" and "Freckles"	20,000 4,000
Geary	1,400	55c-$1.65	"Romeo and Juliet" (MGM) (2nd week)	12,500	"Romeo and Juliet" (MGM) (1st week)	14,000		
Golden Gate	2,800	15c-55c	"Swing Time" (Radio) (plus vaudeville)	26,500	"Mary of Scotland" (Radio) (on stage: Eddie Peabody and vaude.)	21,000	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) Low 5-23-36 "Dancing Pirate" (plus stage band)	34,000 9,000
Orpheum	2,440	15c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.)	17,000	"They Met in a Taxi" (Col.) and "Two Fisted Gentleman" (Col.)	5,500	High 9-19-36 "My Man Godfrey" and "Yellowstone" Low 10-26 "King Solomon of Broadway and "Fighting Youth"	17,000 4,800
Paramount	2,670	15c-40c	"The General Died at Dawn" (Para.) and "Lady Be Careful" (Para.) (2nd week)	14,000	"The General Died at Dawn" (Para.) and "Lady Be Careful" (Para.) (1st week)	17,000	High 7-11-36 "San Francisco" Low 3-2 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,430	15c-40c	"Texas Rangers" (Para.) and "Star for a Night" (20th Cent.-Fox)	6,500	"My American Wife" (Para.) and "Satan Met a Lady" (W.B.)	6,500	High 8-1-36 "San Francisco" Low 6-29 "No More Ladies"	12,400 5,000
United Artists	1,200	15c-55c	"Girls' Dormitory" (20th Cent.-Fox) (3rd week)	6,500	"Girls' Dormitory" (20th Cent.-Fox) (2nd week)	9,000	High 10-26 "Barbary Coast" Low 12-28 "Mimi"	15,000 2,500
Warfield	2,700	15c-40c	"Stage Struck" (W.B.) and "Straight from the Shoulder" (Para.)	14,500	"The Texas Rangers" (Para.) and "Star for a Night" (20th Cent.-Fox)	16,500	High 10-5 "I Live My Life" (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (8th week)	3,100	"San Francisco" (MGM) (7th week)	3,100	High 11-30 "Mutiny on the Bounty" Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	6,100 2,900
Fifth Avenue	2,500	25c-55c	"Anthony Adverse" (W.B.) (35c-75c)	11,300	"My Man Godfrey" (Univ.)	8,100	High 9-19 "Anthony Adverse" Low 4-26-36 "The Trail of the Lonesome Pine"	11,300 2,600
Liberty	1,800	20c-55c	"Devil's Squadron" (Col.) and "They Met in a Taxi" (Col.) (15c-55c)	4,600	"Meet Nero Wolfe" (Col.) and "And So They Were Married" (Col.) (6 days) (15c-40c)	3,900	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"My Man Godfrey" (Univ.)	4,200	"The Last of the Mohicans" (U.A.) and "Kelly the Second" (MGM)	3,350	High 2-16 "Roberta" Low 1-26 "The Man Who Reclaimed His Head"	6,100 2,850
Orpheum	2,450	25c-40c	"Texas Rangers" (Para.) and "Love Begins at 20" (F. N.)	5,900	"The Texas Rangers" (Para.) and "Love Begins at Twenty" (F.N.)	6,900	High 9-21 "Top Hat" Low 8-31 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Palomar	1,500	15c-35c	"Gentleman from Louisiana" (Republic) (plus vaudeville)	5,400	"The Case of the Velvet Claws" (F.N.) (plus stage show)	4,500		
Paramount	3,050	20c-30c	"It Happened One Night" (Col.) and "One Night of Love" (Col.) (revivals)	4,950	"Pepper" (20th Cent.-Fox) and "Border Flight" (Para.)	4,700	High 12-14 "Annie Oakley" Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	9,200 3,250

CHICAGO INDEPENDENTS TALK CLEARANCE SUIT

Saperstein Says Allied Will Go to Court in Effort to Obtain Adjustment; To Fight Duals

by WILLIAM F. CROUCH
in Chicago

"We're going to court," was the comment of Aaron Saperstein, president of Allied Theatres, following a conference with the theatre groups' attorneys, Rosenberg, Toomin and Stein, on Monday. "Just what action we will take has not been decided upon," said Saperstein. "Our attorneys are working out a plan of action that we hope will clarify the clearance situation here."

The granting of an extra weeks' clearance to the Balaban and Katz theatres by the major distributors has been the cause of much dissension this fall in Chicago. This extra seven days clearance is between "C" week and the first week of release, and, according to the managers of first-week and second-week houses, it works upon them an undue hardship by putting their playdates far behind other houses comparatively.

The Allied group weeks ago halted buying of new product when it was learned that the extra clearance had been given to B&K. This has resulted in bringing city film sales to a standstill. The amount of rentals tied up by this action runs into the tens of thousands of dollars and this condition will probably continue until federal authorities have had time to investigate the situation, according to reports from Allied and other independent leaders.

At the same time the threatened protest is made to the U. S. Attorney General regarding the clearance situation a protest against B&K starting double features will be filed, it is asserted. The major circuit is planning to start the twin-bills within the next few weeks and, after being on a single feature basis for four years and finding it very profitable, the independents are much against the dual policy.

As means of fighting the double features, Allied's attorney, it is learned, will use parts of the brief filed in the Pennsylvania Supreme Court by Paramount several years ago when that company was fighting the dual-bill situation there. It will be a sort of "turning the tables" proposition, as the arguments used to stop the independent theatremen from using duals will now be used by the independents in an effort to stop the circuits from doing the same.

▽

Negotiations for the new operators' contract with local theatremen have been sidetracked the last week on account of the activity on the clearance fight. The two factions expect to get at their negotiating during the coming week and see if they can't agree on terms that will prove satisfactory to all concerned. To date the union is still demanding a 20% raise in pay and the theatremen are asking for a 10% decrease in the present salaries.

▽

The entrance of dual bills in this territory will be delayed still further, it is learned, due to the number of big box office pictures which are showing currently. B&K executives feel that these pictures are drawing too well to play them on double bills and for that reason are holding off the starting of the twin features until such a time as it is felt the product will be more suitable to such a plan. With "Anthony Adverse," "The Great Ziegfeld," "My Man Godfrey," "Swing Time" and other films drawing heavy crowds at every theatre where they play, the B&K theatre men feel it is best to wait until they have played the "C" week houses before starting the duals. This will postpone the starting date for this policy until the middle of October or later.

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"The Great Ziegfeld," which is now showing at the Apollo is in its 20th week in the loop. The MGM special opened here last spring at the Erlanger at advanced prices on a two-a-day policy. After 13 big weeks the picture was shelved for a time and then put into the United Artists, where it did six weeks at popular prices. Last week it was moved across the street to the Apollo and is continuing its run there. This is the longest engagement any picture has had in the Chicago loop since 1930.

▽

The Paramount News staff here plans to cover three football games for local specials this fall. The games to be shot for local and national consumption are the Notre Dame-Ohio state contest, the Northwestern-Notre Dame game and the Northwestern-Illinois battle.

▽

Stopping over between trains, Adolph Zukor spent a couple of hours visiting with John Balaban. Paramount's plans for the coming season were discussed both from a production and exhibition standpoint.

▽

Jacob Wilk, Warners' story chief, spent part of a day here while enroute to New York from the coast. Mr. Wilk outlined plans for the opening of "White Horse Inn" to the local scribes and told of productions now being finished in the coast studios. He reported that a new production just announced was the "Hollywood Hotel" picture which will be based on the radio program idea of the same name. Mr. Wilk was host to the Chicago critics at a luncheon at the Blackstone while here.

Mr. and Mrs. Wayman Robertson are proud parents of twins, a boy and a girl. Robertson is a soundman with Paramount News.

▽

The Fred Anderson circuit of Morris has taken over the Fargo theatre at Sycamore from C. G. Lekander.

▽

Ben Eisenburg, branch manager for the B. F. Judell Exchange, has resigned to accept a position with Grand National, according to an announcement made by Earl Silverman, who is in charge of the local Grand National office. F. Harthill succeeds Eisenburg at the Judell exchange.

FROM READERS

URGES FREEDOM TO EXPRESS BELIEF

To the Editor of the Herald:

I am inclined to the belief that your editorial anent the WPA and their prospective production of "It Can't Happen Here" must surely have been written in haste and without forethought. Certainly, no one who has given the matter any attention can be so utterly rash in their statements. I refuse to accept the implication that theatre men could be so money-grubbing, so callous in their desire for gain, that they could entirely disregard the elements that, assembled, form the nucleus of our national creed.

Your diatribe cast a very sad shadow, inneed, on an industry of which, I am proud to say, I am a member—an insignificant member, no doubt, but one not so completely submerged in the entrails of the treasury that vision is obscured. I am not an altruist. I do not conceive a motion picture made solely for the expression of art. I do not ask that any producer flaunt the infallibiltiy of Mr. Hays, and presume to disregard his utterances.

Only this, I say, is essential to American liberty: that any one, any group, governmental or otherwise, be permitted the freedom to express his, or their, beliefs.

You write of the tax-payers' money being spent on such a venture. Is that wise? Are not the tax-payers the industry's only support? Were not the same constituents refused the privilege of seeing the motion picture version of "It Can't Happen Here?" Why? Because they did not want to see it? Nonsense. Because the producers have not the courage to defy their Wall Street gods!

Furthermore, are you so blind that you cannot see the motion picture as an instrument for good, as a contribution to the common behavior of nations? The picturization of Sinclair Lewis' novel would have done more to eradicate Fascism, the greatest factor in universal unrest today, than all the oratory and editorial commentaries of political persuasionists could possibly have accomplished. Granted, that to continue the international aspect which the American film industry now maintains, such a photoplay would have proved disastrous; still, it is not necessary that we close the mouths of those who are free to open them.

Previously, you openly derided a Mr. Samuel Cummins for his extravagant assumption that an American version of "Ecstasy" with Miss Mary Astor in the cast would be an artistic achievement. You humorously intimated that his real motive might have less than a casual concern with art; yet, your own concern with box office receipts is not so casual. This inconsistency is hardly worthy of a medium which proposes to inflict its tenets on exhibitors. Politics should not interfere with reasonable accuracy.—Robert Morgan, Strand Theatre, Cincinnati, Ohio.

Schultz in Ohio Deals

Nate Schultz, president of Selected Pictures, has closed with Maurice Cohn and Edward Halperin for northern Ohio distribution of 20 pictures. Lee Goldberg of Big Feature Rights, Cincinnati, bought the product for the southern Ohio territory.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder In Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Oct. 10,'36†		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36†		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36†		
Valley of Terror	Kermit Maynard	Nov. 20,'36†		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra (G)	Del Cambre	Sept. 15,'36†	78	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		
Missing Girls	Roger Pryor-Sydney Blackmer	Sept. 10,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36	63	Mar. 14,'36
End of the Trail	Jack Holt-Louise Henry	Sept. 18,'36†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36	86	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28	57	May 2,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36	72	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12,'36	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36	60	Aug. 22,'36
Shakedown (G)	Lew Ayres-Joan Perry	July 17,'36	57	Sept. 12,'36
Stampede	Charles Starrett-Finis Barton	June 8,'36	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23	58	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36	65	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†		
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Manhattan	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36		
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†		
Come Closer Folks	James Dunn-Marian Marsh			
Cowboy Star, The	Charles Starrett			
Craig's Wife (G)	John Boles-Rosalind Russell	Sept. 25,'36†	75	Sept. 19,'36
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
I Promise to Pay	Leo Carillo - Marian Marsh - Geo. Bancroft			
Interlude	Grace Moore			
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
Lady from Nowhere	Mary Astor			
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
(Exploitation: Sept. 5,'36, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36†		
Nightingale Flies Home, The	Grace Moore			
North of Nome	Jack Holt-Evelyn Venable			
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Racketeer In Exile	George Bancroft			
Ranger Courage	Bob Allen-Martha Tibbetts			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36	6 rls.	

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15,'36†	65	
Rebellion	Tom Keene-Rita Cansino	Oct. 27,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Ground	Tom Keene	Dec. 8,'36†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36†	78	
Hungaria (English titles)	Travelogue	Mar. 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36†	98	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams	Torzs-Percell	Oct. 10,'36†	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36†	65	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15	60	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'38†	84	
Kliou, The Killer	Technicolor	Oct. 1,'36†	60	June 1
L'Equippage	Annabella	Oct. 15,'36†	79	
Notre Dame		Oct. 1,'36†	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36	67	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36	81	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36	63	May 23,'36
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36	88½	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36	69	June 20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36	68	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36	70	June 13,'36
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'38	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36	67	Feb. 1,'36
Road Gang (A) 984	Donald Woods-Kay Linaker	Mar. 28,'36	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'38	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36	56	Apr. 11,'38
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 15,'38
(Exploitation: Sept. 5,'36, p. 79.)				
Story of Louis Pasteur, The (G) 958	Paul Muni-Josephine Hutchinson	Feb. 22,'36	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'38, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36	57	May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The (G) 960	Kay Francis-Ian Hunter	July 4,'36	91	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92; Sept. 19,'36, p. 69.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Oct. 31,'36†	*70	Sept. 19,'36
Case of the Black Cat	Ricardo Cortez-June Travis			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	Oct. 24,'36†	*60	Aug. 29,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Erroll Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Tattler, The	Ross Alexander-Anne Nagel			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Auto In Zoo	Reta Karmen	Nov. 25	115	
Blue Candles	Reta Myrat	Dec. 25	95	
Crucified Love	Helen Pades	Dec. 15	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36	98	
Independence	Phillip Alexander	Feb. 16,'36	100	
News from Greece	Travelogue	Feb. 9,'36	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Sept. 1,'36†	76	Sept. 12,'38
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36	79	May 16,'36
(Exploitation: Sept. 19,'36, p. 68.)				
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36	75	Jan. 25,'36
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'38†		
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Aug. 4,'36, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36	83	May 23,'36
Seven Sinners (A)	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent		72	Sept. 12,'38
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson		78	May 30,'38
(Reviewed under the title, "Love In Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery			
Two of Us, The	Jack Hulbert-Gino Malo			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36†		
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36†	66	
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'38†		
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'38†	85	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10,'36	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36	70½	
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36	57	July 18,'36
Ring Around the Moon	Erin O'Brien-Moore-D. Cook.. Cook	Jan. 23,'36	69½	Mar.28,'36
She-Devil Island	C. Guerrero - J. J. Martinez Casado	June 1,'36	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36	59	
West of Nevada	Rex Bell	June 22,'36	59	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36†	66	
Grand Canyon		Jan. 1,'36†		
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 22,'36	*75	Sept. 19,'36
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
We're in the Legion (G)	Reginald Nagel-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title "Rest Cure")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'38†	65	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36†	62	
Voice of India	Hoeffer Expedition	Nov. 1,'36†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20	85	
Heart Specialist	B. Somegyi	Dec. 30	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'38	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'38†		
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25	71	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36†	82	Dec. 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'38†		June 8,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36†	68	
With Pleasure, Madame	Conrad Nagel	Dec. 15,'38†		

INVINCIBLE

(Distributed through Chostorfiold)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stovens-Dorothy Tree	Feb. 15,'36	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'38		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'38	66½	July 11,'38
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'36	*67	Aug. 29,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36	75	July 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36	71	Apr. 11,'38
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36	72	Mar. 7,'38
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36	79	July 11,'36
Devil Is a Sissy, The (G) 858	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36†	92	Sept. 12,'38
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36	73	Jan. 18,'38
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36	62	Feb. 8,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy-Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36	89	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36	68	Mar. 28,'36
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15	96	Oct. 28
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'38, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36	113	Jan. 18,'38
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36	111	July 4,'38
(Exploitation: Aug. 1,'36, pp. 93, 94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85; Sept. 5,'36, p. 80; Sept. 12,'36, pp. 66, 68.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36	72	May 2,'38
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36	95	July 18,'38
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathors (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36	82	Feb. 22,'38
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36	62	Jan. 4,'38
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36	75	May 18,'38
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36	75	May 30,'36
Unguarded Hour, The (G) 651	Lorotta Young-Franchot Tone	Apr. 3,'36	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Chump (G)	Stuart Erwin-Botty Furnoss	Oct. 16,'36†	*70	Sept. 5,'36
April Blossoms	Richard Taubor	Oct. 23,'36†		
Born to Dance	Eleanor Powoll-Jamos Stowart	Nov. 13,'36†		
Camillo	Grota Garbo-Robert Tayler	Nov. 27,'36†		
Captains Courageous	Lionel Barrymore - Freddie Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Longest Night, The	Robert Young-Florence Rice	Oct. 2,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Love on the Run	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36†		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'36†	76	
Mr. Cinderella	Jack Haley-Betty Furness	Oct. 30,'36†		
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'36†	80	Sept. 5,'36
Our Relations	Laurel and Hardy	Nov. 20,'36†	74	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Dec. 18,'36†		
White Dragon	Elissa Landi-Edmund Lowe	Nov. 6,'36†		

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36	65	
Riddle Ranch	Black King	Dec. 16	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19,'36	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 76, 77; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84; Sept. 19,'36, p. 66.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The 3564	Buster Crabbe-Marsha Hunt	June 26,'36	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36	72	May 2,'36
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36	98	Sept. 12,'36
(See production article, Aug. 15,'36, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8,'36	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36	76	Feb. 22,'36
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36†	75	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36†	81	Aug. 29,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36	83	Apr. 11,'36
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
(Exploitation: Sept. 19,'36, p. 65.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31,'36	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, p. 74; Aug. 22,'36, p. 111; Sept. 5,'36, p. 85; Sept. 12,'36, p. 68; Sept. 19,'36, p. 64.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36	87	Feb. 15,'36
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31,'36	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10,'36	77	June 20,'36
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28,'36†	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36†	99	Aug. 29,'36
(Exploitation: Sept. 5,'36, p. 78.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17,'36	64	July 4,'36
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36	72	Apr. 11,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'36	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 86.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36
Yours for the Asking (G) 3571	George Raft - Dolores Costello Barrymore	July 24,'36	75	Aug. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger	Paul Kelly-Marsha Hunt	Oct. 9,'36†		
Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Champagne Waltz	Gladys Swarthout-F. MacMurray	Oct. 23,'36†		
College Holiday	Jack Benny-Mary Boland			
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36†		
Hideaway Girl	Shirley Ross-Robt. Cummings			
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36†		
Jungle Princess, The	Ray Milland-Dorothy Lamour			
Love and Laughter	Irene Hervey-Chas. Starrett	Oct. 23,'36†		
Maid of Salem	C. Colbert-Fred MacMurray			
Murder with Pictures (G) 3610	Lew Ayes-Gail Patrick	Sept. 25,'36†	71	Sept. 5,'36
Plainsman, The	Gary Cooper-Jean Arthur			
Right in Your Lap	Marsha Hunt-John Howard			
Rose Bowl	Eleanore Whitney-Tom Brown			
Valiant Is the Word for Carrie	Gladys George-Arline Judge	Oct. 2,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Wedding Present	Joan Bennett-Cary Grant	Oct. 9,'36†		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy- Luana Walters	June 6,'36†	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3,'36†	60	Sept. 19,'36
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3,'36†		
El Justiciero	Ernesto Guillen	Dec. 3,'36†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25,'36†	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Apr. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36	68	
Go-Get-'Em Haines 3549	William Boyd-Sheila Terry	June 15,'36	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79; Sept. 19,'36, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36†	72	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G)3557	John Wayne-Ann Rutherford	Feb. 15,'36	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36	67	Feb. 29,'36
(Exploiation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36	58	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15,'36	65	June 27,'36
Oh, Susannah 6303	Gene Autry-Frances Grant	Aug. 19,'36†		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36	59	
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36	52	Dec. 14
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36†	65	Sept. 5,'36
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36	67	July 25,'36
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Bulldog Edition 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	58	
(See "In the Cutting Room," Aug. 15,'36.)				
Cavalry	Bob Steele-Frances Grant	Oct. 7,'36†		
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 15,'36†		
Country Gentlemen	Olsen and Johnson	Oct. 21,'36†		
President's Mystery, The	Henry Wilcoxon-Betty Furness	Oct. 1,'36†		
Three Mesquiteers (G)	Ray Corrigan-Kay Hughes	Sept. 10,'36†	*60	Sept. 12,'36
Undercover Man	Johnny Mack Brown - Suzanne Kaaren	Sept. 24,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36	85	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A)636	Bruce Cabot-Louise Latimer	Sept. 18,'36†	65	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36	81	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68; July 25,'36, p. 78; Sept. 12,'36, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36	76½	Jan. 18,'36
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36	70	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36	77	Feb. 8,'36
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 84, 85.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36	66	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36	68½	Jan. 25,'36
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36	61	May 2,'36
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36	65	May 2,'36
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36	68½	Mar. 28,'36

Coming

All Scarlet	Ann Dvorak			
Big Game, The	June Travis-Philip Huston	Oct. 16,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
General Delivery	Gloria Stuart-Lee Tracy	Nov. 27,'36†		
Make Way for a Lady	Anne Shirley-Herbert Marshall	Dec. 4,'36†		
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
Night Waitress	Margot Grahame			
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Nov. 13,'36†		
(See production article, Aug. 22,'36, p. 16.)				
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall	Nov. 20,'36†		
Riddle of the Dangling Pearl	James Gleason-Zasu Pitts			
Smartest Girl In Town	Ann Sothern-Gene Raymond	Dec. 11,'36†		
(See "Million Dollar Profile," Sept. 19,'36.)				
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal	Nov. 6,'36†		
(See "One Man Came Back," "In the Cutting Room," Aug. 22,'36.)				
Winterset	Burgess Meredith-Margo	Oct. 23,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong	Oct. 30,'36		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 8,'36

Coming

Angels In White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leong		6 rls	
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 18,'36
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36		
Kid Ranger, The	Bob Steele	Feb. 5,'36		
Last of the Warrens	Bob Steele	May 10,'36	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36	58	
Sundown Saunders	Bob Steele	Mar. 25,'36		
Trail of Terror	Bob Steele	Dec. 20		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36		

Coming

Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3,'36	59	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82; Sept. 12,'36, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36	71	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36†	70	July 18,'36
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36	71	Oct. 26

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36	78	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36	74	Apr. 18,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36†	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36	63	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36	66	Apr. 25,'35
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36	68	Nov. 22
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36	76	Nov. 2
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 18,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36	79	May 30,'38
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111; Sept. 19,'36, p. 68.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36	78	Jan. 4,'36
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'38†	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'38†	87	Aug. 15,'36
Sins of Man (G) 648	Jean Hersholt-Dom Ameche	June 19,'36	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36†	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36†	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'36	65	Aug. 29,'36
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36†	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76; Sept. 19,'36, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 78; Sept. 12,'36, p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 2,'36†	70	Oct. 24,'31
As You Like It (G) 711	Eliz. Bergner-Laurence Olivier		95	Sept. 19,'36
(See production article, June 13,'36, p. 16.)				
Banjo On My Knee	Barbara Stanwyck-Joel McCrea			
Can This Be Dixie?	Jane Withers-Slim Summerville			
Career Woman	Claire Trevor-Edmund Lowe			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
Dimples *715	Shirley Temple-Frank Morgan	Oct. 16,'36†		
(See "The Bowery Princess," "In the Cutting Room," June 27,'36.)				
15 Maiden Lane 716	Claire Trevor-Cesar Romero	Oct. 30,'38†		
(See "In the Cutting Room," Sept. 19,'36.)				
Glory	Jane Darwell-Delma Byron			
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'38†		
(See "In the Cutting Room," Aug. 15,'36.)				
Living Dangerously 721		Nov. 27,'36†		
Lloyds of London	Freddie Bartholomew-V. Field			
One in a Million	Sonja Henie			
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 23,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article, July 4,'36, p. 18.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36†		
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	*60	Sept. 19,'36
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 20,'36†		
White Hunter 719	Warner Baxter-June Lang	Nov. 13,'38†		
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 8,'36†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36	100	Feb. 22,'36
Dodsworth	Walter Huston-Ruth Chatterton	Sept. 23,'36†		
(See production article, Aug. 8,'36, p. 16.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Lawrence Olivier-Penelope Dudley Ward	July 10,'36	76	Nov. 30
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'38†	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36	102	Feb. 29,'38
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89: Apr. 11.'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117; Sept. 12,'36, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36	79	May 2,'38
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'38†		
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36†		
(See production article, Sept. 5,'36, p. 32.)				
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36	54	July 18,'38
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17, 36	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9	67	
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88: July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 16,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36	65	Aug. 29,'36
Parole (G) 9036	Anne Preston-Henry Hunter	June 14,'36	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'38, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16,'38	59	Aug. 22,'38
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'38	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'38, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'38, p. 114: Aug. 29,'36, p. 86; Sept. 5,'36, p. 80; Sept. 12,'36, p. 68; Sept. 19,'38, pp. 87, 69.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36		
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25	78	
Two in a Crowd 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†		
Yellowstona (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36†		
Class Prophecy				
Empty Saddles	Buck Jones-Louise Brooks			
Flying Hostess	Judith Barrett-Wm. Hall			
Four Days' Wender	Jeanne Dante-Kenneth Howell	Oct. 18,'36†		
Girl on the Front Page, The	Gloria Stuart-Edmund Lowe	Sept. 27,'36†		
Love Letters of a Star	Walter Coy-Polly Rowles			
Luckiest Girl in the World	Jane Wyatt-Louis Hayward			
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Oct. 11,'36†		
Man I Marry, The	Doris Nolan-Michael Whalen	Oct. 18,'36†		
Night Key				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers	John Wayne-Nan Gray	Sept. 20,'36†		
Showdown	John Wayne-Jean Rogers			
Three Smart Girls	Binnie Barnes-Alice Brady			
Top of the Town	Hugh Herbert-Gertrude Niessen			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Joan Barclay	Nov. 26,'36†		
Rip Roaring Buckaroo	Tom Tyler-Luana Walters	Oct. 15,'36†		
Silks and Saddles	Herman Brix	Nov. 16,'36†		
Two Minutes to Play	Herman Brix	Dec. 28,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36	58	Apr. 25,36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36	70	Apr. 4,'36
Colleea (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30	77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87; Sept. 5,'36, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36	83	Jan. 18,'38
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36†		
(See production article, Aug. 29,'38, p. 36.)				
California Mail	Dick Foran-Linda Perry			
Charge of the Light Brigade	Errol Flynn-O. De Havilland	Nov. 7,'36†		
(See production article, July 25,'36, p. 16.)				
Fugitive of the Sky	Jean Muir-Warren Hull			
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64.)				
Guns of Peces	Dick Foran-Anne Nagel			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Invitation to a Murder	Marguerite Churchill-Gala Sondergaard			
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	*60	Sept. 5,'36
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant-M. Brian	United Artists		70	Aug. 29,'36
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9,'36		Sept. 19,'36
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuevo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'38
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 18,'38
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'38
Prenez Garda a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'38	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'38	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'38
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'38	90	Apr. 18,'36
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'38	70	Apr. 25,'36
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'38
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36	83	May 16,'38
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'38
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30	1 rl.
Ali Baba	Jan. 30,'36	9
Tom Thumb	Mar. 30,'36	7
Dick Whittington's Cat	May 30,'36	7
Little Boy Blue	July 30,'36	
Happy Days	Sept. 30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19	7
No. 3—"Spark Plug"	Apr. 12,'36	6½
No. 4—Major Google	May 24,'36	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36	18½
Caught in the Act Andy Clyde	Mar. 5,'36	18
Champ's a Chump, The (All Star)	June 20,'36	18
Disorder in the Court (3 Stooges)	May 30,'36	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls
Half Shot Shooters (3 Stooges)	Apr. 30,'36	19
Hot Paprika Andy Clyde	Dec. 12	18½
I Don't Remember Harry Langdon	Dec. 26	18½
Just Speeding	Jan. 23,'36	18
Midnight Blunders (All Star)	Apr. 21,'36	17
Mister Smarty Andy Clyde	July 15,'36	18
Movie Maniacs (3 Stooges)	Feb. 20,'36	18
Pain in the Pullman, A (3 Stooges)	June 27,'36	18
Peppery Salt, The Andy Clyde	May 15,'36	18
Share the Wealth Andy Clyde	Mar. 19,'36	17½
Three Little Beers (3 Stooges)	Nov. 28	17
Unrelated Relations (All Star)	Jan. 9,'36	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11,'36†	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5	8½
Dr. Bluebird	Feb. 5,'36	8
Football Bugs	Apr. 29,'36	7
In My Gondola	Sept. 3,'36†	
Glee Worms	June 24,'36	7
Merry Mutineers	Oct. 2,'36†	
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36	7
COLUMBIA TOURS		
Star Gazers	Sept. 26,'36†	
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
Bought Husband	Oct. 2,'36†	
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27	7
11. Bird Stuffer, The	Feb. 1,'36	7
12. "Lil Ainjil"	Mar. 19,'36	6
13. Peace Conference (re-issue)	Apr. 10,'36	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36	10
Hold 'Em Cowboy	Sept. 25,'36†	
Hunters' Paradise	Nov. 30	11
Ice Cut-Ups	Feb. 6,'36	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36	10
Sport Magic	June 13,'36	9½
Stop, Look and Guess	Mar. 9,'36	10
Thrills with Daredevils	Mar. 19,'36	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7	7
Looney Balloonists	Sept. 24,'36	
Playing Politics	July 8,'36	7
Scrappy's Boy Scouts	Jan. 2,'36	7
Scrappy's Camera Troubles	June 5,'36	7
Scrappy's Pony	Mar. 16,'36	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2,'36	10½
No. 6—	Jan. 31,'36	10½
No. 7—	Feb. 28,'36	10½
No. 8—	Mar. 27,'36	10
No. 9—	Apr. 24,'36	9½
No. 10—	May 29,'36	10
No. 11—	June 26,'36	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SCREEN SNAPSHOTS (New Series)		
No. 1—	Sept. 11,'36†	
SPECIAL		
Robinson Crusoe	Sept. 7,'36†	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27	11
No. 4—	Nov. 16	10
No. 5—	Jan. 15,'36	11
No. 6—	Jan. 17,'36	10
VOICE OF EXPERIENCE		
No. 4—	Oct. 28	10½
No. 5—	Nov. 12	10½
No. 6—	Nov. 27	10½
No. 7—	Dec. 12	10½
No. 8—	Jan. 2,'36	11
No. 9—	Feb. 25,'36	10½
No. 10—	Mar. 26,'36	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36	18
Fresh from the Fleet	Apr. 24,'36	18
He's a Prince	Oct. 18	18
Mixed Policies	Jan. 17,'36	20
Sleepless Hollow	May 8,'36	16
Where Is Wall Street	Apr. 10,'36	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13	20
Knockout Drops	Dec. 6	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36	21
Moonlight and Melody	Oct. 11	21
Perfect Thirty-Sixes	Dec. 20	18
Thanks, Mr. Cupid	Jan. 24,'36	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Easy Pickin's	Dec. 27	10
Going Native	Aug. 28,'36†	11
Happy Birthday	Oct. 23,'36†	1 rl.
Hillbilly Love	Oct. 11	11
Pink Lemonade	Sept. 18,'36†	1 rl.
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
Seeing Nellie Home	Dec. 20	11
Sorority Blues	Dec. 6	11
Spooks	Apr. 17,'36	9
Way Out West	Oct. 25	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36	18
Gold Bricks	Mar. 20,'36	20
Grand Slam Opera	Feb. 21,'36	21
Ladies Love Hats	Nov. 1	20
Three on a Limb	Jan. 3,'36	19
Timid Young Man, The	Oct. 25	20
Triple Trouble	Apr. 3,'36	16
White Hope, The	Mar. 27,'36	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15	6
Alpine Yodeler	Feb. 2,'36	6
Barnyard Amateurs	Mar. 6,'36	6
Bully Frog, A	Sept. 18,'36†	6
Busy Bee, The	May 29,'36	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in the Hot Spell	July 10,'36	6
Farmer Al Falfa and the Runt	May 15,'36	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Farmer Al Falfa's Twentieth Anniversary		1 rl.
Feud, The	Jan. 10,'36	6
Foiled Again	Oct. 4	6
Football	Oct. 18	6
Home Town Olympics	Feb. 7,'36	6
June Bride, A	Nov. 1	6
Kiko Foils the Fox	Oct. 2,'36†	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36†	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27	6
19th Hole Club, The	Jan. 24,'36	6
Off to China	Mar. 20,'36	6
Puddy the Pup and the Gypsies	July 24,'36	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36†	1 rl.
Rolling Stones	May 1,'36	6
Sailor's Home, The	June 12,'36	6
Southern Horse-pitality	Nov. 29	6
Tough Egg, A	June 26,'36	6
Western Trail, The	Apr. 3,'36	6
Wolf in Cheap Clothing, A	Apr. 17,'36	6
Ye Olde Toy Shop	Dec. 13	6
TREASURE CHEST		
Animal Cunning	May 1,'36	10
Fast Friends	June 5,'36	9
Feminine Form	Aug. 7,'36†	10
Fisherman's Luck	Jan. 31,'36	9
Gangsters of the Deep	Nov. 1	8
Hold That Line	Oct. 11	7
Game of Jai-Alai, The	Dec. 27	9
Manhattan Tapestry	Jan. 31,'36	10
Nature's Songsters	Sept. 4,'36†	8
Seeing Eye, The	Jan. 17,'36	10
Ski-Scrapers	May 24	8
Sports in the Alps	Sept. 11,'36†	9
Sunday Sports in Mexico	Nov. 8	10
Symphony in Snow		1 rl.
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36	19
One Big Happy Family	Nov. 15	21
Rail Birds	May 22,'36	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy	Aug. 14,'36†	19
Diamonds in the Rough	Sept. 25,'36†	2 rls.
Gags and Gals	Sept. 11,'36†	20
Happy Heels	Aug. 1,'36†	18
It Happened All Right	May 15,'36	19
Parked in Paree	Aug. 28,'36†	10
Peaceful Relations	June 19,'36	18
Wacky Family, The	Sept. 4,'36†	21
Who's Baby Are You?	Oct. 2,'36†	2 rls.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36	21
Way Up Thar	Nov. 8	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36	1 rl.
Irish Melody	Mar. 9,'36	8
Italian Caprice	Dec. 1	8
Liebestraum	Apr. 20,'36	1 rl.
Mediterranean Songs	Nov. 1	7
NEWSLAUGHS		
No. 2—	Nov. 26	1 rl.
No. 3—	Dec. 30	1 rl.
No. 4—	Jan. 20,'36	1 rl.
No. 5—	Feb. 20,'36	1 rl
No. 6—	Mar. 20,'36	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15	1 rl.
Old Faithful Speaks	Nov. 15	
Deep Sea Harvest	Jan. 15,'36	1 rl.
Ride Along Dude	Feb. 15,'36	1 rl.
City of Proud Memories	Dec. 10	1 rl.
Realm of Ghosts	Mar. 1,'36	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36	10
It's a Bird	Jan. 20,'36	17
Life of Theodore Roosevelt	Feb. 1,'36	19
Tough Breaks	Mar. 1,'36	18
Spanish Interlude, A	Sept. 15,'36†	26
Sport of Flying	Sept. 12,'36†	
Symphony of the Seasons	Jan. 27,'36	9
Young Explorer	Mar. 2,'36	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36	8
No. 2—	Feb. 28,'36	8
No. 3—	Mar. 8,'36	10
No. 4—	Mar. 22,'36	10
No. 5—	Apr. 10,'36	7
No. 6—	Apr. 22,'36	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36	9
No. 2—	Mar. 6,'36	9
No. 3—	Apr. 11,'36	9
No. 4—	May 4,'36	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36	6
2. Nomads of the South Seas	Feb. 17,'36	6
3. Nomads of the Past	Mar. 3,'36	6
4. Nomads of the Air	Mar. 17,'36	5½
5. Nomads in the Making	Apr. 3,'36	6
6. Nomads of the River	Apr. 17,'36	6
7. Nomads of the Plains	May 3,'36	5½
8. Nomads of the Sea	May 17,'36	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36	20
Life Hesitates at 40	Jan. 18,'36	15
Manhattan Monkey Business	Nov. 9	21
Neighborhood House	May 9,'36	
On the Wrong Trek	Apr. 18,'36	19
Public Ghost No. 1	Dec. 14	20
Vamp 'Til Ready	Mar. 28,'36	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23	18
No. 5—Hit and Run Driver	Dec. 28	20
No. 6—Perfect Setup	Feb. 1,'36	21
No. 7—Fool Proof	Mar. 7,'36	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2	8
Japan in Cherry Blossom Time	Mar. 21,'36	9
Modern Tokyo	Dec. 28	9
Quaint Quebec	Sept. 12,'36†	
Rio de Janeiro, City of Splendor	Apr. 18,'36	8
Rural Mexico	Nov. 30	8
Sacred City of the Mayan Indians	Feb. 22,'36	7
St. Helena and Its Man of Destiny	May 16,'36	8
Victoria and Vancouver	Jan. 25,'36	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16	10
17—Run, Sheep, Run	Dec. 14	10
18—Bottles	Jan. 11,'36	10
19—Early Bird and the Worm, The	Feb. 8,'36	9
20—Old Mill Pond, The	Mar. 7,'36	8
21—Two Little Pups	Apr. 4,'36	8
22—Old House, The	May 2,'36	
23—Pup's Picnic	May 30,'36	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19,'36†	11
How to Behave	Apr. 25,'36	10
How to Train a Dog	July 4,'36	8
How to Vote	Sept. 5,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	10
Jonker Diamond	Mar. 28,'36	10
Let's Dance	Jan. 4,'36	8
Little Boy Blue	May 23,'36	11
Master Will Shakespeere	June 13,'36	10
Primitive Pitcairn	Dec. 7	9
West Point of the South	Feb. 1,'36	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21	10
Dare Deviltry	June 27,'36	9
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36	8
Table Tennis	Feb. 15,'36	10
Racing Canines	Mar. 14,'36	10
MUSICAL COMEDIES		
La Fiesta de Santa Barbara	Dec. 7	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets in Spring	Sept. 5,'36	21
OUR GANG		
Arbor Day	May 2,'36	18
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36	15
Lucky Corner, The	Mar. 14,'36	16
Pinch Singer	Jan. 4,'36	18
Second Childhood	Apr. 11,'36	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36	20
At Sea Ashore	Apr. 4,'36	20
Hill Tillies	Apr. 4,'36	18
Hot Money	Nov. 16	18
Pan Handlers	Feb. 29,'36	20
Top Flat	Dec. 21	20
PETE SMITH SPECIALTIES		
Behind the Headlines	Sept. 12,'36†	11
Killer Dog	Aug. 29,'36	10
SPECIAL		
Audioscopiks		8
TABLOID MUSICALS		
New Shoes	Sept. 5,'36†	11
Swing Banditry	Sept. 19,'36†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36	7
Betty Boop and the Little King	Jan. 31,'36	7
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Me	Aug. 21,'36†	7
Henry, the Funniest Living American	Nov. 22	7
Little Nobody	Dec. 27	7
More Pep	June 19,'36	
Not New	Feb. 28,'36	7
Song a Day, A	May 22,'36	7
Training Pigeons	Sept. 18,'36†	
We Did It	Apr. 24,'36	6
You're Not Built That Way	July 17,'36	8
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36	8
Greedy Humpty Dumpty	July 10,'36	7
Hawaiian Birds	Aug. 28,'36†	1 rl.
Little Stranger	Mar. 13,'36	8
Musical Memories	Nov. 8	7
Play Safe	Oct. 16,'36†	
Somewhere in Dreemland (Technicolor)	Jan. 17,'36	9
HEADLINERS		
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36	10
Gypsy Revels	Aug. 7,'36†	11
Knock, Knock, Who's There Vincent Lopez and Orch.	Sept. 18,'36†	
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36	10
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36†	
Musical Fashions Ine Ray Hutton and Her Melodears	July 3,'36	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	1 rl.
Play, Don Don Bestor and Orch.	July 31,'36	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6	10
Star Reporter, The Betty Jane Copper-Donald Novis-Ina Ray Hutton	Oct. 30,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36	11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11,'36†	
PARAGRAPHICS		
It's a Good Stunt	Oct. 23,'36†	
Lulu's Love	Aug. 14,'36†	18
Sailor Shorty	Sept. 18,'36†	
Straight as an Arrow	Oct. 9,'36†	
PARAMOUNT PICTORIAL		
No. 4—Jewelery — Made to Order — Let's Listen to Latin America	Nov. 3	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	10
No. 13—	July 17,'36	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's Afoot—Golden Acres—Don Baker	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog—Keys to Concentration	Sept. 18,'36†	
No. 3—	Oct. 16,'36†	
PARAMOUNT VARIETIES		
Broadway Highlights No. 5	Dec. 13	10
Broadway Highlights No. 6	Apr. 3,'36	9
Collie, The	Feb. 21,'36	10
Countryside Melodies (Technicolor)	Nov. 29	6
Dangerous Jobs	May 1,'36	9
Fashions in Love	July 24,'36	10
Here Comes the Zoo	Mar. 13,'36	9
Movie Milestones (No. 2)	Jan. 31,'36	10
Poodle, The	May 22,'36	10
Rhythm Party, The	June 26,'36	10
Rookie Fireman, The	Apr. 24,'36	10
Shorty at Coney Island	Jan. 10,'36	10
Shorty at the Seashore	July 10,'36	9
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25	8
Bridge Ahoy!	May 1,'36	8
Brotherly Love	Mar. 6,'36	7
Clean Shaven Man, A	Feb. 7,'36	7
Hold the Wire	Oct. 23,'36†	
I-Ski Love-Ski You-Ski	Apr. 3,'36	6
I Wanna Be a Lifeguard	June 28,'36	7
Let's Get Movin'	July 24,'36	6
Little Swee' Pea	Sept. 25,'38†	
Never Kick a Woman	Aug. 28,'36	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36	2 rls.
Spinach Overture, The	Dec. 6	8
Vim, Vigor and Vitaliky	Jan. 3,'38	7
What, No Spinach?	May 29,'36	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 2	Nov. 29	10½
No. 3	Jan. 24,'36	11
No. 4	Mar. 27,'36	11
No. 5	May 29,'36	10
No. 6	July 17,'36	10
POPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36†	11
No. 2	Oct. 30,'36†	
SCREEN SONGS		
Hills of Old Wyomin', The The Westerners	July 24,'36	10
I Can't Eecape from You Joe Reichman and Orch.	Sept. 25,'36†	
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29	10
No Other One Hal Kemp and Orchestra	Jan. 24,'36	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 17—Jumping Champion	Oct. 25	10
No. 18—Sport on the Range	Nov. 22	10
No. 19—Sporting Network	Dec. 20	10
No. 20—What's the Answer	Jan. 17,'36	10
No. 21—Finer Points	Feb. 14,'36	10
No. 22—Winged Champions	Mar. 13,'36	10
No. 23—Sun Chasers	Apr. 10,'36	10
No. 24—Catching Trouble	May 8,'36	10
No. 25—River of Thrills	June 5,'36	
No. 26—Sporting Comparisons	July 3,'36	10
No. 27—Neptune's Scholars	Aug. 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	
No. 29—Fighting Marlin	Oct. 2,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36	5
No. 22	Feb. 31,'36	5½
No. 23	Apr. 3,'36	5
No. 24	May 29,'36	5
No. 25	July 10,'36	
EASY ACES		
Capital Idea	Oct. 4	10
Debonair New Orleans	Mar. 27,'36	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36	
Job's a Job, A	May 22,'36	
Old Fashioned Movie, An	Feb. 28,'36	11
Tricks of the Trade	Sept. 6	10
Winter at the Zoo	Jan. 31,'36	10½
World Within, A	Nov. 1	10
HEADLINER SERIES		
No. 2—Tuned Out	Nov. 15	20
No. 3—Camera Cranks	Jan. 17,'36	19
No. 4—Wedtime Story, A	Mar. 20,'36	21
No. 5—Bad Medicine	May 22,'36	15
No. 6—Sleepy Time	July 24,'36	
(1936-37)		
1—Lalapaloosa	Nov. 20,'36†	
EDGAR KENNEDY COMEDIES		
Alummy Ache	July 10,'36	
Gasoloons	Jan. 3,'36	15½
Happy tho Married	Nov. 1	18
High Beer Pressure	May 8,'36	18
Vocalizing	Oct. 23,'36†	20½
Will Power	Mar. 6,'36	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36	9
No. 2	June 5,'36	
No. 3	July 3,'36	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18	18½
No. 5	Nov. 8	18
No. 6	Nov. 22	18
MARCH OF TIME		
No. 1	Jan. 17,'36	18½
No. 2	Feb. 17,'36	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36	21
No. 5	Mey 15,'36	
No. 6	June 12,'36	
No. 7	July 10,'36	
No. 8	Aug. 7,'36	21
(1936-37)		
No. 1	Sept. 4,'36†	23
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36	
Fight Is Right	Apr. 10,'36	17
Radio Barred	Feb 7,'36	15½
Who's Looney Now?	Sept. 4,'36†	10
Worm Burns, The	Dec. 6	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36	17
Camp Meetin'	Oct. 9,'36†	17
Foolish Hearts	Dec. 27	18
Melody in May	May 1,'36	19
Swing It	July 3,'36	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36	
Cupid Gets Her Men	July 24,'36	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36	7½
It's a Greek Life	Aug. 2,'36	7
Molly Moo Cow and the Indians	Nov. 15	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	7
Neptune Nonsense	Apr. 17,'36	8
Toonerville Picnic	Oct. 2,'36†	7
Toonerville Trolley	Jan. 17,'36	7
Trolley Ahoy	July 3,'36	8
Waif's Welcome, A	June 19,'36	
SMART SET		
All Business	Feb. 14,'36	18½
And So to Wed	June 19,'36	
Framing Father	Apr. 17,'36	16½
So and Sew	Sept. 18,'36†	15
Too Many Surprises	Dec. 3	20½
SPECIALS		
Headlines for 25 Years	Mar. 27,'36	21
SPORTS WITH BILL CORUM		
Gentlemen's Sports	Dec. 13	11
High, Wide and Dashing	Sept. 4,'36†	9
Never Catch the Rabbit	Apr. 24,'36	11
Pardon My Spray	Oct. 2,'36†	10
Row Mr. Row	June 19,'36	
Tomorrow's Halfbacks	Jan. 24,'36	9
Winter Sport	Mar. 13,'36	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8	10½
Living Jewels	June 12,'36	
Underground Farmers	Apr. 17,'36	9
Swamp Land	Sept. 18,'36†	9
Winged Pageantry	Feb. 14,'36	10
SUPERBA COMEDIES		
Counselitis	Nov. 22	18
Down the Ribber	Mar. 27,'36	21
Home Work	Sept. 20	19
Uppercutlets	Jan. 24,'36	18½
Listen to Freezin'	July 31,'36	15
One Live Ghost	Nov. 6,'36†	21
Wholesailing Along	May 29,'36	17
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36	11
Land of Evangeline	Nov. 22	19½
Morocco	Jan. 10,'36	
Prominent Personalities	Feb. 21,'36	11
Trinidad	Sept. 11,'36	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'38†	10

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantestic	Jan. 31,'36	10
Filming Feminine Headliners	Dec. 27	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breekers	Nov. 22	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22	10
Geneva-by-the-Lake	Dec 21	10
Hong Kong Highlights	Jan. 31,'38	10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25	10
Winter Magic	Dec. 27	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
35. Pluto's Judgment Day	Sept. 28	9
36. On Ice	Nov. 6	8
37. Mickey's Polo Team	Feb. 5,'36	8
38. Orphans' Picnic	Mar. 12,'36	9
39. Mickey's Grand Opera	Apr. 9,'36	9
40. Through the Mirror	June 18,'36	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½

SILLY SYMPHONIES

Title	Rel. Date	Min.
29. Music Land	Oct. 10	8½
30. Three Orphan Kittens	Nov. 21	9
31. Cock of the Walk	Dec. 19	6
32. Broken Toys	Jan. 9,'36	8
33. Elmer the Elephant	May 14,'36	8½
34. Three Little Wolves	May 27,'36	10
35. Toby Tortoise Returns		8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16	Dec. 23	10
No. 17	Jan. 20,'36	
No. 18	Mar. 9,'36	10½
No. 19	Mar. 23,'36	10
No. 20	Apr. 20,'36	9
No. 21	June 8,'36	
No. 22	June 22,'36	
No. 23	July 6,'36	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	10
No. 26	Aug. 17,'36	
No. 27	Sept. 14,'36†	
No. 28	Oct. 5,'36†	
No. 29	Oct. 26,'36†	
No. 30	Nov. 23,'36†	
No. 31	Dec. 21,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25	2 rls.
Flippen's Frolics	July 15,'36	
Fun in the Fire House	Oct. 28,'36†	
Gus Van's Garden Party	Sept. 2,'36†	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4	20
Harlem Bound (No. 4)	Nov. 6	20
Marine Follies	Apr. 29,'36	2 rls.
Musical Airways	Sept. 30,'36†	1 rl.
On Your Radio Dial (No. 3)	Oct. 23	10
Playing for Fun	Mar. 18,'36	15
Signing Off	Feb. 19,'36	19
Speedy Justice (No. 2-B)	Sept. 25	20
Teddy Bergman's International Broadcast	June 3,'36	20
Vaud-O-Mat, The	Apr. 8,'36	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36	8
Battle Royal	June 22,'36	7
Barnyard Five	Apr. 20,'36	
Beachcombers	Oct. 5,'36†	
Beauty Shoppe	Mar. 20,'36	6½
Case of the Lost Sheep, The	Dec. 9	7
Doctor Oswald	Dec. 30	
Farming Fools	May 25,'36	
Fun House, The	May 4,'36	
Kiddie Revue	Sept. 21,'36†	
Monkey Wretches	Nov. 11	1 rl.
Music Hath Charms	Sept. 7,'36†	6
Night Life of the Bugs	Oct. 19,'36†	
Slumberland Express	Mar. 9,'36	
Soft Ball Game	Jan. 27,'36	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty	Mar. 30,'36	9½
No. 19—Novelty	Apr. 13,'36	9
No. 20—Novelty	June 1,'36	
No. 21—Novelty	June 15,'36	
No. 22—Novelty	June 29,'36	
No. 23—Novelty	July 13,'36	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	9
No. 27—Novelty	Sept. 28,'36†	
No. 28—Novelty	Oct. 12,'36†	
No. 29—Novelty	Nov. 9,'36†	
No. 30—Novelty	Dec. 7,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had	Jan. 8,'36	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36	11
Vitaphone Entertainers Sylvia Froos	June 27,'36	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36	11
Vitaphone Topnotches	May 30,'36	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36	10
Vitaphone Varieté Louise Prima and Orch.	Nov. 16	1 rl.
Vitaphone Stageshow	July 25,'36	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19,'36†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lonesome Trailer El Brendel	Oct. 26	20
Officer's Mess, The Shemp Howard	Nov. 9	2 rls.
Double Exposure Bob Hope	Nov. 23	21
Lucky Swede, The El Brendel	Dec. 21	21
While the Cat's Away Shemp Howard	Jan. 4,'36	20
They're Off Yacht Club Boys	Jan. 18,'36	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36	21
Shop Talk Bob Hope	Feb. 15,'36	21
Joe Palooka in for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36	21
Calling All Tars Bob Hope	Mar. 28,'36	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6,'36	21
Wife of the Party, The Ken Murray	June 20,'36	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	20
The Oily Bird Ken Murray	July 25,'36	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15,'36†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 18	20
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30	20
Okay, Jose El Brendel	Dec. 7	21
Katz' Pajamas Fifi D'Orsay	Dec. 14	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36	21
Study and Understudy	Jan. 25,'36	22
Between the Lines Bernice Claire	Feb. 8,'36	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36	21
Paris in New York Irene Bordoni	Mar. 21,'36	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36	22
College Dads Leon Janney	Apr. 11,'36	21
Double Crossky, The Olga Baclanova	Apr. 18,'36	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36	21
Maid for a Day Grace Hayes	May 23,'36	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36	
Changing of the Guard Sybil Jason	June 6,'36	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36	20
When You're Single Cross and Dunn	July 18,'36	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29,'36	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36†	20
Joe Palooka in "The Choke's on You" Shemp Howard- Robert Norton	Sept. 12,'36†	21
Backyard Broadcast, The	Sept. 26,'36†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Pearl of the Pacific	Sept. 5,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 15—Alpine Antics	Jan. 4,'36	7
No. 16—Phantom Ship, The	Feb. 1,'36	7
No. 17—Boom! Boom!	Feb. 29,'36	7
No. 18—Blow Out, The	Apr. 4,'36	7
No. 19—Westward Whoa	Apr. 25,'36	7
No. 20—Fish Tales	May 23,'36	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36	7
No. 23—Porky the Rainmaker	Aug. 1,'36	7
No. 24—Porky's Poultry Plant	Aug. 22,'36	7

MELODY MASTERS

Title	Rel. Date	Min.
Claude Hopkins and Orch.	Nov. 9	10
Red Nichols and Orchestra	Jan. 4,'36	10
B. A. Rolfe and Orchestra	Feb. 1,'36	11
Jolly Coburn and Orchestra	Feb. 22,'36	11
Little Jack Little and Orchestra	Mar. 21,'36	11
Ramon Ramos and Orchestra	Apr. 18,'36	11
Dave Apollon and His Band	May 16,'36	10
Vincent Lopez and Orchestra	June 6,'36	10
Carl Hoff and Orchestra	July 11,'36	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra	Sept. 5,'36†	11
Leon Navara and His Orch.		11
Harry Reser and Eskimos	Sept. 26,'36†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 12—Little Dutch Plate	Oct. 19	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30	7
No. 15—I Wanna Play House	Jan. 11,'36	7
No. 16—Cat Came Back, The	Feb. 8,'36	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36	7
No. 19—Let It Be Me	May 2,'38	7
No. 20—I'd Love to Take Orders from You	May 16,'36	7
No. 21—Bingo Crosbyana	May 30,'36	7
No. 23—When I Yoo Hoo	June 27,'36	
No. 24—I Love to Singa	July 18,'36	7
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	7
No. 26—At Your Service, Madame	Aug. 29,'36	
Toy Town Hall	Sept. 19,'36	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 2—Playground James Wallington	Oct. 5	11
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Nature's Handiwork	Nov. 30	11
No. 5—Odd Occupations	Dec. 28	12
No. 6—Steel and Stone	Jan. 25,'36	11
No. 7—Day's Journey, A	Feb. 22,'36	11
No. 8—Harbor Lights	Mar. 21,'36	11
No. 9—We Eat to Live	Apr. 18,'36	10
No. 10—Vacation Spots	May 16,'36	11
No. 11—Irons in the Fire	June 13,'36	1 rl.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sports Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
Seein' Stars Easy Aces	Nov. 30	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7	11
Can It Be Done?	Dec. 21	10
Wild Wings	Jan. 11,'36	11
Some Class Charles Ahearn	Feb. 8,'36	10
Timber Giants	Feb. 22,'36	11
Half Wit-ness Radio Ramblers	Mar. 21,'36	1 rl.
Beneath the Sea	Apr. 18,'36†	6
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs	Sept. 12,'36†	11

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty		10
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN
(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36†	(1st episode, 4 rls., followed by 14 two-reel episodes.)
Clutching Hand, The Jack Mullhall- Wm. Farnum (also feature version)	Apr. 18,'36	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36	
Jungle Jim		
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36	
Secret Agent X 9		

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

HURRAH, HURRAH, Someone help us holler. It has cooled off and we can get around now without the heat making us dizzy. We have thrown away both crutches, we threw one at the dog and the other at the cat, and missed 'em both. It is quite evident that we can't throw as accurately as we once did. We used to throw from short stop to first base and you can bet your socks that that guy was out.

We expected to have written you this time from somewhere in South Dakota. Sherm Fitch of Sioux Falls, South Dakota, was to have come this way and taken us up to the Black Hills, but a letter from him advised that he had to go to Minneapolis, Minnesota, this week on business, so here we are, and that's that.

▽

We just received a very nice letter from Mrs. C. G. Lawing, who operates a theatre in Charlotte, North Carolina. Mrs. Lawing has been a HERALD fan for a number of years and has been reading this colyum (when she hadn't anything else to do). She mentions the "Jester's Club" which is made up of people interested in motion pictures, and, from her description of it we surmise that it would be a mighty fine club to belong to. There should be a lot more clubs of this kind all over the country. We wish here to extend our sincere thanks to Mrs. Lawing for her letter.

▽

We went to the Moon theatre last night and saw "China Clipper," a Warner Brothers picture with Pat O'Brien, Beverly Roberts, Ross Alexander, Humphrey Bogart and Henry B. Walthall.

If you want a picture with plenty of action we would advise you to get this one. It shows a flight by an airplane company to secure the airplane trade to South America and to China. Pat O'Brien is the hardboiled manager and he drives things with an iron hand but he succeeds in putting the job over to the satisfaction of his company.

Beverly Roberts looks and acts just like making pictures was custard pie to her. Not only that but we list her as being very handsome and her diction registers very distinctly. It is our belief that Warner Bros. has a very fine actress in Miss Roberts.

It is our understanding that "China Clipper" is the last picture in which the late Mr. Walthall played. From his looks in the picture he was suffering most intensely, but in spite of that he played his part most excellently, and the motion picture industry has suffered a great loss in his passing.

▽

Sometimes we break out into poetry
And sometimes we run into the ditch
But wherever we go
In heat or in snow
We're more apt to break out with the itch.

▽

Just about every paper we pick up we note that some airplane has crashed, with from two to a half dozen people killed, and yet they tell us that traveling by plane is as safe as by any other way. Well, maybe it is, but we are going to keep on walking as long as the walking is good and our shoes hold out.

▽

We have just forgotten whether we told you last week about Margaret E. Hansen of the Star theatre at Callaway, Nebraska, sending us a check to have her subscription to the HERALD renewed. If we did forget it we are telling you right now, and we want to tell you something else too, and that is that when you are in Callaway and will go to the Star theatre you will see a good show. Thanks, Miss Hansen.

▽

Whenever we see the word Kankakee in print or spoken, our curiosity is aroused, for it was along the Kankakee river we spent our boyhood days shooting ducks and geese and catching fish, and you exhibitors back in Indiana who love to go afield with rod and gun certainly have our sympathy, since they have straightened the river and made of it nothing but a dredge ditch, and have ruined the finest game and fish country in the world.

▽

We are not going into politics, for politics is a nasty mess, and we don't like nasty messes, but if it weren't a violation of law to bet we'd bet fifty dollars that only one of 'em would be elected.

▽

Say Elmer, when you haven't anything to do but sit around and nurse a sore toe and wonder when you will be able to wear a shoe, what do you do? This is what we do, and it's a pretty good way to do, too. We think of the thousands of exhibitor friends all over the country, and it helps a lot, too, such as Bob Smith of Mission and "Shine" Mason of McAllen, Texas, C. J. Hartman of Carnegie and Ray Stuttman of Chandler, Oklahoma, George Moore of Plainwell and Mr. and Mrs. Musselman of Lincoln, Kansas, Joe Hewitt of Robinson, Illinois, W. H. Brenner of Winchester, Indiana, Bert Silver of Greenville, and Roy Adams of Mason, Michigan, that Swede at Shullburg and Mr. Roob at Port Washington, Wisconsin, Mr. and Mrs. Miller of Cloquet and a lot more in Minnesota, Sherm Fitch of Sioux Falls and Mr. and Mrs. G. S. Abbott of Arlington, South Dakota, not to mention "Chic" Sale and Louise Fazenda, Joe E. Brown and Mildred Early, and a lot more out in Hollywood, besides all those in Nebraska. But then, gee whiz, what's the use, we can't mention all of 'em. And besides that, what's the use of having toenails anyhow, why not have hoofs like a mule? There now, our housekeeper just hollered at us, "I am going to wash tomorrow, so be sure to change your socks. There's no darn sense changing socks every six or eight weeks, but . . .

We change our socks when'er they say.
(In case we should remember);
We change in March, also in May,
And sometimes in December.

SHORT PRODUCT PLAYING BROADWAY

Week of September 19

CRITERION		
	Toy Town Hall	Vitaphone
	Emil Coleman and His Hotel Plaza Orchestra	Vitaphone
	March of Fashion	March of Fashion, Inc.
MUSIC HALL		
	March of Time	RKO Radio
PARAMOUNT		
	Hawaiian Birds	Paramount
	Paramount Pictorial, No. 2	Paramount
	Broadway Highlights, No. 2	Paramount
RIALTO		
	Disputed Decisions	Columbia
	Bingo Crosbyana	Vitaphone
RIVOLI		
	Mickey's Rival	United Artists
	Yankee Doodle Rhapsody	Paramount
ROXY		
	Orphans' Picnic	United Artists
	Blue Blazes	Educational
	Bosom Friend	Educational
STRAND		
	Pearl of the Pacific	Vitaphone

▽

We saw Charlie Chan in a picture the other night ferreting out the crooks at the race track, but his sleuthing was too deep for us, we couldn't understand it. "Pardon, please."

▽

Since they have gone to putting pictures in the P.W.A., the X.Y.Z. and B.V.D. camps, we are wondering what effect that will have on the exhibitors of the country. We hope they don't require us to take a bath every thirty days.

▽

For the satisfaction of the readers, maybe we should stop right now, and then again, maybe we shouldn't. Anyhow, we are going to place the burden of proof on you guys.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

THE HERALD covers the field like an April Shower.

Cooper Hearing Set

The hearing on the Goldwyn demurrer in the Paramount-Goldwyn suit involving the services of Gary Cooper, which was scheduled for Monday, has been continued until October 19 at the request of Walter Tuller, Paramount attorney.

Film of Prison Conditions

A 16mm silent film has been taken inside Maryland state prisons by Milton Stark of Stark Films, Baltimore, for the Maryland Commission on Prison Labor. The picture, "Idle Hands," was first shown at the Annual Congress of the American Prison Association in Chicago last week.

Beall With Fawcett

Harry Hammond Beall has been named coast manager of Fawcett Publications. He succeeds Jack Smalley.

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REELS, 59c, LATEST SMPE STANDARD 2,000 ft., 14½", 4" hubs, sturdy, well made. Unusual value on film cabinets, ejector type, enamelled steel, 2,000 ft., per section, $1.95. Rewinders, 2,000 ft. reel capacity, regularly $10.00 set, special $5.95. Glass wall brackets for modern lighting; chrome finish, 11½" high, only $4.95. Hundreds of everyday necessities at bargain prices. Lists free, or order from this ad. Satisfaction assured. S.O.S., 1600-AH Broadway, New York.

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AIR CONDITIONING CHARTS THAT REPRESENT standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

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FOR SALE—TWO LOW-INTENSITY PEERLESS lamps with arc controls, one twelve by sixteen Walker sound screen, four hundred opera chairs, one MA forty-eight, three phase vertical transverter with rheostats, all in good condition at bargain prices. OGEMAW THEATRE, West Branch, Mich.

FOR SALE—2,100 HEYWOOD WAKEFIELD 5 ply, veneer back and spring seats, $1.85, newly recovered. RELIABLE SEATING CO., 354 W. 44th St., New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

YOUR OPPORTUNITY TO BUY CHAIRS. Warehouse chuck full of veneer back, panel back and fully upholstered chairs. Special on spring cushions newly covered $1 each. Don't delay. ALLIED SEATING CO., 358 W. 44th St., New York City.

OUTSTANDING VALUE! TWO RCA HIGH FIdelity soundheads, for Simplex, Kaplan or Superior, complete, late serial numbers, factory rebuilt and guaranteed, $309.75. Regularly $3,400. Hurry. TOM AUSTIN, 470 Eighth Ave., New York.

POSITIONS WANTED

PROJECTIONIST OREGON LICENSED, WILL GO any place. Wire C. J. Stuart, 215 Fir St., LaGrande, Ore.

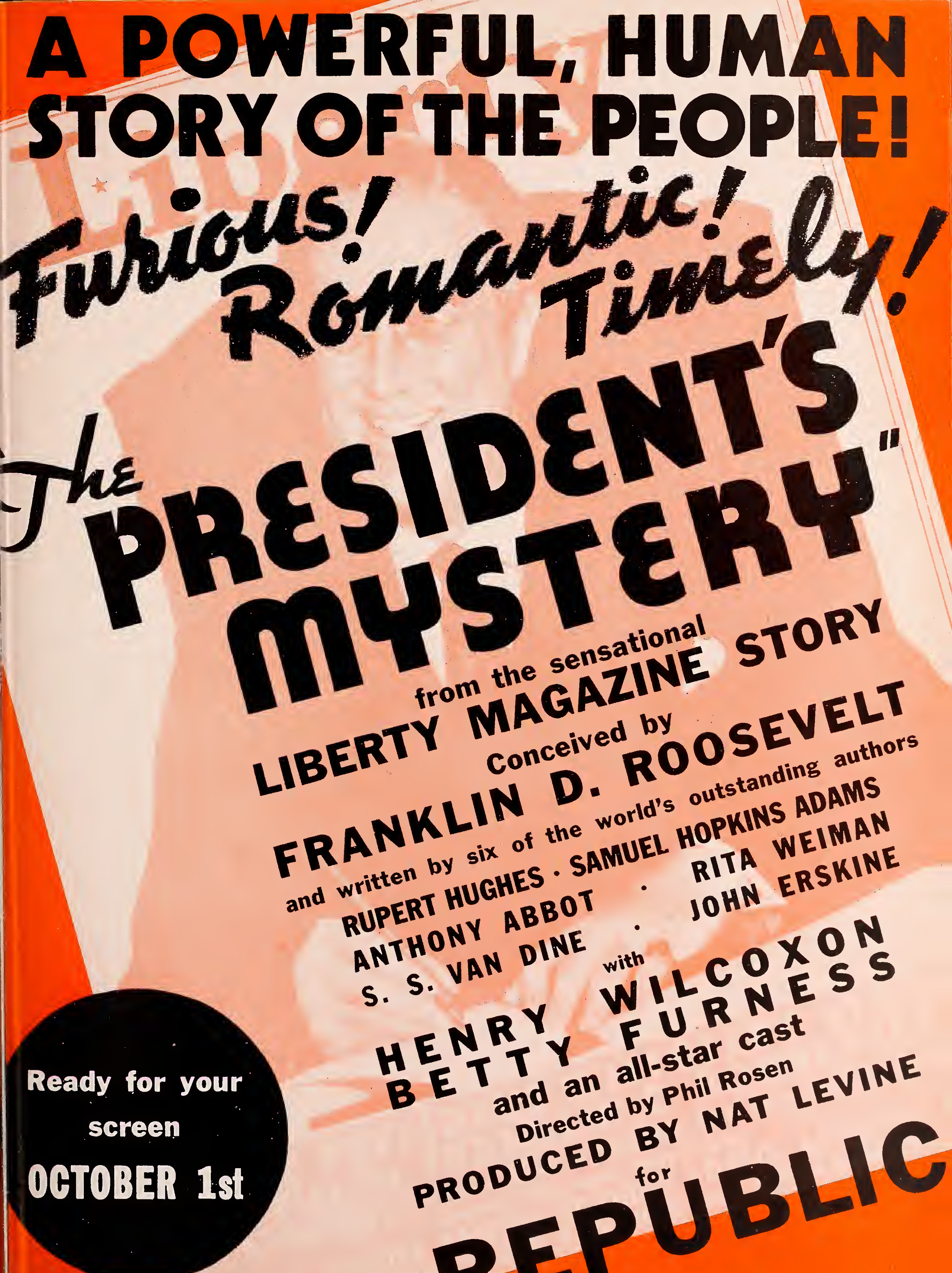
MANAGER—32, 5 YEARS EXPERIENCE. BEST of references. BOX 760, MOTION PICTURE HERALD.

THEATRE POSITION. EXPERIENCED. REFerences. Go anywhere. PEARCE PARKHURST, Gloucester, Mass.

PROJECTIONIST—ABLE TO DO SOME SIGN painting. Now employed resort town wishes steady position. Licensed. Any equipment. Own tools, including Amplifier Analyser. $20-$25 salary. Willing to do janitor work also. BOX 770, MOTION PICTURE HERALD.

MANAGER, SIX YEARS' EXPERIENCE, young, ability, results guaranteed. ARTHUR J. TRAYLOR, Box 296, Midwest, Wyoming.

SOUND PROJECTIONIST WANTS POSITION, locate anywhere. H. POPE, Artesia, N. Mex.



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BETTY FURNESS
and an all-star cast
Directed by Phil Rosen
PRODUCED BY NAT LEVINE
for
REPUBLIC

Ready for your screen OCTOBER 1st

THE SHOW OF SHOWS

● Just a couple of celebrities in the all-star lineup of "The Big Broadcast of 1937"

The BIG BROADCAST OF 1937

LEOPOLD STOKOWSKI
(King of Symphony Music) and his Orchestra
BENNY GOODMAN
(King of Swing) and his Orchestra going
to town in the Show of Shows, Paramount's
"THE BIG BROADCAST OF 1937"

MOTION PICTURE
HERALD

10,097 PROJECTORS FOR 17 MILLION STUDENTS IN 83,000 SCHOOLS

WRITERS AND ACTORS PRESS "CLOSED SHOP" DEMAND IN HOLLYWOOD

VOL. 125, NO. 1 OCTOBER 3 1936

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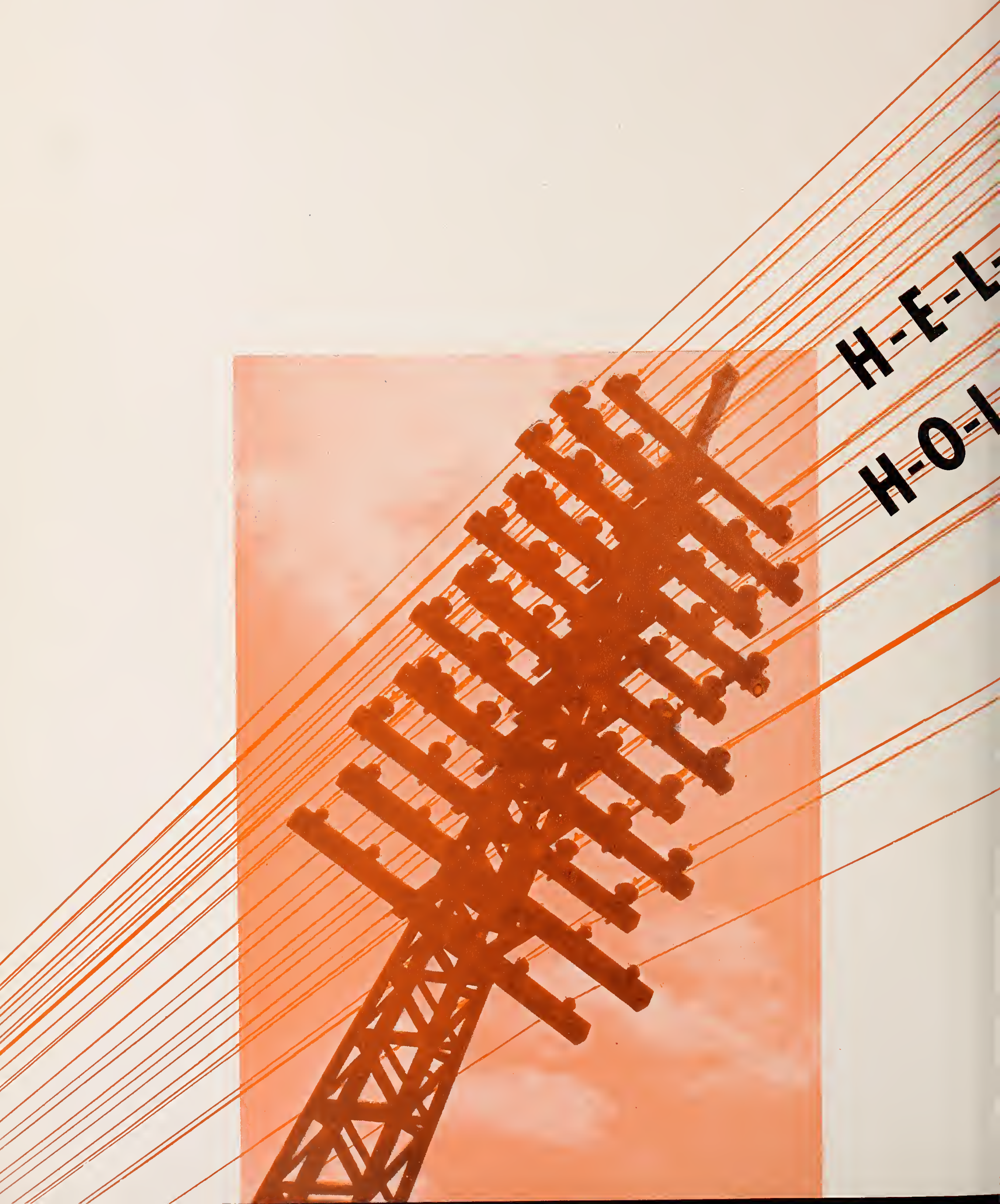

H-E-L-
H-O-

A-M-E-R-I-C-A!

-W-O-O-D S-P-E-A-K-I-N-G!

e West Coast is sizzling with schmoos about HITS that M-G-M's got all wrapped up and rarin' to go!

●

Wherever you wander . . . from Brown Derby to the Troc they're talking M-G-M . . . and they're saying "You've gotta hand it to that outfit . . . they've got what it takes!"

●

Soon the industry will see "LIBELED LADY" four-starring William Powell, Jean Harlow, Myrna Loy and Spencer Tracy. Hollywood is wild about it. They say it's simply terrific!

●

And after the sneak showing of Clark Gable and Joan Crawford in "LOVE ON THE RUN" the town is buzzing with superlatives. The 'inside' is that it's their best yet and they made "Dancing Lady" among others!

●

And imagine this! The prediction from those who have seen it with their own eyes is that "BORN TO DANCE" starring Eleanor Powell and Gang is positively another "Ziegfeld". Wow!

●

You'd be amazed at the way Hollywood is waiting for the preview of Garbo and Robert Taylor (some team!) in "CAMILLE." And another eagerly awaited premiere is Jeanette MacDonald and Nelson Eddy's "MAYTIME" which looks rosier than "Rose Marie".

●

And that's just part of the story! Take a tip from those who know! Even competing producers are saying it! M-G-M in 1936-37 will positively astound the industry with its hit delivery. They're on the way . . . one knockout after another . . . and oh boy what fun to be an M-G-M showman!

After the purposeful policy of one whole year's strategic roadshowings for limited runs only

WARNER BROS.

have created the most widespread public interest ever attracted to a motion picture success . . . for the

NATION-WIDE RELEASE THIS WEEK of

MAX REINHARD

"A MIDS NIGHT'S

BY WILLIAM SHAKESPEARE • MUSIC BY MENDELSSOH

AT POPUL

Starring JAMES CAGNEY • JOE. E. BROWN • DICK POWELL • OLIVIA de HAVILLAND • IAN HUNTER • ANITA LOUISE • ROSS ALEXANDER

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Grant Mitchell • Arranged for the screen by Charles Kenyon and Mary C. McCall, Jr. • Musical Arrangement by
Erich Wolfang Korngold • Dances Directed by Nijinska • Costumes by Max Ree • Photography by Hal Mohr

S PRODUCTION OF

UMMER
DREAM"

• DIRECTED BY MAX REINHARDT & WILLIAM DIETERLE

AR PRICES!

Twentieth Century-Fox
is proud to announce the next attraction
of the industry's greatest star

Shirley Temple
in
"Dimples"

with Frank Morgan
Helen Westley, Robert Kent, Astrid Allwyn,
Delma Byron, The Hall Johnson Choir
Stepin Fetchit

Directed by William A. Seiter
Associate Producer Nunnally Johnson
Dances staged by Bill Robinson

Released October Sixteenth

Darryl F. Zanuck
in Charge of Production

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 1

October 3, 1936

"TO BE FORGOTTEN"

"*THE fundamental defect of the movies is that they are made to be forgotten. . . . The movies are at about the level of the detective story, which, with a few exceptions, is also made to be forgotten. . . .*"

This is the opinion of Mr. Gilbert Seldes, writing in the *Atlantic Monthly*. Mr. Seldes is commonly to be found more thoroughly informed than most external commentators on the art, but in this instance it must be contended that what he calls a "fundamental defect of the movies" is in fact merely the product's reflection of the attributes of the customers.

The motion picture is "consumer goods," not "durable goods." Motion pictures are made to be consumed, like motor cars, hot dogs and silk stockings, like stage shows, Sunday newspapers, trips to Bermuda, romance, playmates and pretzels.

Mr. Seldes may lament as he will but he cannot successfully demand of the motion picture's flowing shadows that they should assume any of the institutional functions of the printed book, another art for another people, another market.

It is not to be forgotten, either, that thus far the art of picture making has been evolving so fast that the works of yesterday become museum pieces, not classics.

△ △ △

SCHOOL COMPETITION

THE motion picture industry must regard with an especial equanimity the implications of the endeavor of the United States, in pursuit of taxes, to place college football on the same basis as other amusement enterprises.

The issue rises in the action of the State of Georgia seeking in Federal court in Atlanta to enjoin the Collector of Internal Revenue from retaining taxes collected on 1934 games.

"Football players are paid the same as actors to put on a show," Mr. M. H. Eustace, special assistant attorney general, argued.

Testimony of college officials, not too intentionally, admitted that football revenues supported a number of other college activities.

College football is not only a revenue seeking enterprise in many if not most instances, but it is a purposeful focus of publicity ballyhoo, besides, an advertising device. It is an amusement business, thriving seasonably off of free advertising from the press and screen. In both news and entertainment value it is really trivial. If it were ignored by the newsreel screen the audience would never notice it.

"ONLY ONE"

LET us share with you a precious bit of naivete from that blithe and merry journal of the people, the *Daily News* of New York, which, in a discussion of Mr. Samuel Goldwyn's picture labours, remarks:

"*'The Children's Hour' was changed in only one particular, and that change was made in order to pass the Hays regulations and the various censor boards.*"

The "only one particular" in the making of "These Three" was the mere elimination of discussion and incident of a little matter known as lesbianism. A trifle, perchance, in the view of *The News*, but none the less aromatic.

△ △ △

SO VERY ASTRAL

BIG news has devious paths. Just for instance the mail brings us by way of Mr. Sylvan Harris of the Society of Motion Picture Engineers a piece from the "Bombay Radio News," quoting in turn "The Cinema" which quotes Mr. John Arnold, president of the American Society of Cinematographers, that researches have verified the Einstein contention of gravitational effect on light.

Among these effects is an alleged bending of various wave lengths, which in turn means colors, of light in varying degrees. So, says Mr. Arnold, "the time will not be far off when cameramen will have a complete table of the various positions of stars and planets in distances and possibly effective gravitational pull as it affects light, for handling our supersensitive equipment."

It all sounds like a superb new inspiration for a line of cosmic alibis.

△ △ △

WORDS

THE cables bring a quotation from Dr. Frank C. Laubach, traveling in the Far East, observing that more than half of the people of the world are illiterate now and that the majority will still be, at the present rate of progress, a thousand years from now. The future of radio and canned conversation is thereby substantially assured. Meanwhile, when a practitioner of the written word can achieve the high degree of misinformation just demonstrated by Mr. George Bernard Shaw, the basic importance and merit of literacy is left open to question.

△ △ △

SOUND NOTE: Scientists this week reported that white rats reared in a noisy environment lived longer than those nurtured in silence.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

School Projectors

Establishing the fact that the nation's school system and its 17,000,000 students now have at their disposal but 10,097 motion picture projectors—only 335 for 35mm sound—the United States Government and the American Council on Education have concluded that "motion pictures are sorely needed in classrooms if the country's schools are to keep pace with the other agencies of society.

Details of the first report definitely establishing the status of the film in America's schools start on page 13.

Suits Settled

Settlement by Paramount of a $23,000,000 anti-trust suit in New England this week was the principal development in dispute between the major interests and independent owners over trade practices, which also was was the subject of the MPTOA's renewed efforts to effect a ten-point program for adjusting differences. In Chicago, Allied decided to fight the distributors on clearance, while in Washington Representative Wright Patman indicated that at the next Congress he would seek control or elimination of producer-circuits in exhibition.

The trade practice developments are reported on page 29.

MPTOA Convention

With the national Motion Picture Theatre Owners of America starting to consider a town in which to hold its next annual convention, with indications of ultimate selection of Miami, Fla., as the meeting place since the board of directors meeting there last winter was so successful, four other exhibitor units are also getting ready to meet and have set dates for the gatherings. The Associated Theatre Owners of Indiana will meet in Indianapolis on October 27. The M.P.T.O. of Western Pennsylvania have chosen Pittsburgh, the date October 19-20 and Allied Theatres of Michigan will meet in Detroit on November 4-5.

For full details, see the story on page 39.

Back to the Exhibitors

The question of redundancy (overseating) has been gently but firmly returned to the lap of the exhibitors by the Kinematograph Renters Society in London. Complete agreement by the Cinematograph Exhibitors Association is a necessary preliminary to any joint action, wrote the Society's secretary, Frank Hill, after five meetings of the CEA committee had failed to evolve a working plan.

Other developments in the British field are recorded on page 62.

Radio Supervision

Close scrutiny of the material to be broadcast and active supervision of the Hollywood stars' appearances on radio programs is proposed in the current bulletin of the Motion Picture Theatre Owners of America, issued over the signature of Edward Kuykendall, president. The proposal is advanced as the only logical response to the protests of exhibitors that the broadcasts are injuring box office receipts, and the bulletin points out that to try to keep the stars out of the radio studios entirely is not practical.

Ramifications of the proposal and reactions to it are explained on page 39.

* * *

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J. C. Jenkins—His Colyum Page 97
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Managers' Round Table Page 77
The Release Chart Page 87
Technological Page 72

Chance Game Setback

Chance games again this week received another setback when they were withdrawn from the theatres in New York, Oklahoma, North and South Carolina and Virginia. The games were withdrawn on the most part by the exhibitors as a voluntary act, "out of deference" to grand juries and city councils. In New York, the powerful RKO and Loew's circuits, particularly in Westchester County, withdrew the games following rulings by authorities that hindered their operation to quite an extent.

For full details of the various situations in the states named above, see the story on page 55.

Musicians Picketing

The members of Local 802, American Federation of Musicians, in New York this week are still picketing Broadway theatres urging people not to patronize the houses until "live" musicians and in some cases stage shows as well, are returned by the operators in place of "canned" music. Arrests were made in front of the Loew's Capitol but the pickets were discharged by the court.

All of New York's prominent musicians are behind the movement to return the stage and pit bands. For details of this week's activities, see page 30.

Commission Plan

Film distribution in India operates principally on the commission plan, although there are three general types of distributors, and six general territorial divisions of the area which they serve. Each type of distributor, and each territory, is subject to distinctive gradations as to percentage, control and other factors, but interest rates are low at the present time and the industry is getting along quite nicely.

A concise statement of the Indian situation is presented on page 66.

Hoyt's—General

While stories from various sources give this and that indication as to the probable future status of General Theatres corporation, trade opinion in Australia is evenly divided, with distributors eyeing developments interestedly in view of possible advantage to be gained in case Hoyt's and Greater Union Theatres dissolve their affiliation and resume their former relationship as sharply competitive circuits.

Writing from Melbourne, Cliff Holt gives a word picture of the situation as seen by the Australian trade. Mr. Holt's story is on page 64.

Halt Assets Shift

Chemical Bank and Trust Company in New York, as trustee for the holders of RKO's secured gold notes, moved this week in the federal district court to bar the proposed transfer of the RKO assets securing the notes until it has been compensated for its services as trustee. The bank's petition for compensation will be heard concurrently with the petition of Irving Trust Company as trustee in reorganization of RKO for authority to retire the last $850,000 of the company's notes outstanding.

For details, see the story on page 28.

On Paramount Board

In a series of moves affecting the corporate and production structure of Paramount Pictures, Y. Frank Freeman, vice-president in charge of theatre operations, was elected to the company board of directors and Eugene Zukor was given an executive post in the Hollywood production department, where he will act in an advisory capacity on foreign department requirements.

Details of these and other personnel changes are on page 58.

Television

Television for the home is now completely practicable as demonstrated by companies which have been experimenting in the field in the United States and foreign countries. But commercial television is still uncertain with the obstacles of distance and a life-size screen image still to be overcome. Financing, material for programs and wave length assignment are minor but important difficulties. The United States, England and Germany are the leading countries in the field at present, with test programs having been conducted in all three countries during the summer. Regular broadcasts are contemplated or have been announced for the near future.

An account of the most recent demonstrations in this country and in Europe, reports of technical problems met and solved by the engineers, and other phases of the television field today are published on page 51.

Philco Trial Ends

Final summaries were made this week in the trial of the injunction suit brought in the chancery court of Wilmington, Del., by the Philadelphia Storage Battery Company, parent company of Philco Radio and Television Corporation, against Radio Corporation of America seeking to enjoin RCA from terminating a license agreement whereby Philadelphia has the right to use basic patents in radio and television assigned to RCA. No decision has been rendered as yet by Chancellor Josiah O. Wolcott.

For details, see page 39.

A letter to Mr. F. H. Richardson, technical editor of MOTION PICTURE HERALD:

Dear Mr. Richardson:

By this time I take it for granted that "Richardson Week" is no secret to you and it now becomes my very pleasant duty to invite you to be the guest of the International Projector Corporation and the National Theatre Supply Company at a luncheon to be tendered in your honor, to be held at the Hotel Pennsylvania, 12:30 *noon, Tuesday, October* 27, 1936.

I will not at this time make any attempt to express my full approval of what is being done to give you the recognition you so well deserve, as I intend doing this at the luncheon which is being given by our companies. *Cordially yours,*

(Signed) EARLE G. HINES,
President,
International Projector Corporation.

Mexican Restrictions

Now comes Mexico into the parade of governments having or planning restrictions on American film product for the purpose of building the local industry. The ministry of Mexico City has presented to a special committee a program calling for a limitation of imports to 20 pictures a company, no new distributors to be registered, no distributor to represent more than one producer, and finally a requirement that each distributor handle at least one Mexican production to each five or six foreign made.

The Mexican situation is detailed on page 30.

Price Rise Continues

The trend toward higher admission prices, surveyed in the MOTION PICTURE HERALD two weeks ago, is continuing, according to reports from scattered sections of the country.

Latest reports on price level increases and new records are included in the story on page 76.

Production at Peak

Hollywood gave a demonstration of its ability to function efficiently at high speed, placing fourteen new pictures before the cameras and moving a like number of completed works to the cutting rooms.

Titles and principal personnel are reported on page 27.

Ask Regulation

That control of America's motion picture industry be taken away from Hollywood and that "a restraining hand" be placed upon the producers were advocated by speakers at a meeting this week of the Motion Picture Research Council in San Francisco. The speakers were Dr. Claude H. Shull of San Francisco Junior College; Kathleen Norris and Dr. Ray Lyman Wilbur, president of Leland Stanford, Jr., University.

Excepts from the addresses appear on page 24.

Deny UA Sale

Although denials were quickly forthcoming from President A. H. Giannini and owner-member Samuel Goldwyn, reports were current in New York this week that Captain E. Beddington Behrens of Myers and Company, London financial house, but presumably on behalf of Prudential Life Insurance Company, had made offers to convert control of United Artists Distributing Corporation into British hands.

Details are found in the story on page 28.

British Production

Marlene Dietrich, the glamorous, has just had her first experience in British production with the starting of the shooting of exteriors for London Films' "Knight without Armour" at Denham. The event called for a rearrangement of schedule, however, when asthma prevented Robert Donat from sharing the limelight.

Other production data from the British studios is on page 60.

Maxwell Deal

John Maxwell's deal for Gaumont British, set on Sunday, collapsed two days later on Tuesday, according to London reports, and the result is a deadlocked situation precipitated further by the stand of Joseph M. Schenck that the Ostrer brothers could not dispose of their holdings in Metropolis and Bradford Trust without Mr. Schenck's consent. It is also learned that Mr. Maxwell had a representative in America seeking to purchase shares in Twentieth Century-Fox for him in an effort to break the control of Mr. Schenck.

The development is found on page 28.

Studio "Closed Shop"

Hollywood is hearing "war" talk over the new movements in actors' and writers' ranks for a "closed shop" in all studios. American Federation of Labor support, necessary to press the issue, has been gained.

The anticipated conflict between worker and producer is described on page 18.

This Week in Pictures

HONORED. Members of the Cincinnati Variety Club, Tent Number 3, gave a testimonial dinner for Ralph Kinsler in celebration of his appointment as manager of the new Grand National exchange in that city, more than fifty members and guests attending the function at the Netherlands-Plaza hotel.

ON BUSINESS. Jack Cohn, vice-president of Columbia, and Mrs. Cohn are seen aboard the Queen Mary on eve of departure for Europe, where Mr. Cohn will inspect his company's interests abroad.

STARRED. Gladys George of the stage (left) plays the difficult principal role of "Valiant Is the Word for Carrie," produced for Paramount release.

CONSIDERING. Ernst Lubitsch and Mrs. Lubitsch are spending several weeks in New York while the producer studies scripts with the starring requirements of Marlene Dietrich in mind. The star is scheduled to return to America from Europe late in November.

IMPORTED. Fernand Gravet, French star, has been placed on contract by Warner Brothers and will arrive in America in a few weeks to commence work upon "The King and the Chorus Girl," a Mervyn LeRoy production. This will be Mr. LeRoy's first production for Warners under his recently consummated affiliation as producer.

ADVENTURE. Walter Blunt, camera man, and Paul Hoefler are en route to Africa to film "Black Empire" for Warner Brothers. They will also produce a number of shorts during their stay.

BALL GAME TONIGHT. Theatre managers and attaches of the RKO-Radio division offices in Cincinnati make up the membership of the RKO Sparks, softball team, playing three times weekly, at midnight, in Deer Creek Park, for fun, publicity and a ten cent gate.

IN FILMS. Whitney Bourne (right) is the New York society girl seen as the other woman in "Head Over Heels," the G-B production starring Jessie Matthews.

PREMIERE. Douglas Fairbanks, Jr., and Marlene Dietrich attended the world premiere in London of "Accused," the Criterion production, in which Mr. Fairbanks is co-starred with Dolores Del Rio. The initial performance, attended by a distinguished gathering, was dedicated to benefit of the Journalists Pension Fund.

PIRATES AHOY. The gentle bucanneers are among those active in the more or less mad goings-on that make up the story of "Our Relations," Hal Roach production with Laurel and Hardy, in which appear also the comedians' "twins."

TO DUTY. Anita Colby, RKO-Radio contract player, left New York September 26th for Hollywood following a vacation. Miss Colby appeared in "Mary of Scotland" and "Walking on Air."

MODERN. Edmund H. Hanson, manager of the Twentieth Century-Fox sound department, and C. W. Faulkner, his assistant, inspect a new and streamlined sound truck, constructed along modern lines and designed for efficiency.

INFORMAL. The candid camera catches Warner Baxter (left) and Mrs. Baxter in an informal pose. Mr. Baxter is under contract to Twentieth Century-Fox.

AT HOME. Fred Stone, RKO-Radio star, returned to New York from a personal appearance tour accompanied by Mrs. Stone, and (background) Dorothy, Charles Collins, Paula and Carol, renewing Broadway acquaintanceships of long standing. Mr. Stone's next film is "By the Dawn's Early Light."

ROMANTIC. Marion Davies enjoys a gondola ride in one of the sequences of her forthcoming Cosmopolitan production for Warner Brothers release, "Cain and Mabel," in which Clark Gable portrays the male lead. The film was recently the subject of a pictorial review in this publication prepared by Gus McCarthy.

10,097 PROJECTORS FOR 17 MILLION STUDENTS

Films "Sorely Needed" in Classrooms, Government Bureau and American Council of Education Find in Survey

Motion pictures are "sorely needed" in classrooms if the nation's schools are to keep pace with other agencies of society. Such is the conclusion arrived at this week by the United States Government and the American Council on Education, supreme authority in this country on national educational matters, after discovering that only 10,097 projectors are now serving 17,000,000 pupils.

Both the Government and the Council are giving attention to the manner and method by which America's schools may purchase and use motion picture equipment, possibly on a federal grant.

Prompted by the confusion existing in the motion picture teaching phase of the school systems, the Office of Education, John W. Studebaker, Commissioner, of the United States Department of the Interior, undertook, last January, a complete investigation to determine the exact status of films in schools and their future. The study had the cooperation of the American Council on Education, of which George F. Zook is president.

A questionnaire was sent to all city and county superintendents of schools in every city having a population exceeding 5,000. The basic purposes were cited as: (1) Establishment of the frequency of use of the various audio-visual aids in each school or school system, (2) Compilation of a list of all audio-visual equipment owned; (3) Determining the problems met in the administration of a program of audio-visual education.

Nine thousand reports were received, covering nearly 17,000,000 pupils in 83,000 grade, elementary and second or high schools, in 95 per cent of all cities with a population of 5,000 or more. The following equipment was listed as owned and used by the schools, giving for the first time, a definite and official record of the status of the motion picture in America's classrooms:

Type of Equipment	Number of Equipments	Number of Pupils Per Piece of Equipment
Lantern slide projectors	17,040	1,000
Stillfilm attachments	3,007	5,653
Filmstrip projectors (stillfilm)	2,733	6,224
Micro-slide projectors	2,073	8,200
Opaque projectors	2,720	6,222
16mm silent projectors	6,074	2,799
16mm sound projectors	458	37,119
35mm silent projectors	3,230	5,260
35mm sound projectors	335	50,746
Radio receiving sets	11,501	1,479
Centralized radio-sound systems	841	20,214

AN UNKNOWN QUANTITY

The value in potentialities of the future motion picture market in the nation's schools is unknown.

"No one in the country is in a position to make anything except a very wild guess," according to George F. Zook, president of the American Council on Education.

At any rate, it has been estimated variously as running into many millions, much of which could be gained by the motion picture industry in the sale of equipment and films.

The table shows that the motion picture has only scratched the surface of the country's school system as a teaching instrument, only unimportantly supplanting the many different forms of antiquated still-film and stereopticon processes in use for years.

That the radio has passed the motion picture in attention as an educational arm, on the basis of number of pupils per piece of equipment, is indicated in the following comparison of apparatus for three competitive groups:

Equipment Groups	Number of Equipments	Number of Pupils Per Piece of Equipment
Slides, stillfilms	27,573	620
Motion picture projectors	10,097	1,683
Radios	12,342	1,277

By far the greatest interest in needed services cited by America's school authorities in reporting to the Government was centered upon some plan being formulated whereby film equipment could be purchased with the assistance of some federal agency. The schoolmen not only expressed the hope of receiving reduced prices and time payment arrangements, but assurance that the equipment so purchased would be standard as to quality and size.

Inspection by U. S. Proposed

"With the development of a federal purchase plan, such as the Government is now planning, it will be possible to have the equipment inspected and certified by the United States Bureau of Standards," observed the Government and American Council, adding, "and this will do much to offset some of the prejudice expressed."

Only 335 Sound Projectors of 35mm. in 83,000 Schools, 50,000 Pupils to Each Apparatus Available

"The motion picture in education has for some years been considered a potential force in American education," says the report. "With the development of various visual and auditory aids, such as the film strip, the sound film and the radio, a completely new source of materials of instruction has been made available to educators throughout the world. The realization has been growing upon progressive educators that such aids can become complementary devices to textbooks, the blackboards and the maps of the past. "Studies have proved that these new visual and auditory aids present learning matter so forcibly that educators can no longer deny them their proper place in a dynamic curriculum."

The last two years both the Government's Office of Education and the American Council on Education have devoted considerable attention to the project. "This interest," the report continues, "represents a belief that through the Council certain activities can be coordinated which would give to this new medium increased usefulness in the schools and colleges of this country."

Index of Films Compiled

Already the Council has compiled an index of all available educational films, embracing thousands of films now being distributed in this country and emanating both from educational-film and regular theatrical film sources.

The Council and the Government now will study extensively the problems related to production and distribution of educational films.

Many of the industry's leaders and of the motion picture interests of American Telephone and Telegraph (Western Electric and Electrical Research Products) have long held that the film business has a great potential market in the educational films field.

The possibilities here are brought out forcefully in the Government-American Council survey, which reports that already 4,500,000 American students are daily being encouraged by their school authorities and teachers to see selected motion pictures and use the information thus acquired in school, in English courses, history, current events or other related subjects.

The Motion Picture Producers and Distributors of America are constantly working to bring home this fact to the theatre when an outstanding selected picture is available locally, concentrating at present on such productions as "Anthony Adverse," "Romeo and Juliet," "Midsummer Night's Dream," "Last of the Mohicans."

The survey of the motion picture and other visual and auditory media is advanced by the Government and the American Council as "presenting the most comprehensive survey yet made of the mechanical facilities for the use of visual aids in the educative process." "Heretofore," it is explained, "no one has been able to say definitely how many projectors, how many slides, how many films, etc., are actually available in the United States. This lack of knowledge has served as a brake on the production and utilization of worthwhile educational films. Upon the basis of the data presented, it

(Continued on page 15)

FILM EQUIPMENT IN THE SCHOOLS

STATE AND NATIONAL TOTALS	Number of Buildings	Enrollment	Motion Picture Cameras	PROJECTORS				FILMS				Radios	Central Radio-Sound Systems	Phonographs	Records
				16 mm. Silent	16 mm. Sound	35 mm. Silent	35 mm. Sound	16 mm. Silent	16 mm. Sound	35 mm. Silent	35 mm. Sound				
Alabama	1553	291567	3	19	..	29	5	12	..	50	..	74	5	289	5964
Arizona	251	90238	2	50	4	5	1	3	..	..	..	17	..	132	6388
Arkansas	988	140560	1	6	..	5	..	30	...	1	..	29	4	91	5354
California	3695	1551510	70	504	27	305	13	2540	86	2183	16	756	90	3206	75097
Colorado	721	178348	17	139	2	28	1	177	..	15	..	167	5	569	16407
Connecticut	539	185564	19	100	12	23	15	877	22	1	..	191	10	377	8771
Delaware	62	28637	3	19	6	9	4	86	..	20	..	25	5	62	1870
District of Columbia	259	127114	1	95	4	39	7	392	..	44	..	28	..	181	7156
Florida	690	114171	6	16	..	1	..	28	..	10	..	49	7	191	2845
Georgia	1239	269098	2	9	..	6	5	75	..	11	..	134	2	265	7730
Idaho	468	68695	3	27	1	7	3	90	..	..	..	22	4	183	3810
Illinois	5146	1018183	13	604	40	136	11	3153	51	79	..	810	46	1744	37167
Indiana	2378	511196	9	154	32	86	14	368	147	110	..	516	37	1359	27028
Iowa	3107	293695	12	105	19	73	13	117	..	6	..	284	13	1815	24349
Kansas	2356	216708	5	98	10	33	3	96	2	13	..	202	14	877	17205
Kentucky	2333	264368	4	29	4	30	1	23	..	9	..	109	2	311	3862
Louisiana	746	202667	1	21	2	..	..	2	..	..	..	84	2	339	7756
Maine	979	105672	1	31	1	8	..	53	..	..	..	69	6	446	3323
Maryland	1163	239848	2	68	2	5	6	276	..	..	8	281	8	1129	12680
Massachusetts	1687	580946	23	331	10	239	7	840	28	114	..	529	15	1584	21721
Michigan	3334	756956	17	260	24	269	22	1131	..	638	..	667	56	1757	24460
Minnesota	2880	389968	13	106	4	64	26	248	..	4	1	367	26	1012	21399
Mississippi	927	97226	3	9	..	11	..	32	..	8	..	36	5	80	1433
Missouri	2877	405428	12	241	6	111	2	1740	14	207	..	199	18	969	25653
Montana	758	66694	4	20	..	6	1	2	..	..	..	51	..	493	7025
Nebraska	1442	167600	5	73	6	25	2	95	10	..	..	171	9	712	15537
Nevada	93	10124	2	7	..	..	1	2	..	..	..	12	..	63	735
New Hampshire	415	53256	2	14	2	11	..	38	..	..	..	31	4	209	3470
New Jersey	1572	677227	58	371	23	229	10	2100	159	1125	3	768	24	1829	43782
New Mexico	470	60141	3	25	..	5	..	24	..	1	..	14	..	132	4209
New York	4356	1885207	46	992	47	308	41	5308	79	222	255	913	67	2283	46040
North Carolina	1720	402535	4	19	2	15	3	42	..	..	..	126	26	248	4720
North Dakota	1577	82068	3	19	2	7	1	5	..	4	..	88	6	455	7369
Ohio	2399	856539	31	381	46	396	45	1534	82	159	54	1111	129	2063	38470
Oklahoma	1394	245975	1	29	5	12	1	206	..	..	..	79	6	259	4385
Oregon	1276	165635	9	21	9	55	6	11	..	16	2	180	11	374	12712
Pennsylvania	5320	1498606	55	640	30	299	16	7694	136	1063	2	840	53	3983	73830
Rhode Island	315	96688	2	25	13	20	14	327	47	14	2	61	32	309	6763
South Carolina	842	171763	..	10	2	3	1	..	..	..	..	20	3	80	1547
South Dakota	2228	80430	..	15	4	7	3	25	2	..	8	72	7	811	8282
Tennessee	2291	255309	5	13	2	5	3	7	..	..	..	51	1	74	1520
Texas	2996	570787	8	30	13	54	1	70	57	72	..	178	11	983	19125
Utah	405	100256	5	52	1	12	..	20	..	2	..	61	4	133	1444
Vermont	457	33786	1	20	1	7	..	38	.	..	..	40	2	150	1001
Virginia	1686	291000	8	14	6	8	5	204	8	..	6	111	2	373	6305
Washington	785	218132	3	25	4	70	2	88	..	..	..	160	7	671	17290
West Virginia	3995	338848	2	39	11	18	..	18	28	2	..	147	6	729	12171
Wisconsin	2887	345578	5	162	19	129	20	272	..	4	..	544	51	1620	23096
Wyoming	240	34130	..	17	..	7	..	100	..	..	..	27	.	122	2692
NATIONAL TOTALS	82297	16836677	504	6074	458	3230	335	30619	958	6207	357	11501	841	38116	732948

EDUCATORS SEEK FEDERAL FUNDS

(*Continued from page* 13)

should be possible for American educators to look forward to progressive development in this field."

The survey brought to light "a rapid rate of growth in the school consumption of both radio programs and motion pictures," and established the following general subjects in which motion pictures are used:

Subject	Number of Schools Reporting Use	Percentage
Science	3,820	22
Travel and geography	3,013	17.4
History	2,600	15
Social science	1,505	8.7
Health	1,402	8
English	1,393	8
Nature study	909	5.2
Commerce and industry	724	4.2
All others	1,862	11.5

The industry at once can determine the adaptability of their outstanding "selected" releases to the schools from the foregoing, or the adaptability of certain parts of their productions for the same purpose. In many instances schools now take sequences of important feature pictures for study.

Used Most in Teaching Science

"The data secured in the survey dealt with the most frequent use of films rather than the only use," the survey explains. "For several reasons, more films are used in teaching science than any other subject. Firstly, more films are available on this subject than any other with the exception of travel and geographical films. For years various laboratories and educational-film studios have been making films on scientific subjects, as the film has long been recognized as an excellent aid in science. The next thing in favor of this heavier use is the fact that most science instructors are mechanically inclined, and a certain amount of skill is required to operate any type of projector. Much equipment has been purchased with laboratory fees and remains the property of the science department. Another reason for the greater use of films in science work is the fact that many science teachers sponsor visual work in the absence of an official director of visual education. It is logical to assume that such a sponsor would favor his own subjects to some extent."

"Next in use are the films on travel and geography," the report continues. "These are readily available from film supply houses making use of major studio stock shots and travelogues, various travel bureaus, chambers of commerce and amateurs everywhere.

Historical Films

"Trailing travel and geography only slightly are the historical films. These are available from several sources, including universities and memorial associations, as well as the major studios, which have sold or distributed reprints on many of the classics that have historical value.

"Coming next in frequency is the use of films in social science classes. While there are relatively few films produced primarily for use in social studies, many films on travel and geography are used for this purpose to illustrate living conditions and show the reciprocal effect of geographical conditions upon life and industry. There seems to be a tendency to teach geography as the study of the relationship of environment to living conditions and economics rather than, as formerly taught, the mere description of the world, its physical characteristics and boundaries.

"The use of films dealing with health is reported next in order. The availability of these films can be attributed to the various child health organizations, the local and state boards of health, and the public health divisions of several of the better known life insurance companies."

"It is apparent," the report continues, "that if suitable films are available, they will be used. The content of the film is of utmost importance. There are many films available free of cost dealing with commerce and industry, yet many administrators and directors of visual education reported that they were not using these, due to the fact that there was too much advertising matter or propaganda in them."

Other subjects in which the use of motion pictures was reported included agriculture, mathematics, music, religion.

From all reports received as representing the visual and audio trends among the 17,000,000 students, it was disclosed that only one-third of the 9,000 schools and school systems with an enrollment of 750 pupils each, or less, were operating under a course of study that specifies the use of visual aids. As the size of the school systems increased, the affirmative response did likewise, and in the systems of 10,000 pupils or more, 82 affirmattive and 72 negative answers were recorded on this question.

Encouraged to See Films

In the lower-size schools, a five-to-one average in the affirmative was recorded on the question, "Are pupils encouraged to see selected motion pictures and use the information thus acquired in school?" In the group above 10,000 pupils, the average was four-to-one in the affirmative. This deals with the students attending theatres directly, as paying customers, to view the film and report later in study periods on its educational aspects.

Motion picture theatres were listed with libraries, museums and the like as representing a "community resource" used by schools for enlightenment of pupils.

Convincing the School Board

One of the greatest handicaps reported for the general progress of motion pictures in education was the lack of information of sources of desirable films, another was the lack of understanding of the value of films in the school. Many school superintendents reported that they were personally in favor of the use of visual aids, that their teachers were reasonably trained in the proper use thereof, but that they were unable to convince the school board of the merits to be found in the use of visual aids.

The need for additional motion pictures *produced* for instructional purposes received a heavy vote.

The next development desired by those in the field was the establishment of some group or groups to give expert evaluation of educational films and other visual aids. Many school superintendents and directors of visual education reported that they were too frequently disappointed in the content of the film and that the descriptions supplied in advance were inadequate and often misleading.

The Government and the American Council found that in furthering the progress of the film in schools a great problem is presented in training the present staffs, and from the reports there are indications of a difference of opinion as to the most expedient manner of accomplishing this end. Apparently, three courses are open. First, that the teacher be required to attend a college or university and obtain this training. A few states already require this of new teachers, but the main problem lies in training those who have completed the requirements imposed prior to this time and are now teaching. The second method requires the teacher to take a course in the use of visual aids from an extension division of one of the many universities offering such courses. The third means of training the present staff is the employment of

(*Continued on page 26*)

Hollywood Proves Good Copy For 36 Newspaper Syndicates

"Greek Movie Reviews" and "Hot from Hollywood" typify the copy which clicks each week from the keys of feature writers who tell all about Hollywood to motion picture fans from one end of the country to the other with all rights reserved including the Chinese. According to the annual list of syndicated features compiled by Editor and Publisher, *no less than* 36 *different newspaper features are devoted to news of the film world.*

Ranging from as little as 400 *words to as much as a full page,* 28 *individual writers and an untold number of syndicate staff members recount the fads and fancies of the motion picture world. The material is written for* 20 *different syndicates and of the total number of features* 15 *are daily and* 17 *weekly pieces. One includes Canadian rights.*

Samples of titles other than the prosaic ones are "Hollywood Off Guard," "Rambling 'Round Hollywood," and "The Reel Hollywood." Among the syndicates are Star Newspaper Service, McNaught Syndicate, Pan-Hellenic, American Foreign Press, Dominion News Bureau, Matz Feature Syndicate, King Features, Associated Press Feature Service, Hollywood Press Syndicate, North American Newspaper Alliance, Consolidated Information Service and Unique Feature Service.

THE BOX OFFICE CHAMPIONS

HIS BROTHER'S WIFE: MGM

THE GREEN PASTURES: Warner Brothers

TO MARY — WITH LOVE: 20th Century - Fox

His Brother's Wife: Produced by Lawrence Weingarten. Directed by W. S. Van Dyke. Story by George Auerbach. Screen play by Leon Gordon and John Meehan. Photographed by Oliver T. March. Film editor, Conrad A. Nervig. Art director, Cedric Gibbons. Musical director, Franz Waxman. Cast: Barbara Stanwyck, Robert Taylor, Jean Hersholt, Joseph Calleia, John Eldredge, Samuel H. Hinds, Phyllis Clare, Leonard Mudie, Jed Prouty. Released August 7, 1936.

Mary of Scotland: Produced by Pandro S. Berman. Directed by John Ford. Screen play by Dudley Nichols. Based on play by Maxwell Anderson. Photographed by Joseph H. August. Art director, Van Nest Polglase. Associate, Carroll Clark. Musical director, Nathaniel Shilkret. Costumes by Walter Plunkett. Photographic effects by Vernon Walker. Recorded by Hugh McDowell, Jr. Assistant director, Edward Donahue. Set dressing by Darrell Silvera. Cast: Katharine Hepburn, Fredric March, Florence Eldridge, Douglas Walton, John Carradine, Robert Barrat, Gavin Muir, Ian Keith, Moroni Olsen, William Stack, Ralph Forbes, Alan Mowbray, Frieda Inescort, Donald Crisp, David Torrence, Molly Lamont. Released August 28, 1936.

The Green Pastures: A fable by Marc Connelly, suggested by Roark Bradford's Southern Sketches, "Ol' Man Adam an' His Chillun." Directed by Marc Connelly and William Keighley. Supervisor, Henry Blanke. Photographed by Hal Mohr. Art director, Allen Saalburg and Stanley Fleischer. Film editor, George Amy. Special photographic effects by Fred Jackman. Assistant director, Sherry Shourds. With the Hall Johnson Choir. Choral music arranged and conducted by Hall Johnson. Cast: Rex Ingram, Oscar Polk, Eddie Anderson, Frank Wilson, George Reed, Abraham Gleaves, Myrtle Anderson. Released August 1, 1936.

San Francisco: A. W. S. Van Dyke production, produced by John Emerson and Bernard H. Hyman. Screen play by Anita Loos. From the story by Robert Hopkins. Musical direction, Herbert Stothart. Song "San Francisco" by Gus Kahn, Bronislau Kaper and Walter

for AUGUST

Jurmann. Song "Would You" by Nacio Herb Brown and Arthur Freed. Dances staged by Val Raset. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Harry McAfee, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Operatic sequences staged by William von Wymetal. Montage sequences by John Hoffman. Film editor, Tom Held. Assistant director, Joe Newman. Cast: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt, Jessie Ralph, Ted Healy, Shirley Ross, Margaret Irving, Harold Huber, Edgar Kennedy, Al Shean, William Ricciardi, Kenneth Harlan, Roger Imhof, Charles Judells, Russell Simpson, Bert Roach, Warren B. Hymer. Released June 26, 1936.

To Mary—With Love: Associate producer, Kenneth Macgowan. Directed by John Cromwell. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman. Photographed by Sidney Wagner. Art director, Mark-Lee Kirk. Assistant director, A. F. Erickson. Film editor, Ralph Dietrich. Costumes by Royer. Sound, E. Clayton Ward and Roger Heman. Musical direction, Louis Silvers. Cast: Warner Baxter, Myrna Loy, Ian Hunter, Claire Trevor, Jean Dixon, Pat Somerset, Helen Brown, Wedgewood Nowell, Harold Foshay, Paul Hurst, Franklin Pangborn, Tyler Brooke, Edward Cooper, Arthur Aylesworth. Released August 1, 1936.

SUZY: Produced by Maurice Revnes. Directed by George Fitzmaurice. Screen play by Dorothy Parker, Alan Campbell, Horace Jackson and Lenore Coffee. From the novel by Herbert Gorman. Musical score by Dr. William Axt. "Did I Remember," music by Walter Donaldson, lyrics by Harold Adamson. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Gabriel Scognamillo, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, George Boemler. Assistant director, Sandy Roth. Cast: Jean Harlow, Franchot Tone, Cary Grant, Lewis Stone, Benita Hume, Reginald Mason, Inez Courtney, Greta Meyer, David Clyde, Christian Rub, George Spelvin, Una O'Connor, Stanley Morner. Released July 24, 1936.

MARY OF SCOTLAND: RKO Radio

SAN FRANCISCO: MGM

SUZY: MGM

HOLLYWOOD HEARS 'WAR' TALK OVER TALENT'S DEMAND FOR 'CLOSED SHOP'

Screen Actors' and Writers' Have New Weapon in Affiliation with American Federation of Labor

Hollywood's labor pot is boiling over again, reacting this time to the movements by writers and players for a "closed shop" throughout all studios. Both sides, the workers and producers, are out in the open for a fight to the finish.

The ambition is not new, having been nurtured down through the years by one or another of the independent talent groups. But now the writers and players appear to have gained the required strength in the anticipated support of the American Federation of Labor and the California State Labor Federation, both of which, in a "sympathetic" strike, could call out their various studio craft affiliates to help the writers and the actors force the issue on the producers.

The Screen Actors' Guild in Hollywood, representing the players' group advocating unionization, has finally accomplished affiliation with the American Federation of Labor. Also, Kenneth Thomson, the Guild's executive secretary, has been elected one of the 15 vice-presidents of the California Labor Federation.

This recognition in both quarters resulted immediately in a new show of strength in Guild quarters, bringing a war "powwow" of the board of directors, last Monday night, to outline the strategy of attack.

The Guild is talking of effecting a drive similar to that conducted last spring by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators.

The IATSE had demanded that the major companies having theatres and studios give its union jurisdiction over certain studio union crafts, forcing such jurisdiction when it called out on strike some of its projectionist members in theatres operated by the producer-circuit companies involved.

The Screen Actors' Guild would demand that all players in Hollywood become members or suffer the penalty of having American Federation of Labor members refuse to work with them—AFL electricians, stage hands, carpenters and the like. The Guild this week refused official comment on this possibility, but admitted that such a drastic move is being considered.

Producers Meet

The threatening conflict is already receiving attention in national headlines, the Associated Press reporting from Hollywood that members of the Motion Picture Producers' Association, representing the so-called "Big Eight," and others, are priming for a "fight to the finish" with the Guild.

The producers met in a long and secret session last Wednesday night, in Hollywood, and although they declined to discuss the topic of the meeting, the Associated Press heard reports on Hollywood Boulevard that it was concerned with the labor situation, principally as it involves the actors.

First tangible move of the Guild, in its new role as a member of the American Federation of Labor, to gain the sympathy and outward support of AFL crafts in studios and other AFL branches throughout California, came late in the week when Mr. Thomson, spokesman for the Guild, publicly said that 17 wellknown Hollywood actors had contributed $1,000 to the strikers' fund in the strike of lettuce pickers at Salinas, California. Mr. Thomson mentioned, as contributors, Gary Cooper, Eddie Cantor, Fredric March, Boris Karloff, Robert Montgomery, Herbert Marshall and James Cagney.

Increase Strike Contributions

Subsequently came reports that the Guild had moved even further to gain the aid of all organized labor in the state in case of a "showdown" with the producers, by raising their contributions to the lettuce strikers' fund to $5,000. The contributions are being made directly to the State Federation of Labor. In the later group were mentioned as donors such Hollywood personalities as James and Lucille Gleason, Brian Aherne, Humphrey Bogart, Jean Muir, Lionel Stander, Fred Keating, J. Edward Bromberg and Edward Arnold.

Hollywood also heard that the Guild is considerating prohibiting any players but Guild members from going on location trips, and in the event that such an edict is ignored by the producers, the Guild would effect concerted labor action to prevent other union workers of the AFL from aiding companies shooting away from their studios.

Producers, however, appear to have in their favor the fact that most of the important name actors are under contract and any violation of the contract would probably bring the actor into court as the defendant in a suit instituted by the aggrieved studio.

Equity Supports Guild

Regardless, the Actors' Guild is proceeding to chart its battle lines, extending them this week to include the open support of Actors' Equity Association in New York.

Equity has failed in its various attempts to "unionize" Hollywood directly, but undertook new strategy last year when it effected an agreement with the Guild which provides that all members of Equity must join the Guild when they are both stage and screen performers. Penalties by Equity on the actor's stage work are promised in cases of violations. Now Equity is moving, apparently with the Guild, toward the "closed shop," notifying 25 of its members in Hollywood that they would be expelled from Equity unless they join the Screen Actors' Guild. Given notice of four weeks to comply were Walter Kelly, Dorothy Lee, De Witt Jennings, Arthur Hoyt, Eric Linden, Roy D'Arcy, Lloyd Nolan, William Mong, Lucien Littlefield, James McDonald, Nat Pendleton, Robert Warwick, Frank Scully, Marion Schilling, Alice Brady, John Barrymore, Lionel Barrymore, Jack Oakie, J. Farrell MacDonald and others.

Actors Consider Demanding That Players Join or Face Refusal of Other AFL Members to Work with Them

Independents First Target

Indicating their determination to use their new relationship with the AFL to have the other studio unions aid them in obtaining studio recognition, the Guild is further reported to be considering directing their first attack at the independents in Hollywood.

The California Federation of Labor is understood to have passed a resolution demanding a "closed shop" at the studios, which now appears to include screen writers as well as the Guild actors.

The Screen Playwrights, an outgrowth of the more militant Screen Writers' Guild, is declared to be set against any amalgamation with organized labor, and, accordingly, at a meeting in Hollywood last week completed a "code" to strengthen screen writers' conditions independently of any union or organized labor affiliations. The producers will receive the code for study soon.

Regardless, the Screen Writers' Guild, which, like the Actors' Guild, is now "armed" with a brand new scroll signifying membership in the American Federation of Labor, is seriously thinking of acting similarly by moving for a "closed shop" in all studios for writers.

Guild, Wary, Guards Plans

by GUS McCARTHY

in Hollywood

Again the Guild question is arousing speculation in Hollywood. Election of Kenneth Thomson, Screen Actors' Guild secretary, as AFL vice-president, is interpreted by many to mean the Guild is girding for action. If any fireworks are coming, however, the Guild is carefully guarding its plans. With its membership increasing, the Guild is confident of growing strength but is making no official statement.

Unofficial spokesmen said there is a tendency to see in the Thomson position a key contact that eventually will command the cooperation of union labor. There is no known agreement between the Guild and organized labor, but the Guild is aiming at friendly alliance with the studio labor group, similar to that which enabled that group to put over its "closed shop."

Local newspapers affect to see a definite bid for labor friendship in the action of individual members of the Guild in sending contributions for relief of the Salinas strikers, but Guild officers say these contributions are personal gestures and of no organizational significance.

The unofficial spokesmen are not hesitant in saying they want the Guild to be a regular union. Mr. Thomson's position, seems to be that he is not so much in favor of a "closed shop" as of a "Guild shop," always open to compliance with the agreement with Equity.

THE KIND OF CAST "20th" IS FAMOUS FOR

JANET GAYNOR
LORETTA YOUNG
CONSTANCE BENNETT

in

Ladies in Love

WITH

SIMONE SIMON

DON AMECHE · PAUL LUKAS
TYRONE POWER, Jr. · ALAN MOWBRAY

CHALK UP ANOTHER "FIRST"

FOR 20th CENTURY-FOX!

20th's studio of happy surprises has done itself proud again . . . with this master-stroke of showmanship . . . a "must" for every maid and matron . . . combining the glamorous talents of four great stars at their most romantic . . . in a story gay with the intrigues of girls on a man-hunt . . . topped with the season's ace box-office title!

Janet **GAYNOR** · *Loretta* **YOUNG** · *Constance* **BENNETT**

IN

Ladies in Love

WITH

SIMONE SIMON

DON AMECHE · PAUL LUKAS

TYRONE POWER, Jr. · Alan Mowbray

Directed by Edward H. Griffith

Associate Producer B. G. DeSylva

Screen play by Melville Baker

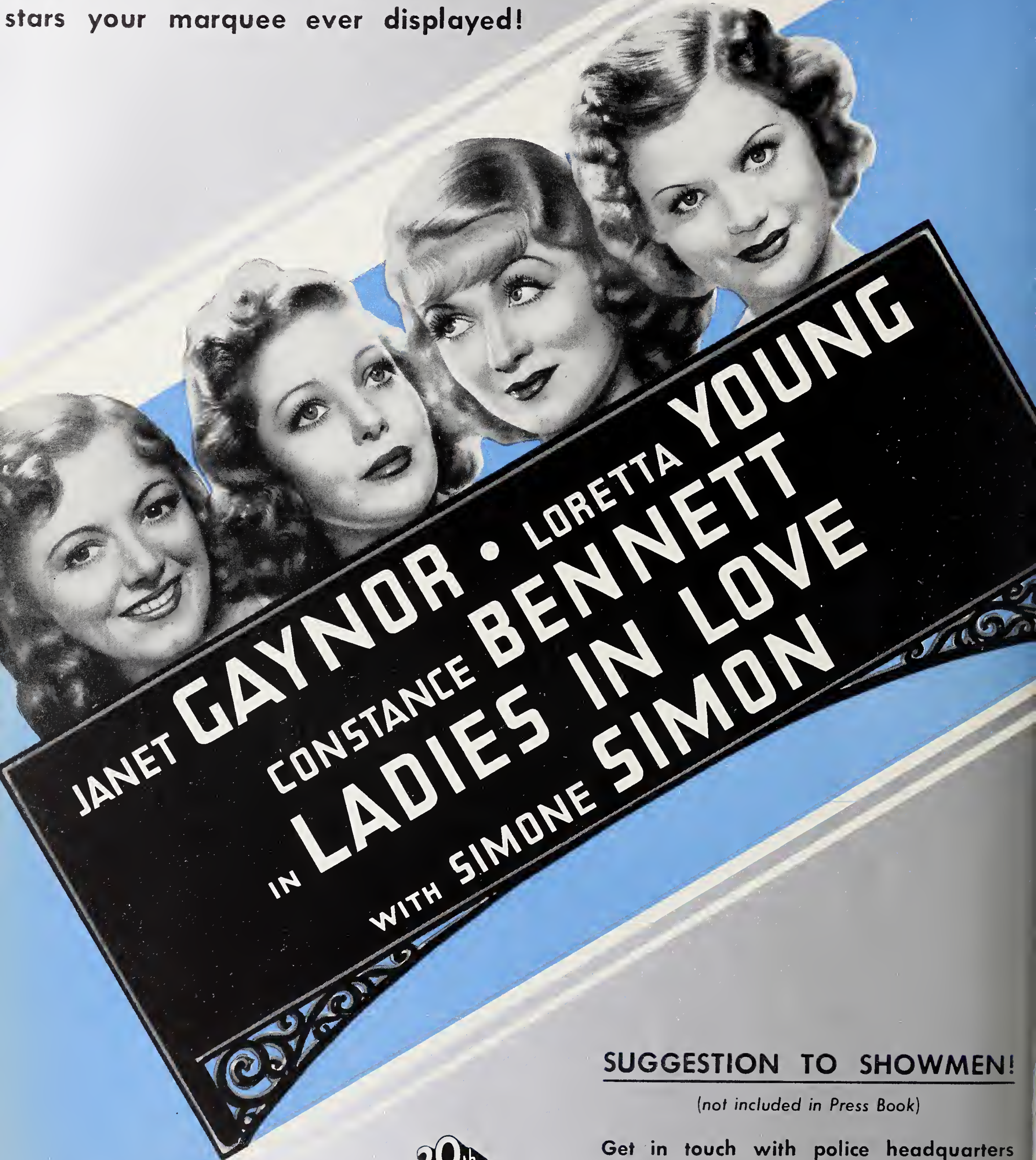
Based on the play by Ladislaus Bus-Fekete

20th CENTURY FOX

DARRYL F.
ZANUCK
in charge of
production

LIGHT UP...

with the greatest array of beautiful stars your marquee ever displayed!


JANET GAYNOR • LORETTA YOUNG
CONSTANCE BENNETT
IN LADIES IN LOVE
WITH SIMONE SIMON

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

SUGGESTION TO SHOWMEN!

(not included in Press Book)

Get in touch with police headquarters *now* to be sure *enough* officers are assigned to handle the crowds when you play "Ladies in Love."

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

The neatest free advertising trick of the day was turned by James E. Sayre, advertising-minded member of the statistical department of David Sarnoff's publicity-minded Radio Corporation of America.

The symbol for stock of the Radio Corporation on the New York Stock Exchange has always been "R," meaning, of course, "Radio Corporation," but interpreted by many as just "radio." Mr. Sayre worried about this, and decided that it gave too much advertising to the radio industry in general, and too little to RCA in particular. So he pulled some wires and inveigled the Stock Exchange powers to substitute "RCA" in place of "R" as the symbol for the corporation's stock on the "Big Board."

This runs into figures from a "monogram advertising" standpoint. The New York Stock Exchange quotations are directed to 2,450 ticker outlets in 330 domestic and foreign cities. Assuming that an average of seven persons at the ticker—in a large broker's office this might be 50 or more, and taking an average tabbing of 200 lots of stock per business day, the RCA monogram will be read over one billion times per year, to say nothing of readings in stock exchange sales in the newspapers. All of this vast audience has strong purchasing power for RCA radios and radio tubes.

▽

"The Messrs. Ullman and Grisman," writes Leonard Lyons, "are rival Broadway showmen who now are busily engaged in producing plays with military background. The plays have just reached the rehearsal stage, and self-appointed spies, interested in the duel, are busy relating to each producer news of the other's activities. Mr. Ullman, therefore, was told: 'Grisman has a father and mother in his play.' 'Really?" he answered. 'Then I'll have a father and mother in my show, too.'

"Rival spies reported to Grisman: 'Ullman has a father and mother in his show.' 'Really?' he replied. 'Then we'll yank ours!'"

▽

Be that as it may, Ted Cook finds the Hollywood Raw Film Company listed in the telephone directory out there.

▽

Wonder why no motion picture producer ever picked up Robert L. Ripley's "Believe It Or Not" material for a short subject continuation after he made a series for Warners some half-dozen years ago? "Rip" stands today unrecognized by the motion picture, yet he is accredited the cartoon world's biggest money maker, the only one to reach the financial status of a millionaire.

Odd McIntyre brought up the Ripley subject the other day, reminding that "Bob" could easily retire, although still in his early forties. Not to see the world, for he has poked about its oddest corners. But to play squashball, his favorite diversion, and to do a little painting, for which he also shows talent. But Rip is at his drawing board every day, as enthusiastic and hard working as in the days he occupied a cubbyhole on the old New York Globe trying to convince indifferent editors that "Believe It Or Not" was a feature that could run indefinitely. They thought Ripley might be able to string out his idea in the Globe for a year, with difficulty. He now has material on hand, aside from what he has presented all these years, to last another century.

Joseph M. Schenck, of Fox and Gaumont British, has gone into the meat market business on the side.

Mr. Schenck, down through a quarter of a century, or more, has purveyed entertainment to the public in many and different forms. Now he's adapting showmanship methods to the grocery business, putting on a big "gala premiere" for the opening the other day of his new Imperial Market in Hollywood.

A big display page of advertising in the Hollywood Advertiser announced that a "Trio of Movie Starlets—Lights—Music and Values Mark the Opening of the New $350,000 Mart." In one way or another the market was successful in inducing the Fox studio to loan them Shirley Deane to head the "beauteous aggregation" of the "galaxy of lovely motion picture starlets on hand to honor the market's illustrous head, Joseph M. Schenck."

(P. S.: The market also borrowed Dixie Dunbar and Christine Gossett, the advertisement announcing that their latest picture for the Fox company is "Pigskin Parade.")

The big feature of the opening sale was "Genuine 1936 Spring Lamb Legs—*all sizes*—They're tender, delicious and an unusual bargain at 18½ cents the pound."

▽

A lot of people enjoyed seeing "The Green Pastures" in the arid midwest because it was the first they had seen since the drought.

▽

The height of something or other, discovered in Hollywood by Harrison Carroll, is a gown Adrian has designed for Lenore Ulrich to wear in Metro's "Camille." It is a hoopskirt model around which are sewn 50 stuffed birds, not to mention a nest with three eggs in it.

▽

Things-have-come-to-a-pretty-pass Department, reporting an advertisement appearing in Rob Wagner's *Script*, Beverly Hills, California:

> MAN, 43, switching from show business to domestic, can press-agent, handle correspondence, plain cook and diets, drive, clean house, tend bar, is married, sober, reliable. Wants to "do" for one or two. Here (in Hollywood) ten years and knows the chiselers. Would be good man for executive or coming star. Knows his place when employed. Phone RI-4776.

▽

"There are plenty of institutions," chirps Welford Beaton, in Hollywood, "which teach how to make a cow give the greatest amount of milk, but none which teaches a director how to get the greatest results. Until the film industry considers a director as important as a cow, we can expect a directorial shortage."

For the good of the industry, we recommend that Mr. William Harrison Hays issue at once an official proclamation ordering all of his producer members to hereafter consider every director in Hollywood as important as a cow.

▽

Add double bill oddities, observed this time by Fredrica Eidelsberg, A-Mike Vogel's secretary in our Managers' Round Table Club:

HIS BROTHER'S WIFE
AND SUDDEN DEATH

We have swallowed statements on the many miracles accredited to Mickey Mouse here and in far corners, but now Walt Disney's zealous publicity hawkers are carrying press agenting too far on the cartoon rodent, as we shall see by the following statement released to the press the other day from United Artists' home office in New York, even as the rebels and the reds were becoming more vicious in their warring butchery:

"A Mickey Mouse program would be the only one to which the warring factions in Spain—Communists, Anarchists, Royalists and Fascists—could possibly be reconciled, reports James M. Hepbron, American authority on criminal justice, who recently returned from Madrid, where he witnessed the outbreak of the revolution.

"Writing for the *Washington Post*, Mr. Hepbron declared, according to United Artists:

"'Communists, Royalists, rebels and Fascists alike adore Mickey. He is about the only thing on which Spain is united. His likeness is found in most Government offices, in cells of most prisoners, and the fine nursery in the women's prison of Madrid is beautifully and artistically decorated with all of Walt Disney's characters.'

"During the fighting in the main streets of Madrid, reports Mr. Hepbron, a huge electric sign advertising Mickey Mouse, situated between the opposing forces, was untouched—whether out of sentiment or bad marksmanship Mr. Hepbron could not say, but he believed the former," again, according to United Artists.

▽

Radio is in an awful fix. The exterminators are on strike in the RCA and National Broadcasting building at Rockefeller Center. They're picketing with big, bold placards telling people, "Do Not Patronize This Building. The Exterminators Are on Strike."

▽

We read the other day that because many experts believe that modern street noises will be unknown in the cities of the future, records of typical American noises were recently sealed into the cornerstone of a New York building.

Records of honking horns, squeaking brakes, police whistles and other familiar urban noises were made on chromium-plated copper discs, coated with an imperishable tarry compound, and locked in a copper box. Included also were a phonograph and instructions for removing the tarry compound and playing the records.

The selection of noises, however, strikes us as being only half complete. No cross section of American noises could possibly be representative without a motion picture trailer, a radio crooner, at least one real of a film serial and a full display of American newsreels bellowing with the campaign speeches of the Presidential politicians.

▽

In Hollywood, figuring out where the money went is twice as difficult as trying to figure out where it's coming from next.

▽

Kenneth Aneser is making much of the fact that he is the father of an eight-pound baby boy, to whom he has given the name John Kenneth. The motion picture business in New York knows Mr. Aneser as the production manager of the Warner Brothers home office advertising department.

DEMAND REGULATION OF FILM PRODUCERS

Educators and Novelist Urge "Restraining Hand" at Meeting of Research Council

by WALTER BARUSCH

in San Francisco

A demand that control of America's "two billion dollar motion picture industry" be "taken out of the hands of Hollywood" was voiced here this week by Dr. Claude H. Shull, dean of San Francisco Junior College. The pedagogue would substitute "the community" as the controlling element, he said.

Mr. Shull was one of three speakers addressing the Motion Picture Research Council meeting Monday in the Women's City Club. The other speakers were Kathleen Norris, novelist, and Dr. Ray Lyman Wilbur, president of Leland Stafford, Jr., University.

Mrs. Norris has sold many stories for film production, among them "My Best Girl" and "The Callahans and Murphys," both produced under the same titles; "Flaming Passion," produced as "Lucretia Lombard"; "Manhattan Love Song," produced as "Change of Heart," and "Navy Wife," produced as "Beauty's Daughter."

Ask "Restraining Hand"

All three speakers used the phrase "a restraining hand" on the producers in calling for regulations which would raise the cultural standards of the motion picture. Dr. Shull called for "two or three million members" to work actively for passage of the Neely-Pettengill bill to bar block booking and establish federal regulation of the industry. He insinuated the possibility of corrupt lobbying against the bill.

"What we need to safeguard our children is women who are watching the movies constantly," Mrs. Norris told the meeting, attended by 250, most of them women.

"The talking picture," said Dr. Wulbuy, "offers a double attack on the nervous system—through the eye and the ear. We must prepare pictures from the standpoint of educators, and show them in schools, churches and club halls."

Commend Carewe Project

The Stanford president praised the efforts of Edwin Carewe, onetime ace director of silent picture days, to establish a studio in Palo Alto to produce educational short product for schools and clubs. So far, according to a recent report by Mr. Carewe to the State Corporation department, he has not succeeded in selling sufficient stock to start construction, although he still holds an option on several acres of land near the university. Ownership of the land never has been made public.

Mrs. Norris accused American films of creating false impressions of American life in the minds of foreign people, describing the plot of a C. B. DeMille production of silent days as an example. She said she had witnessed the picture and an unnamed "gangster film" in China in company with several cultured Chinese acquaintances.

Compared with Typhus

The novelist compared the menace of "false motion pictures" with typhus, and called for a federal committee of "very few individuals" with power to say of an "offending" picture: "That shall not be released outside America."

On the theme of young love, basis of the majority of her own fiction productions, Mrs. Norris declared the motion pictures were responsible because young wives "could not stand honest, normal living."

Dr. Wilbur defined the majority of modern films as "shabby, careless and often harmful," and attacked Radio's recent "Mary of Scotland" and "Sutter's Gold" as examples of inaccuracy in handling historical fact. "The Rocky Mountain Mystery," independent "thriller," was attacked by name with Mr. Shull quoting a letter of complaint from a mother whose children had suffered nightmares for several weeks after seeing it.

"We must eliminate this evil of blockbooking from society," Mr. Shull said.

Propaganda Distributed

Campaign literature for the Pettengill bill, a reprint of an attack on "The Morals of the Movies" by Walter Lippmann, New York columnist and onetime editor of the New York *World*, and Motion Picture Research Council membership cards were distributed after the talks. Some thirty per cent of the women present accepted cards, although many pointedly refused them.

The Research Council, with national headquarters in San Francisco, has a local membership of some 300, with approximately the same number in smaller communities. Organization plans apparently call for national expansion.

PRIVATE FINANCING BY FILM INDIVIDUALS

Although motion picture companies officially have declined to continue their policy of the past few seasons in financing of Broadway plays this year, there is considerable private financing by individual members of the film industry, according to legitimate producers, most of whom refuse to reveal sources or the methods by which this is being brought about.

So far as it can be discovered, MGM is the only film company whose commitments from last year in play financing have carried over into the present season. It is reported that MGM had contracted with Max Gordon to finance "St. Helena" and it has been announced that the company also will finance "Spring Tide," a comedy by George Billiam and Peter Goldsmith, which will be produced later in the season.

Picture Syndicate Forms in Germany

by J. K. RUTENBERG

in Berlin

The creation of what is virtually a third film combine in this country was authorized here by action of the stockholders of the Neue Deutsche Lichtspeil Syndikat, controlling 250 theatres throughout Germany, when they voted the acquisition of three quarters of the capital of Bavaria Film A.G. of Munich. The other two units of major importance in the country are Ufa and the Tobis Syndicate. Bavaria in recent years has imported numerous American pictures, and owns large studio properties in southern Germany.

◆

The Berlin branch of the Association of German Cinema Proprietors plans a visit to the United States next spring to study exhibition and distribution in that country. The group will be headed by William Siegfried of the Berlin section. Arrangements for the trip are now being made.

◆

German distributors will release approximately 150 features this season, UFA leading again with 30. The three American companies operating in Germany, Paramount, Metro-Goldwyn-Mayer and 20th Century-Fox, will offer 12, 12 and eight respectively, for a total of 32. Most of the new product already has been trade shown, with general releasing starting within a few weeks, when the Berlin first runs are completed.

◆

A condition of the German acceptance of the Society of Motion Picture Engineers 16 mm standard was that the new international basis shall not be changed for 10 years.

The 11th Congress of the International Federation of Authors and Composers Societies is being held this week. The delegates represent 42 societies in 27 countries, including the United States.

Gregory Dickson Feted on Departure for Hollywood

Gregory Dickson was given a farewell luncheon in New York last week on the eve of his departure for Hollywood to handle trailers for Radio. He was advertising manager of United Artists in the home office.

Among those present to wish Mr. Dickson success were Monroe Greenthal, Kenneth O'Brien, Arnold Van Leer, Ed Olmstead, Jack Harrower, Marvin Kirsch, Al Margolies, Al Adams, J. H. MacFarland, Abe Goodman, Red Kann, Rodney Bush, Lynn Farnol, Charles Curran, Emil Jensen, Lowell Calvert, Lou Rydell, Morris Helprin, J. M. Jerauld, William Ferguson, Dan Doherty and Manny Silverstone.

Fred Greenberg New Manager

Fred Greenberg succeeds Oscar Kueschner, Warner branch manager at Indianapolis. Mr. Greenberg has been with Warner's sales division since 1932. Earlier he operated and owned a circuit in St. Joseph, Mo., and was one of the first exhibitors to install sound equipment. Mr. Kueschner is now in the theatre department at Pittsburgh.

RAMONA'S RAINBOW COLORS BRING GOLDEN SHOWER TO NATION'S BOX-OFFICES!

Another triumph for 20th's showmanship as "Ramona" sweeps on to box-office glory! Held over in pre-release runs at ROCHESTER, PITTSBURGH, BALTIMORE! Equalled "Country Doctor" in INDIANAPOLIS! Beat "Girls' Dormitory" in LOUISVILLE! Topped "Private Number" in OKLAHOMA CITY! Leading "Girls' Dormitory" in PORTLAND, Me. Ahead of "Road to Glory" in RICHMOND (day and date)! Neck-and-neck with "To Mary—with Love" in SYRACUSE! Out-grossing "Private Number" in DES MOINES (day-and-date)! *Get "Ramona" and get rich!*

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

RAMONA

in the new perfected Technicolor

with

LORETTA YOUNG

DON AMECHE

and a cast of thousands featuring

KENT TAYLOR · PAULINE FREDERICK · JANE DARWELL
KATHERINE DeMILLE · JOHN CARRADINE · VICTOR KILIAN
J. CARROL NAISH · CHARLES WALDRON · CLAIRE Du BREY
PEDRO De CORDOBA · RUSSELL SIMPSON · WILLIAM
BENEDICT · ROBERT SPINDOLA · CHIEF THUNDER CLOUD

Directed by HENRY KING · *Executive Producer* SOL M. WURTZEL
Screen play by Lamar Trotti · Based on the novel by Helen Hunt Jackson
Songs by William Kernell · Associate Producer John Stone
A 20th Century Fox Picture Darryl F. Zanuck in Charge of Production

SELECTED LISTS TO 4,500,000 PUPILS

(*Continued from page* 15)

a supervising teacher of visual instruction whose duty is to work with the teachers and show them how to make the best use of the various visual aids, and plan and assist in the selection of films and slides to be used by the entire school or school system. Several school systems reported that the last-named course seemed the most expedient and flexible, and successful.

"All of these factors have been considered as part of the future work of the educational motion picture project of the American Council of Education," the report advises, in view of the fact that "the survey disclosed that development along these lines is sorely needed if we are to have an adequate system of visual education throughout the nation."

Anent the completion of the survey, C. M. Koon, of the Department of the Interior at Washington, under whose auspices the investigation was conducted, expressed the opinion that "close collaboration of educators, motion picture producers, and Government officials is needed if the vast potentialities of the educational film are to be developed."

The organized motion picture industry's efforts of a year to arouse wholesale interest at the box office of educational and outside forces in the outstanding production appear now to be crystalizing. This is evidenced by the receipt in recent weeks of some 1,800 requests at the New York headquarters of the Motion Picture Producers and Distributors of America for pictorial displays and printed material for study in classrooms after viewing the picture at the local theatre.

Teachers' Council Active

The National Council of English Teachers for many months has exerted its influence over hundreds of thousands of students on behalf of the outstanding photoplay, through its urgings of attendance at the theatre and subsequent use of especially prepared study guides. Such guides already have appeared—distributed to schools by the thousands—on "Mary of Scotland," "Romeo and Juliet," "Mutiny on the Bounty," "A Tale of Two Cities," "The Last Days of Pompeii," "The Three Musketeers," "Little Lord Fauntleroy," "Les Miserables," "Scrooge," "A Midsummer Night's Dream," "Fang and Claw," "Seven Keys to Baldpate," "The Prisoner of Shark Island" and "Things to Come."

The guides, issued in pamphlet form in cooperation with the MPPDA, cover such topics as biographical background, topics for discussion, a study of the photoplay versus the play or novel and a suggested reading list for the student.

Pictorial Displays Issued

Having entrenched the study guide as a form of establishing strong contacts between the school and the film, in a manner benefiting the exhibitor at his box office, the MPPDA has now undertaken widespread circulation of pictorial displays from which the student may gather material for study and discussion of the historical aspects, economic and other conditions of subjects covered in new "selected" pictures. Invitations were extended by the MPPDA to school systems, YMCA's, church groups and others to use these displays, supplied, in the form of a set of stills, by the MPPDA. To the MPPDA's invitation on the "Romeo and Juliet" release, 1,800 acceptances were received in a few weeks, all resulting in considerable publicity attention for the showing at the local theatre. Already some 50 "Romeo and Juliet" pictorial displays are in use in schools, libraries, auditoriums. The New York City libraries alone are using nine displays. All outstanding productions henceforth will be similarly treated.

AUDIENCES RESPOND TO ROXY STAGE NEWS

The Roxy theatre on Broadway reports an appreciative audience reaction to its recently inaugurated program feature of a three-minute announcement from the stage of news highlights of the day, immediately following the showing of the newsreel.

The review of the day's news is recited from the stage each evening at about 7:30 by Russ Brown, while a rotating globe presents a screen pictorial background. The material is compiled with the cooperation of the World-Telegram *and the United Press, which are given credit.*

Schools and parents frequently are in cooperation with local theatres in tying in motion pictures with the classroom for mutual benefit. Typical of a condition existing in dozens of communities is the School Motion Picture Committee in New York, representing parents and teachers in 75 public and private schools of the Metropolitan area, which, on Friday, will resume its publication of recommended lists of weekend film fare for boys and girls of school age. The list this fall will start with the programs of 34 theatres; it began a year ago with only four.

Theatres Cooperate

Mrs. Alonzo Klaw, chairman, said theatre managers have eliminated, whenever possible, from their newsreels, trailers, shorts, or stage shows any episodes the committee considered of questionable taste.

However, she said, the committee had been unable in many instances to recommend even such pictures as "Little Lord Fauntleroy," "Gentle Julia" and "Modern Times," because they had been coupled with films considered unsuitable.

Mrs. William Barclay Parsons, Jr., president of the Parents League, is vice-chairman of the committee, and Mrs. Irving Heyman, of the United Parents Association, secretary.

Exhibit at Columbia "U"

Probably the most outstanding motion picture publicity still display effected to date, addressed to 11,000 school teachers who have in their charge some 500,000 students, was a feature of the summer session at Teachers College, Columbia University. A motion picture exhibit placed in the college library under the sponsorship of Prof. Fannie Dunn, who taught a graduate course on the Use of Motion Pictures in Education, and Miss Eleanor Dye, library assistant in charge of visual aids, was on view from July 20th to August 1st.

The materials of the exhibit were organized in three sections:

I. "The School of the Movies"—an illustrated study prepared under the direction of Mrs. Allan Abbott. These materials show the results of a study of preferences of high school students at East Orange, N. J., Greenwich, Conn., and Weequahic High School, Newark, N. J. Stills of the ranking films were shown in the exhibit with placards indicating differences of opinion, particularly between age levels and between boys and girls. "Mutiny on the Bounty" received top rating by the boys in all grades of all schools and by all grades of girls in all three schools except the youngest group in one school. Following in order were "The Lives of a Bengal Lancer," "The Crusades," "Les Miserables," "Tale of Two Cities" and "The Scarlet Pimpernel."

II. The second section of the exhibit displayed an exhaustive file of motion picture literature of interest to educational leaders. This included study courses for motion picture appreciation groups, film estimates, and film publications.

III. The third section of the exhibit was a set of research photographs prepared on the MGM picture, "Romeo and Juliet," for distribution among libraries and educational institutions during the coming fall and winter. These 14 panels were mounted in sequence, each panel accompanied by the descriptive outline prepared by Professor William Strunk, Jr., of Cornell University, who was Shakespearean advisor in production.

MGM has launched a nationwide illustrated essay competition on "Romeo and Juliet," in all elementary and high schools and for adults, clubs, drama study groups, film study groups, musical clubs and Shakespearean societies and the like.

New Study Guide Series

The Scholastic, a national weekly magazine with a circulation of 350,000 in elementary and secondary schools, also has started a series of motion picture guides, the first of which covers Warner Brothers' "The Charge of the Light Brigade" and appears in the issue for September 19th. The guide is prepared by Charles Swain Thomas, professor of English at Harvard University.

The guide for "The Charge of the Light Brigade," which runs eight pages and is illustrated with stills from the picture, relates the historical background of Tennyson's poem, tells of the development of a suitable fiction story for the picture, and describes some of the technical difficulties encountered in filming the battle scenes.

National Decency Legion Reviews 17 New Pictures

The National Legion of Decency reviewed and classified 17 new pictures during the past week. Of these, nine were noted as unobjectionable for general patronage, seven were classed as unobjectionable for adults and one was termed as objectionable in part. The new pictures and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "An All-American Chump," "End of the Trail," "Le Barbier de Seville," "Thank You, Jeeves," "The Girl on the Front Page," "Three Mesquiteers," "The Unknown Ranger," "Trouble Ahead," "Wedding Present." Class A-2, "Unobjectionable for Adults": "Craig's Wife," "East Meets West, "In His Steps," "La Kermesse Heroique," "Sitting on the Moon," "Valiant Is the Word for Carrie," "Weiberregiment." Class B, "Objectionable in Part": "Dodsworth."

THE HOLLYWOOD SCENE

Production at Peak

Production progressed at top speed last week with fourteen pictures going into work and the same number of completed films passing into the editing stage. Participation in the activity was general.

Three films went into work at Radio. "Riddle Of The Dangling Pearl" features James Gleason with Zasu Pitts supported by Louise Latimer, Owen Davis, Jr., and a large cast which includes Arthur Aylesworth, Barbara Barondess, Paul Fix, Spencer Charters, Richard Tucker, George Sorel, Oscar Apfel Bodil Rosing, John Milter and many others. Ben Holmes is directing. "All Scarlet," a race track story, will present Ann Dvorak, Harry Carey, Smith Ballew, Frank M. Thomas, Berton Churchill, Ray Mayer, Harry Janes, Hattis McDaniels and Willie Best. Wallace Fox is the director. The third feature, "Quality Street," adapted from a famous novel and play, has Katherine Hepburn, Franchot Tone and Fay Bainter in the leads supported by Eric Blore, Florence Lake and Estelle Winwood. George Stevens is directing.

Republic also started three. The cast for "The Country Gentleman" lists the veteran stage players, Olsen and Johnson, together with Joyce Compton, Ivan Miller, Wade Boteler, Olin Howard and Ray Corrigan. Ralph Staub directs. "The Big Show," which Joseph Kane is directing, has Gene Autry, Smiley Burnette and Kay Hughes for its leads. "The Mask of Zorro" will feature Robert Livingston, Heather Angel, Emily Fitzroy, Ian Wolfe and Walter Long. Wells Root is directing.

Two pictures were started at Twentieth Century-Fox. Claire Trevor, Isabel Jewell, Gene and Kathleen Lockhart, Victor Kilian, Ed Brophy and Guinn Williams are included in the "Career Woman" cast. Lewis Seiler is the director. "One In A Million" will serve as the screen debut of the famous ice skating star, Sonja Heine. Principal supporting players are Don Ameche and the newcomers, Leah Ray and Borrah Minevitch. Sidney Lanfield is directing.

"College Holiday" was started at Paramount. The cast contains a long list of well known names, such as Jack Benny, Mary Boland, Burns and Allen, Martha Raye, Benny Baker, Elinore Whitney, Johnny Downs, Marsha Hunt, Ben Blue and Sam Hearn. Frank Tuttle is directing.

Sol Lesser started his second picture starring the youthful Bobby Breen. Titled "Rainbow on the River," the supporting cast lists May Robson, Charles Butterworth, Benita Hume, Alan Mowbray, Louise Beavers, Marilyn Knowlton and the Hal Johnson Choir. Kurt Neumann is directing.

With Patsy Kelly, Lyda Roberti and Robert Armstrong as principals, Roach Studio started "Nobody's Baby." Gus Meins is the director.

VAN BUREN BOY MAKES GOOD

Not bad would be the Van Buren, Ark., phrase for the performance of its abruptly famous son, Bob Burns, who has run a ten dollar bill into quite a tidy sum in eighteen months by means of radio, films, an instrument called a bazooka that croaks like a bull frog and an oral delivery neither too like nor unlike that of the late Will Rogers.

The tidy sum is made up, according to report, of $180,000 from Paramount and $75,000 from RKO-Radio, $100,000 from radio and personal appearances, $20,000 for writing the balloons in a syndicated comic strip and an undetermined amount in royalties from sale of a toy model bazooka.

The ten dollar bill was the bazooka virtuoso's net proceeds from an extended and attenuated career in vaudeville as of the date when he appeared as a guest artist on a Rudy Vallee broadcast. Bing Crosby added him to his radio program and took him with him into "Rhythm Rides the Range."

Under David Howard's direction "The Showdown" started at Universal. The cast lists John Wayne, Jean Rogers, Bryant Washburn, Lloyd Ingraham, Margaret Mann, Frank Sheridan and Tommy Bupp.

Grand National gave "Hats Off" the starting gun. It features Mae Clark, John Payne and Helen Lynd with Richard Gallagher, Luis Alberni, Franklyn Pangborn, the Radio Rogues, Val and Ernie Stanton, George Irving and Charles Wilson. Boris Petroff is directing.

MGM's contribution to the new work is "After The Thin Man." Headed by the original stars, William Powell and Myrna Loy, the support includes Elissa Landi and James Stewart with many more names to be added. W. S. Van Dyke is directing.

Completed pictures came in sets of three. Four companies checked in that number. Radio finished "Smartest Girl In Town." Gene Raymond, Ann Southern and Helen Broderick are featured with Eric Blore, Erik Rhodes, Harry Jans and Frank Jenks also listed. Joseph Santley directed. "Winterset," adapted from a popular stage play, also came off the line. The cast is headed by Burgess Meredith, Margo and Eduardo Ciannelli, starred in the original stage version, with Edward Ellis, Paul Guilfoyle, Maurice Moscovitch, Stanley Ridges, John Carradine, Helen Jerome Eddy, Murray Kinnell, Myron McCormack, Bobby Caldwell, Sidney Toler, Mischa Auer and Fernanda Eliscu in support. Alfred Santell directed. The third film, "General Delivery," presents Lee Tracy, Gloria Stuart, Paul Guilfoyle, Barbara Pepper, Judith Blake, John McGuire, Pierre Watkins, George Lloyd, Matty Fain, Frank Conroy, Bryant Washburn and Paul Fix. Edward Killy directed.

MGM's trio look impressive. Joan Crawford, Clark Gable and Franchot Tone head the "Love On The Run" cast, which also lists Reginald Owen, Mona Barrie, Ivan Lebedeff, Charles Judels and William Demarest. W. S. Van Dyke directed. In "The White Dragon" Edmund Lowe, Elissa Landi, Zasu Pitts, E. E. Clive, Ted Healy, Edmund Gwenn, Rafaela Ottiano, Raymond Hatton, Theodore von Seyffertitz, Herbert Rawlinson, Hobart Cavanaugh and Edgar Kennedy will be seen. George B. Seitz directed. "Born To Dance" is the second starring film for Eleanor Powell, in which she is supported by James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Raymond Walburn, Juanita Quigley and Allan Dinehart. Roy Del Ruth directed.

Paramount completed "Jungle Princess." The cast lists Sir Guy Standing, Dorothy Lamour, Ray Milland, Akim Tamiroff, Wendy Barrie, Lynne Overman and Mala. Williame Thiele directed. Long in production, "Champagne Waltz" also moved to the editing repartment. The cast features Gladys Swarthout, Fred MacMurray, Jack Oakie, Veloz and Yolanda, Herman Bing, Fritz Leiber, Vivienne Osborne, Frank Forest, Benny Baker, Ernest Cossart, James Burke, Maude Eburne, Maurice Cass and Guy Bates Post. A. Edward Sutherland directed. The third feature, "Easy To Take," will present Marsha Hunt, John Howard, Eugene Pallette, Richard Carle, Douglas Scott, Robert Greig, Jan Duggan, Marilyn Knowlden, Josephine Whitell, Carl Switzer, Charles Levinson and Billy Lee. Glenn Tryon directed.

First of the three completed for Twentieth Century-Fox is "Wild Brian Kent," a Sol Lesser production. Ralph Bellamy, Mae Clarke, Helen Lowell, Stanley Andrews, Lew Kelley, Eddie Chandler, Richard Alexander and Jack Duffy are the players. Howard Bretherton directed. "Under Your Spell" stars Lawrence Tibbett, and the support lists Wendy Barry, Gregory Ratoff, Arthur Treacher, Gregory Gaye, Berton Churchill, Jed Prouty, Claudia Coleman and Charles Richman. Otto Preminger directed. In "Glory" Jane Darwell, Delmar Byron, Allan Lane, Sara Haden, Margaret Hamilton, James Burke, Russell Hopton, Russell Hicks, William Benedict, Eddie Acuff and John Carradine will be seen. Frank Strayer directed.

Warners' one winds up the list of completed films. "Once a Doctor," directed by William Clemens, will present Donald Woods, Jean Muir, Gordon Oliver, Henry Kolker and Cy Kendall.

ASCAP Charges Radio "Killed" Popular Music

That "excessive use and repetitious public performance by radio, dance halls and sound trucks" has "destroyed" popular music was charged this week by E. C. Mills, general manager of the American Society of Composers, Authors and Publishers.

"The popular songs of 1934 depreciated 80 per cent in the second year of their life," Mr. Mills said. "There is no such decline in the standard of classical works, the depreciation in their year being but 19 per cent. Eighty-seven leading popular songs were broadcast 1,255,669 times during 1934 by the two major networks, the ASCAP analysis reveals; these same songs received only 252,025 performances on the same networks in 1935. Over 30,000 programs were studied.

"These songs melted like the 'snows of yesteryear' and ASCAP's living songwriters must create new tunes to replace them."

"The older songs survive this musicide better than the new hits," Mr. Mills said. "Such songs as 'Tea for Two,' 'I Got Rhythm,' 'Smoke Gets in Your Eyes,' 'Sweet Sue—Just You,' 'Limehouse Blues,' 'Speak to Me of Love,' 'I'll See You Again,' and 'Woodland Echoes,' which were played more than 10,000 times in 1934, again made the hit list in 1935, our program digest shows.

"This year we are to analyze 100,000 programs."

Would Halt Shift Of RKO's Assets

Chemical Bank and Trust Company, as trustee for the holders of RKO's secured gold notes, moved in the federal district court of New York Tuesday to bar the proposed transfer of the RKO assets securing the notes until it has been compensated for its services as trustee. The bank's petition for compensation will be heard concurrently with the petition of Irving Trust Company as trustee in reorganization of RKO, for authority to retire the last $850,000 of the notes outstanding. The RKO trustee asks that the collateral which will be released as a result be turned over to it.

Federal Judge William Bondy, who has supervision over RKO's reorganization proceedings, is expected back from a European vacation next week, at which time definite hearing dates for the petitions will be set.

The RKO gold notes are held by the Bank of America National Association and are secured by virtually all of the working assets of RKO, including the studio and investments of the parent company in other going subsidiaries. RKO debentures have a second lien on the collateral securing the gold notes while those notes remain unpaid. In the event the court authorizes the payment of the notes, debenture holders are expected to intervene to maintain their status of secured creditors of RKO.

RKO to Retain Spanish Offices, Says Reisman

RKO has no intention of giving up its offices in Spain, Phil Reisman, head of the foreign department for the company, said upon his arrival this week in New York on the *Normandie* after more than two months abroad, during which he studied the Spanish situation, although he did not visit the country.

There are no changes in the RKO offices abroad, both regarding production and distribution, he said. Mr. Reisman added that business was better in the countries he visited than last year.

Deny Plan to Shift UA Control to London Interests

An internationally conceived plan carried to Hollywood by Captain E. Beddington Behrens of Myers and Company, London financial house, but presumably on behalf of Prudential Life Insurance Company, to convert United Artists Distributing Corporation into a British-controlled company, has been brought to an abrupt end at its beginning, according to *Motion Picture Daily*. In Hollywood, Dr. A. H. Giannini said: "There is nothing to the Behrens report. It is unfounded. Nothing whatsoever was said about United Artists going under British control." Samuel Goldwyn made a similar statement.

It was said that Captain Behrens, who spent five days on the coast prior to his departure for England on the last eastward trip of the *Queen Mary,* made that trip for the express purpose of placing before United Artists owner-members the proposal originating in London. It is understood they listened, but that they also rejected the proposition which, London advises, would have been tied up with a public flotation on the other side.

United Artists Distributing is one-sixth British as currently constituted through Alexander Korda and London Films. The remaining owner-members, their holdings on a parity basis, are Mary Pickford, Douglas Fairbanks, Charles Chaplin and Mr. Goldwyn.

Captain Behrens steadfastly refused to talk about the purposes of his quick visit. As a matter of fact and prior to his departure, he had insisted he had not come over for business.

Lewin, Goulding Quit MGM Posts

Exercising his right under a clause in his contract permitting him to cancel the agreement if Irving Thalberg were no longer available, Albert Lewin, associate producer at Metro-Goldwyn-Mayer, has tendered his resignation to the studio heads, to be effective upon the completion of "Good Earth," which he is supervising. At the same time, Edmund Goulding has quit the direction of "Maytime," declaring another director should handle the picture since he worked so closely with the late Mr. Thalberg.

Maxwell Deal For G.B. Off, London Hears

by BRUCE ALLAN
in London

John Maxwell's deal for Gaumont British, set on Sunday, fell through two days later on Tuesday, according to reports circulated in London and believed in many sources to be authentic.

The result is a deadlocked situation precipitated further by the stand of Joseph M. Schenck that the Ostrer brothers could not dispose of their holdings in Metropolis and Bradford Trust without the former's express consent. He is said to have informed the Ostrers that he views any contemplated sale on their part as illegal and a cause for legal action as a method of compelling Isidore Ostrer to go through on the terms of the deal originally struck in New York in July.

It is learned that the Schenck deal, made jointly on behalf of Twentieth Century-Fox and Loew's, provided for approximately $2,000,000 in cash and $1,000,000 in new shares; that Isidore and Mark Ostrer accepted but Maurice Ostrer raised objections on the premise that control of Gaumont British would pass from London to New York. Another report insists that the Ostrers then traded with Mr. Schenck on the basis of a cash turnover of approximately $4,000,000, but that Mr. Schenck flatly refused to consent to any rewriting of the terms.

Captain E. Beddington Behrens, who returned to London from New York this week, is believed to have been acting for Mr. Maxwell in an effort to purchase Twentieth Century-Fox and Loew's stock in M. and B. Joseph M. Schenck is on record with having admitted a recent offer had been made by Mr. Maxwell, but his company, he added, would not sell.

President S. R. Kent of Twentieth-Century-Fox sailed for London on Wednesday.

The Leeds and district branch of the Cinematic Exhibitors' Association has passed a resolution: "that this meeting views with alarm the possibility of more British cinema screens coming under foreign control and urges the General Council to use all its influence to prevent anything of the sort, either now or in the future."

Conrow Now Operating Manager for Erpi in East

L. W. Conrow, former general manager of Electrical Research Products, Inc., eastern division, has been made general operating manager, reporting to Whitford Drake. He will be in full charge of all installation and service east of the Rocky Mountains. This will include the headquarters operating division department. He will also have charge of the merchandise departments.

Awaits Davis Hearing

Jack L. Warner has deferred his departure from London for New York pending a hearing on the action against Bette Davis, who has been signed by Toeplitz Productions to star in two pictures.

PARAMOUNT SETTLES E. M. LOEW'S SUIT; MORE TRADE PRACTICE ISSUES

Company Pays Independent Circuit Owner $70,000 in New England Product Monopoly Suit for $5,000,000

Paramount in New England this week settled the E. M. Loew anti-trust action charging monopolization of product, while trade practices were the subject of developments in three other directions:

Renewed efforts are to be made by the Motion Picture Theatre Owners of America to obtain distributor action on the ten-point program of fair practice.

Allied States of Illinois determined to fight distributors on clearance.

Representative Wright Patman, it was learned, plans to seek elimination of producer-circuit theatres through Congressional action, a proposal heard at Allied States Association's convention in Cleveland last spring.

Five-year-old anti-trust actions, charging product monopoly, against Paramount and affiliated circuits in New England, were withdrawn by E. M. Loew, independent circuit owner, on the payment by Paramount of $70,000 to Herman A. Mintz, who had represented Mr. Loew in the negotiations.

Mr. Loew, in 1931, had asked for triple damages of more than $5,000,000, on alleged grievances growing out of his operations as a Boston circuit owner. Some ten suits involved had progressed to the point where a special master, following hearings in Boston, recommended payment by Paramount to the plaintiff of $300,000. In 1933, Paramount-Publix went into receivership and Mr. Loew then filed claims for $6,000,000, based on his original and then pending anti-trust actions. Publix Theatres Corporation and Olympia Theatres Corporation, circuit subsidiaries of Paramount, both solvent at the time, were also named defendants in additional suits in which Mr. Loew claimed damages of another $6,000,000. Then when Olympia went into receivership the plaintiff filed further suits against that subsidiary for another $6,000,000 and also filed claims of $5,099,000 against certain solvent subsidiaries of Olympia.

Reorganization of Paramount in 1934 brought consolidation of all the claims at a total of $5,215,000.

Paramount's trustees variously conducted negotiations for a settlement during the corporation's reorganization. This week's settlement was concluded by Root, Clark, Buckner and Ballantine, counsel for Chares D. Hilles, who continues as trustee for Paramount Publix on unfinished business started by the trustee triumvirate before reorganization was effected last year. Federal Judge Alfred C. Coxe, in New York, approved the settlement.

Mr. Loew is the defendant in a pending action taken during the summer by George Ryan, his attorney in early settlement negotiations in the case, who, after resigning, sued Mr. Loew for compensation for his services.

Mr. Loew's plaintiff corporations in the several actions were the Dorchester (Mass.) Theatre Company, of Boston; Capital Amusement Company, of Lynn, Mass.; E. M. Loew's Pawtucket (R. I.) Theatre, Inc., and E. M. Loew, Inc., of Boston.

Reports heard along Broadway indicated that

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16 SCREEN STARS TAKE STAGE ROLES

Sixteen motion picture players are scheduled for appearances this season in plays on Broadway. The actors and actresses and their vehicles are:

Tallulah Bankhead, "Reflected Glory"; Arthur Byron, "Hamlet"; Kitty Carlisle, "White Horse Inn"; Ina Claire, "End of Summer"; Jimmie Durante, "Red, Hot and Blue"; Lillian Gish, "Hamlet"; John Halliday, "Tovarich"; Helen Hayes, "Victoria Regina"; Katharine Hepburn, "Jane Eyre"; Leslie Howard, "Hamlet"; Henry Hull, a Sophie Treadwell play; Walter Huston, "Othello"; Ethel Merman, "Red, Hot and Blue"; Osgood Perkins, "End of Summer"; Margaret Sullavan, "Stage Door"; Clifton Webb, "And Stars Remain."

MPTOA Renews Demands; Illinois Allied To Fight B & K Clearance; Patman Would Bar Producer Theatres

Edward L. Kuykendall, president of the MPTOA, is due in New York from his home in Columbus, Miss., to demand a "showdown" on the MPTOA's program for the adoption by distributors and exhibitors of ten "fair" trade practices through which, the association hopes, much of the anti-trust and trade practice controversy between buyer and seller would be ended, and, instead, a court of adjustment be established to settle differences within the industry.

Mr. Kuykendall was to start north on Tuesday, stopping for exhibitor conferences in Philadelphia, and arriving in New York armed with the organization's demand of acceptance or rejection of the program by the distributors. Several distributors, as already reported, have agreed to a number of the proposals, but none has been adopted. The distributors have variously been charged with procrastinating.

But now, Mr. Kuykendall reports, "We are told that steady progress is being made by at least some of the companies towards working out in their own companies the ten proposals to remedy specific abuses in commercial practices. We hope this is true."

"The whole proposition is squarely up to the distributors," he continued. "The responsibility is entirely theirs to make the next move."

Mr. Kuykendall, in an official bulletin from MPTOA headquarters in New York, declared, "Very soon we shall know whether they intend to keep their promises of sympathetic cooperation with the reputable exhibitors who endorsed and presented these proposals, or take a defiant and indifferent attitude towards our complaints and requests for the cooperation essential to self-regulation within the industry."

Chicago Owners in Threatening Mood

Allied States Association of Illinois, following a series of meetings, has decided to push its fight against major interests over allegedly unfair extra clearance time granted the Balaban and Katz circuit in Chicago. Rosenberg, Toomin and Stein, attorneys for the independents, declare that a suit, embracing 100 individual theatre owners' complaints, will be filed in federal court next week under anti-trust laws charging that B & K and distributors are in contempt of court and punishable by jail sentence under the code as interpreted.

Independents assert that they are barred from moving up to C, B or A week even upon payment of larger rentals.

Independents are expectant that this suit will be a forerunner of federal action to break up trust combinations.

Move Seen in Congress

Possibilities of a new drive against the motion picture industry at the next session of Congress were seen this week in Washington in a bill now being drafted by Representative Wright Patman, of Texas, prohibiting manufacturers or producers from engaging in retail trade and carrying a provision that the exhibition of motion pictures shall be considered retailing. The effect would be to prohibit producer-circuit theatres, for which Allied States Association has been campaigning since its annual convention in Cleveland last spring. Allied contends that such elimination would remove much of the controversy between the majors and independents over trade practices.

Although Mr. Patman's bill is said to be intended to further the campaign against mail order houses and chain stores, the first step in which was the enactment last session of the Robinson-Patman anti-price discrimination act, which has been held informally by the Federal Trade Commission not to involve films, the new bill is much broader in scope and will affect many concerns in various lines which operate their own retail outlets.

Inclusion now in the Patman proposals of a specific reference to motion pictures is seen in Washington as evidence that an independent exhibition minority has joined the independent grocers and other tradesmen who have been the backbone of the support for the fight on chain stores.

There is considerable doubt whether Congressman Patman's new proposal will be as favorably received. For one thing, constitutionality is questioned.

F. R. Ayer Passes

Fred Rollins Ayer, sales manager of the Bright Water Paper Company at Adams, Mass. and father of Fred Ayer, former member of MOTION PICTURE HERALD editorial staff, and now a partner of the play producing firm of Ayer and Minis, Inc., died unexpectedly last weekend at St. Luke's Hospital in New York following an operation. Surviving are his widow, five children and two sisters. The next day, Fred Wellington Ayer, grandfather of Fred Ayer, died at Bangor, Me., at the age of 81. He was noted as a philatelist.

A. H. Whittendale Dies

Ansley H. Whittendale, 52, one time personal representative for many prominent players, died late last week in New York in his Piccadilly Hotel room of a heart attack.

Balaban & Katz Dividend

Balaban & Katz in Chicago has declared a quarterly dividend of $1.75 on the seven per cent preferred stock, payable October 1.

MEXICAN MINISTRY DEMANDS QUOTA RESTRICTION OF IMPORTED FILMS

Proposes to Committee That Number of Distributors Be Limited, Each to Represent One Producer

by JAMES LOCKHART

in Mexico City

Curbing film imports, demanding that distributors of foreign pictures give Mexican productions a one to five exhibition ratio, and ending monopolies of distribution are figured by the Mexican ministry of finance to be sure fire methods of procedure to grant the domestic industry further state aid and to save it from being swamped deep in the red by overwhelming competition from abroad. To attain all these ends, the ministry has presented to a special committee for report a proposition which features the following demands:

Restriction of the footage of films Mexican and foreign distributors may import to the equivalent of 20 pictures a year for each company.

No additional foreign distributors will be registered; No company may represent several producers under a single permit; A form of interexchange should be established whereby distributors of foreign pictures must handle at least one Mexican made film for every five or six pictures they import; Exhibition of the native film on a basis identical with that of the imports shall be required.

As soon as the committee acts, the ministry will ask congress to make the proposition a law. Action of the committee is looked for early next month.

Another form of state aid, with a big brother spirit rather than czarism, has engaged the active interest of the government. The plan, suggested by Manuel Reachi, who has had considerable Hollywood experience, calls for establishment of an advisory council of three: one who knows film financing up and down and across; another who is a recognized production authority at home and abroad, and the third an ace at distribution. The proposition has been given in charge of the ministry of national economy for examination and early report.

Mr. Reachi told the government that the slow progress of this country's film industry is due primarily to lack of professional and technical means for making commercially good pictures, a dearth of truly competent directors who have had wide experience, little if any knowledge of how to attain cash and artistic profits from films, and primitiveness with regard to skilled contacts for international distribution on a large scale.

"If these things are accomplished soon, then Mexico will have made a real start toward having a really important cinematographic industry," he said. "Apart from these principal points of the program, it is urgent that more and greater attention be given picture plots and technique that will command public interest. The Mexican picture industry requires government technical as well as financial assistance."

The government has accorded native producers exemption from income tax on proceeds of their film ventures and has promised further monetary assistance to the industry. President Lazaro Cardenas has assigned various government departments to develop a program for additional official aid.

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Not a "Fine Art"

Pictures are not to be shown, at least for commercial pictures, in the Palace of Fine Arts (National Theatre), the $6,000,000 marble hall which the Mexican government took 30 years to build here for the exposition of fine arts, announces the ministry of public education, the edifice's custodian. Films are not included in the ministry's definition of "fine arts."

Non-commercial films, such as those depicting Mexico's social advancement, industrial and agricultural expansion, public works and scenic beauties may be shown in the Palace, the ministry says, but it prefers to keep the hall as non-cinematographic as possible.

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Seek Court Test

Mexican operators of a Mexico City cinema are seeking a court test of the presidential decree enacted last year which exempts from ground taxes theatres that give shows of a cultural nature. The suit is in connection with the exhibitors' fight against paying some $3,600 the Mexico City civic government demands as ground taxes on their house. The plaintiffs assert that their place is covered by the presidential decree. The city argues that such is not the case, as the decree applies only to stage theatres and the exhibitors' establishment is used purely as a cinema.

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Czechoslovakian Deal

Made-in-Mexico pictures, feature dramas and comedies as well as such tourist enticers as scenics and folklores, are to be exhibited in Czechoslovakia as a result of a deal made in Prague by the Cinematografica Latino Americano, S. A. (CLASA), one of the larger Mexican producers. The deal was aided by the Mexican and Prague governments, which have become pretty thick on the proposition of a mutual stimulation of commercial and friendly relations.

▽

Some large American producers propose to establish studios in Lower California for the making of pictures in Spanish for the Mexican and other Latin-American markets, according to reports reaching Mexico City from Tiajuana.

Rites for J. P. Taylor

Funeral services were held last Saturday in Hollywood for J. P. Taylor, 73, superintendent of Warners' Sunset Studio since 1917. He died last Wednesday at his home. He is survived by one son, James E. Taylor, a member of the Los Angeles Board of Education.

Court Dismisses Music Picketers

Two members of Local 802 of the American Federation of Musicians were arrested in New York last Saturday night while picketing in front of the Capitol on Broadway in the union's drive for the reemployment of musicians at film houses. They were dismissed at the West Side court, however, when brought up on disorderly conduct charges.

Three girls arrested while picketing in front of the same house last Thursday night were also dismissed in night court. The union has placed pickets at the RKO Jefferson and the Academy of Music on 14th St., bringing the total of houses to 23 in Manhattan, Bronx and Brooklyn. No decision has been made as yet relative to the extension of the campaign in other cities.

Meanwhile, exhibitors elsewhere were confronted with other problems of unionism. In Lincoln, Nebr., resolutions favoring two men in a booth and the return of orchestras to theatres were passed at the sessions of the Nebraska Federation of Labor. The two-man bill has appeared regularly in the state legislature for years.

In Los Angeles, Projectionists' Local 150, I.A.T.S.E., has served notice on Grover Smith, operator of the Roxie and Casino, Glendale, that unless the IATSE terms are met the union will resume its picketing the house. The union has granted a nine-day grace period during the period of negotiation, although an early setlement seems unlikely.

Negotiations between the Independent Theatre Owners and the IATSE in Los Angeles are still under way.

George H. Westley, Playwright, Is Dead

George Hippisley, better known as George Hembert Westley, who, after serving anonymously for 26 years as humor editor of *The Boston Transcript*, came into fame two years ago by writing "The House of Rothschild," produced by Darryl F. Zanuck for his Twentieth Century company, died in Boston Monday. He was 71 years old.

His plays include "The Scarlet Pimpernel," "The Intruder," "Dr. Presto" and "The Belle of Baltimore." He was a special writer on *The Boston Transcript* from 1906 to 1929.

Distributors Busy On Sales Tax Appeal

Distributors are preparing in New York their appeal from an appellate court decision that film rentals within the city are subject to the municipal sales tax and arguments are expected to be set for hearing by the court of appeals at Albany about October 25.

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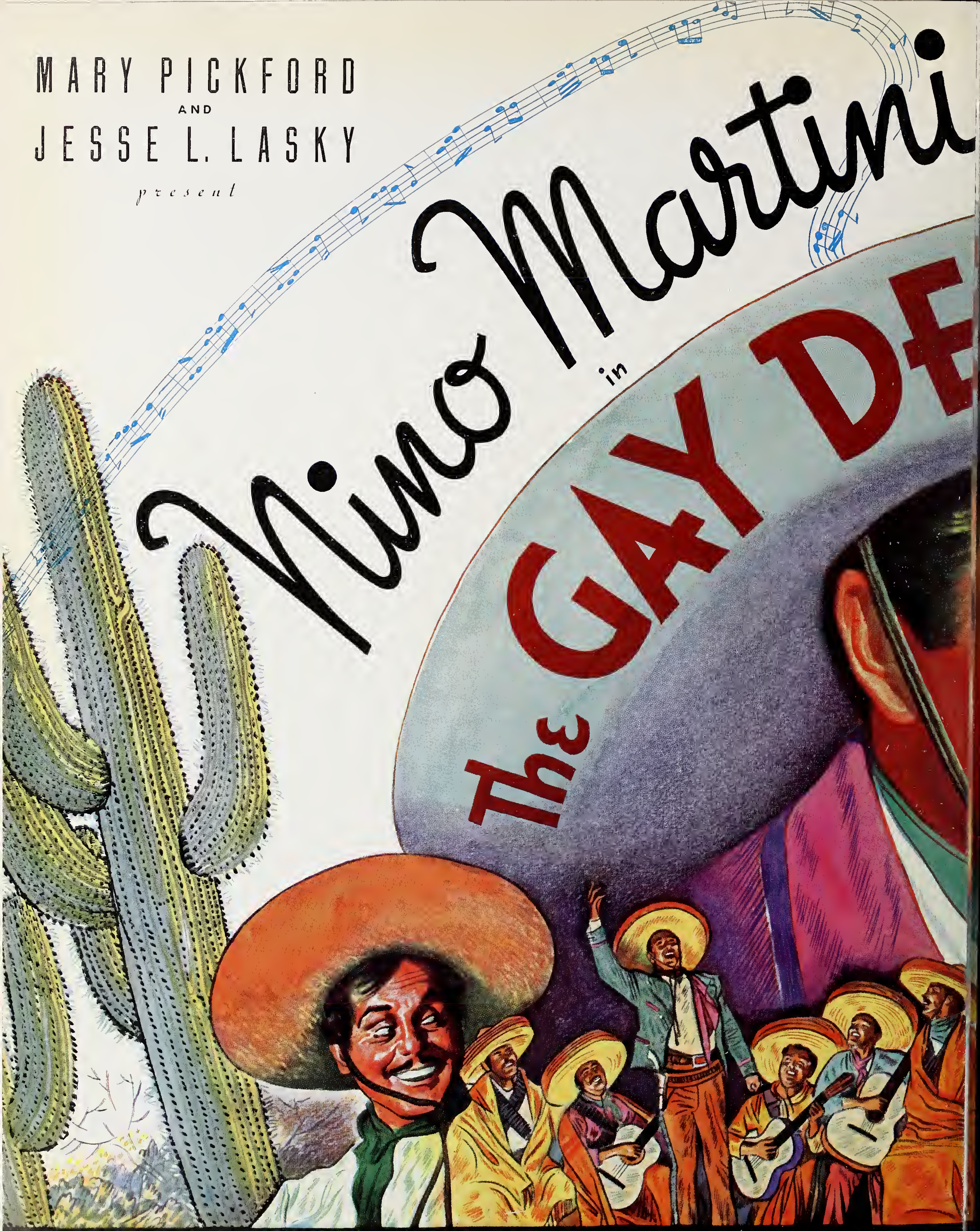
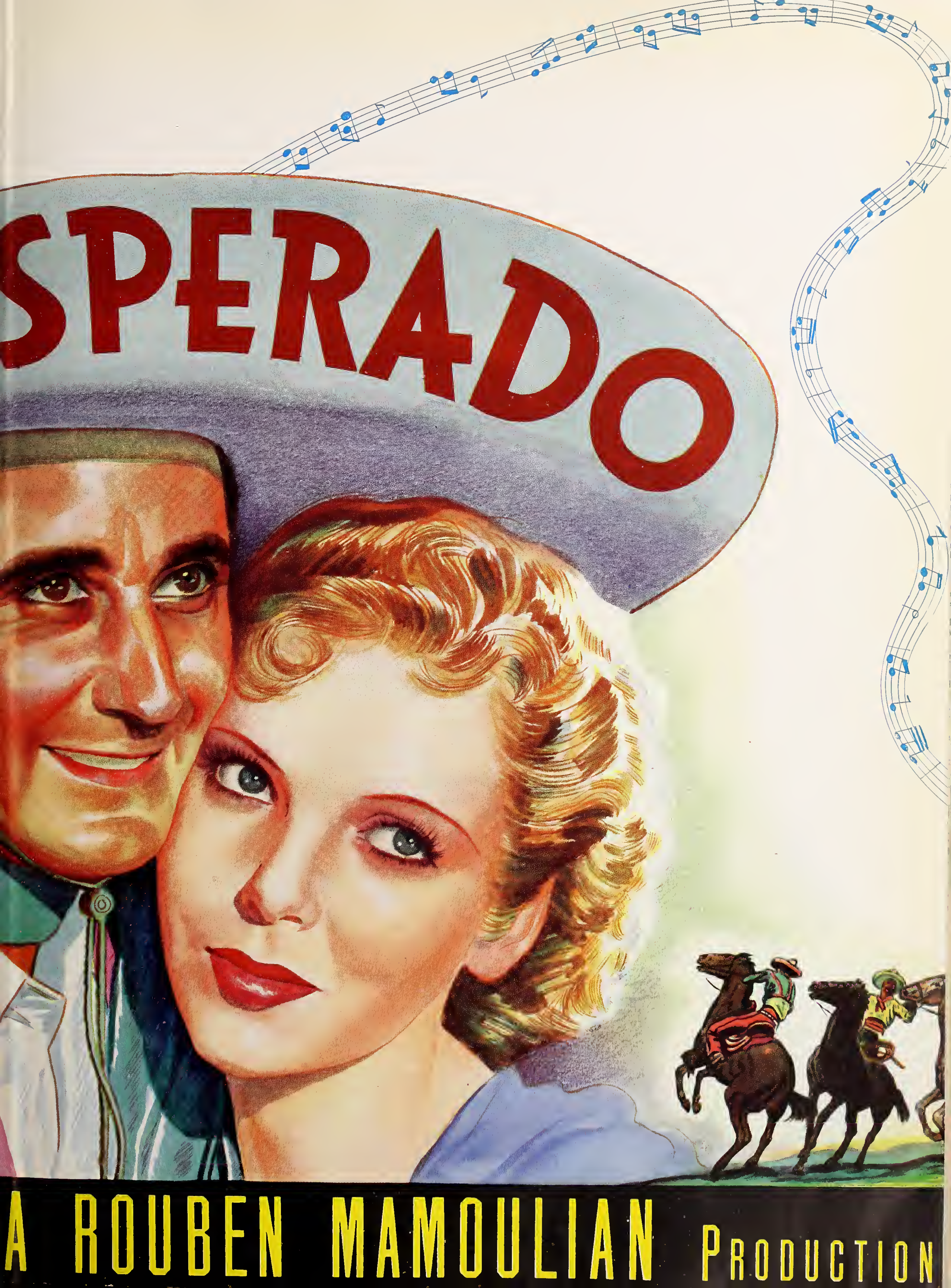


Nino Martini
in
The GAY DE

with IDA LUPINO *and* LEO CARRILLO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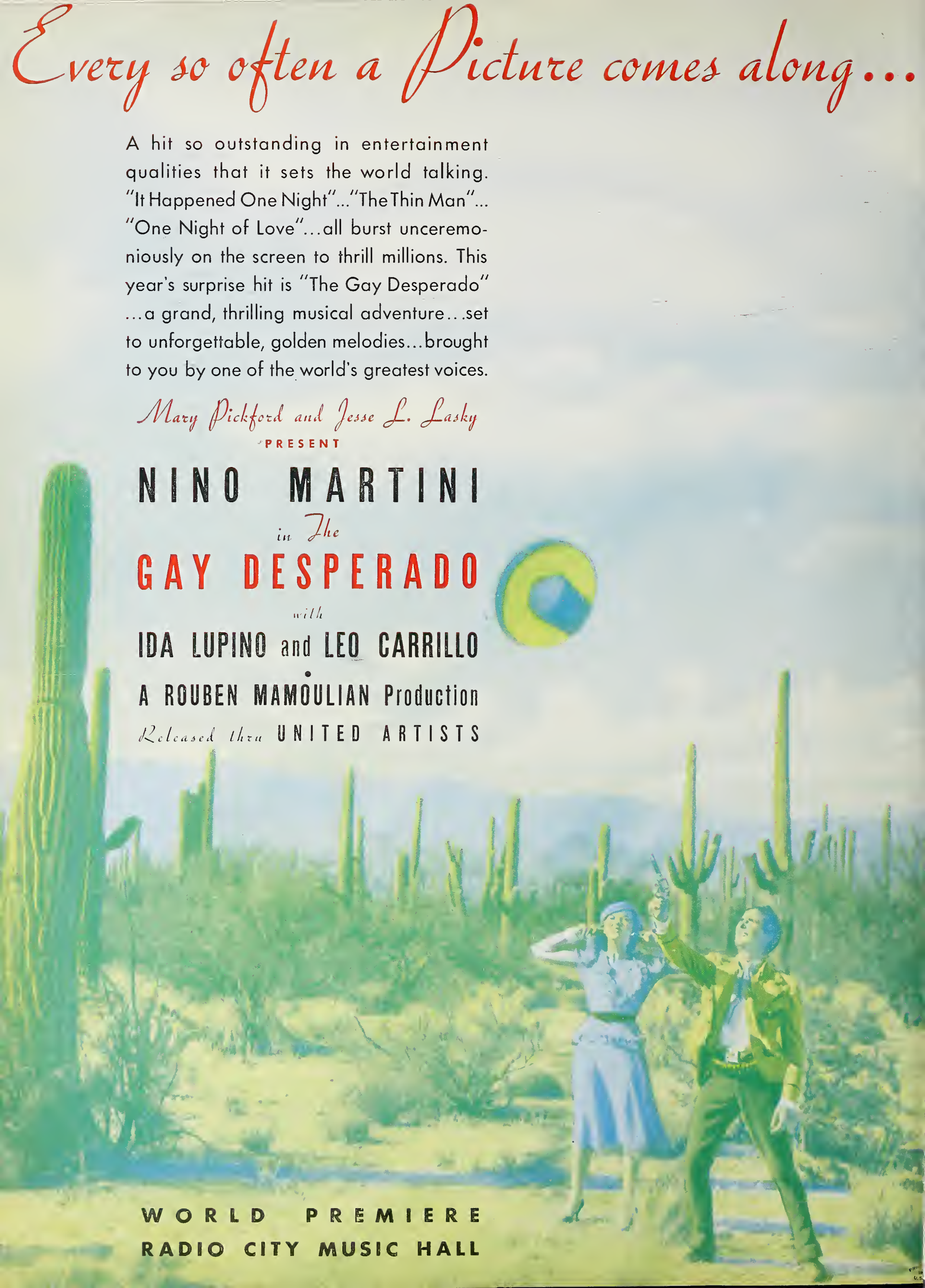


WORLD PREMIERE
RADIO CITY MUSIC HALL

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

The White Hunter

(20th Century-Fox)

Drama

The locales of this production are the jungles and plains of Africa. The story told is powerful drama. A white hunter leads a big game hunt. In the safari are a man and woman who, years previous, in England, caused shame and disgrace to the hunter. With them is the man's daughter by a previous marriage. Beset with the dangers of the jungle, wild animals and a tropical storm, the hunter is faced with two dynamic problems. Shall he revenge himself upon the pair who caused his ruin in civilization? Or shall he permit his love for the girl to temper his wrath? How the dual questions are answered promises to be vivid, action packed dramatic entertainment.

Beside story quality, the picture has other values automatically recommending it to the attention of showmen and audiences. The story is by Gene Markey, author of "King of Burlesque" and "Private Number" and collaborator on "Girl's Dormitory." Direction is by Irving Cummings.

Warner Baxter and June Lang, featured in "The Road to Glory," again are starred. Second important characters are Wilfred Lawson, and Gail Patrick. Lawson is a favorably appearing newcomer who has had considerable New York and European stage experience. He also is in "Ladies In Love," a 20th-Fox picture that probably will be released before "The White Hunter."

The supporting cast does not seem to lack in name value; there are Alison Skipworth, George Hassell, Forrester Harvey, Willie Fung, Ernest Whitman, Olaf Hytton, Ralph Cooper and Will Stanton.

Champagne Waltz

(Paramount)

Comedy-Romance with Music

In relation to the character of the story told in this production the title has more than usual significance. The cast looks to be of better than average caliber. The story is fresh and rather unusual as current screen vehicles go. An American swing band invades Vienna and causes the classic music lovers to forget all about Straus waltzes. With a light dramatic and romantic touch to the story, and a tinge of comedy, the film gets underway. The band leader, mainly because of the havoc he has wrought in the lives of the old orchestra leader and his appealing daughter, returns to the States. His manager imports the Straus "Blue Danube"—playing orchestra to New York, where it delivers a knockout blow to the jazz-swing vogue.

Name values approach the important classification as Gladys Swarthout is teamed with the stars of "Texas Rangers," Fred MacMurray and Jack Oakie, in the leads. ·Fritz Leiber portrays the role of the elderly orchestra leader. The famous dancing team of Veloz and Yolanda are in for a spectacular number. Others prominent in the cast are Herman Bing, Vivienne Osborne, presently outstanding in "Wives Never Know," Frank Forest, Benny Baker, Ernest Cossart, James Burke, Maude Eburne and Guy Bates Post.

Of the many musical numbers, lyrics and music for four of them were contributed by Burton Lane and Ralph Fried, Sam Coslow and Frederick Hollender and Leo Robin and William Daly. Three of them, in addition to the big girl glamour feature, are sung by Miss Swarthout. MacMurray sings the fourth. They combine hit tunes with classics.

The story is by Billy Wilder and H. S. Kraft, with screen play by Don Hartman and Frank Butler. Leroy Prinz staged the dances and A. Edward Sutherland is the director in charge.

Luckiest Girl in the World

(Universal)

Comedy-Romance

This story appears to be built of popular elements. Essentially it's comedy and romance. The first seems to be the dominating element. It's about a girl who, wanting to get married, makes a bet with her father that she can live in New York on $150 a month. Trailed by a flatfoot detective, whose ministrations, once discovered, are accepted with good grace, she finds it necessary to share a walkup flat kitchen and bathroom with a man. By hook or crook, mainly through the windfall of a bank night prize, she wins her bet. But the boy she wanted to marry so far forgot himself as to marry another girl and thus cause her to dash back to her community tenant. For a running gag throughout the story, the girl and her guardian become warm admirers of a one punch fighter, that is, it takes only one punch for his opponent to knock him out.

The story is by Anne Jordan, with screen play by Herbert Fields and Henry Myers. Edward Buzzell, whose flair for comedy is well known, is the director.

Two younger players are featured in the leading roles. Jane Wyatt, seen in minor parts in other Universal productions and a star with Ronald Colman in the forthcoming "The Lost Horizon," is the girl. Louis Hayward, currently in "Anthony Adverse," is the kitchen sharing man. Eugene Pallette, in a harassed father role similar to that he occupies in "My Man Godfrey," and Catherine Doucet, are the girl's parents. Her watchdog detective and boon companion of the fight arenas is Nat Pendleton. Phillip Reed is the boy whom Miss Wyatt originally wanted to marry, and the seventh important character is Viola Callahan, landlady of the walkup apartment.

The Making of O'Malley

(Warner)

Character Drama and Romance

The yarn spun in this production is of the regeneration of a hard-boiled, petty-minded cop. It tells about a policeman who lived by the rule book and not the head or heart. Modernly timed, localed in a metropolitan city tenement district, it details the activities of a cop who is ever present when there is a minor infraction to be checked up and who makes an important arrest by mistake, thereby bringing trouble to many and establishing the medium through which he caused his own regeneration as a human being. The production promises to be a combination of drama, romance, comedy, melodrama and near tragedy with considerable human interest content.

The production is based on a Gerald Beaumont story. To insure the full quality of all elements included in the original, William Dieterle, who served similarly on "The Story of Louis Pasteur" and "The White Angel," was assigned as director.

Pat O'Brien, now in "China Clipper," fills the title role. The story seems to serve him with the kind of part in which he does his best work. He is supported by Sybil Jason, currently in "The Captain's Kid," Humphrey Bogart, remembered for his dramatic part in "Petrified Forest" and also with O'Brien in "China Clipper," and Frieda Inescort, who was important in "Give Me Your Heart."

Additional players listed in the cast are Ann Sheridan, affection for whom is the first step in O'Brien's working out of his regeneration, Donald Crisp, Hobart Cavanaugh, a newspaperman desiring the hero, Mary Gordon, Mabel Colcord, Frank Sheridan, Lillian Harmer, Frank Reicher, Henry O'Neill and Craig Reynolds.

All Scarlet (RACING LADY)

(RKO Radio)

Race Track Drama

A race horse story, this picture is adapted from an unpublished Damon Runyon yarn. The screen play is by Dorothy Yost. Generally, following the accepted race formula with all the related excitement, it makes one noticeable departure. The central figure is a girl, a successful trainer, who finds it much easier to understand and handle horses than men.

Locales are Southern California, the Santa Anita Track and a neighboring fair ground oval. Promising to be full of all the action common to track pictures, yet at the same time comparatively free from most of the melodramatic skullduggery that is part of most of them, the first part devotes itself to a picturization of how the girl became a famous trainer. This leads her into partnership and romance with a wealthy owner.

Ann Dvorak, last in "We Who Are About to Die," Smith Ballew, popular radio entertainer who made his film debut in "Palm Springs," and Harry Carey are the principals. The supporting cast, made up of a small group of well-known character actors, includes Frank M. Thomas, Berton Churchill, Ray Mayer, Harry Jans, Hattie McDaniels and Willie Best.

Direction is by Wallace Fox, credited with the handling of "Yellow Dust," "Powdersmoke Range" and "Red Morning."

Theodora Goes Wild

(Columbia)

Comedy

Audiences as well as exhibitors undoubtedly will be pleased to discover that this is a radically different picture for Irene Dunne. With the possible exception of a few sequences in "Showboat," it is, in story character, as different from anything Miss Dunne recently has done as day is from night. Literally, and lending added significance to title meaning, the part

(*Continued on page 38*)

YOU'VE ALREADY SEEN

Now READ ABOUT

RIVOLI THEATRE, *New York . . .*

The first five days of DODSWORTH played to a record attendance figure of more than 58,250 people. On Sunday more people paid admission at the Rivoli for DODSWORTH than for *any* attraction at that theatre in recent years. As we go to press the sixth day, Monday, is $412.00 ahead of the opening day figures. It shows the tremendous building-power of DODSWORTH.

LOEW'S THEATRE, *Akron, Ohio. . . .*

DODSWORTH roars ahead of such great Goldwyn successes as THESE THREE, BARBARY COAST and DARK ANGEL. The week-end gross is more than six hundred dollars in excess of the top figure of any of the three above mentioned pictures

OHIO THEATRE, *Columbus, Ohio . . .*

Opening week-end creates riotous scenes at box-office as Saturday's and Sunday's figures top previous Goldwyn smash hits by more than one thousand dollars. Critic raves and audience cheers make Loew's Ohio box-office a magnet for ticket buyers.

SAMUEL GOLDWYN *has the honor to*

DODSV

THE GREAT REVIEWS
THE SMASH GROSSES!

ALDINE THEATRE, *Philadelphia, Pa. . . .*

The first week's gross in both money and attendance tops anything to play the Aldine Theatre in the past three years. On Saturday and Sunday thousands of ticket buyers were unable to gain admission to the fourteen hundred seat theatre, as overflow crowds got out of control.

LOEW'S STATE, *Cleveland, Ohio . . .*

The band wagon rush started early Friday afternoon and Saturday and Sunday it was SRO from the opening gong with a block long line waiting Sunday morning for the reopening of the box-office.

LOEW'S PENN, *Pittsburgh, Pa. . . .*

"Twenty-five minute wait for seats" was the often repeated slogan for the opening week-end of DODSWORTH. Showing of picture was interrupted by constant outbursts of applause from the audience and second day's gross was almost double opening day.

present **Sinclair Lewis'**

WORTH

Released thru **UNITED ARTISTS**

IN THE STUDIO CUTTING ROOM

(*Continued from page* 35)

she essays is that of a girl who literally and actually goes wild. From first to last the story is comedy; much of it, as a matter of fact, is of the harum scarum crackpot variety.

It concerns a prim, reserved New England miss who accidentally writes a sexy best selling novel. Through certain circumstances, which include an invasion of gaudy flamboyant New York high life spots, she is compelled to live in the manner of one of the characters she created. Relieved of her rigid moralistic inhibitions, she meets romance, and to the tune of situations describable as "wild" comedy ensues a denouement which is as surprising as it is humorous.

The story is an original by Mary McCarthy, Adapting it to screen purposes took the attention of Sidney Buchman for several months. It is being directed by Richard Boleslawski, whose contributions to the screen need no repetition.

Naturally modernly timed and geared, the primary appeal of the story does not seem to threaten to be confined to sophisticates, even though, in certain phases, it has a rather intimate character. Generally it seems to consist of popular stuff.

With Miss Dunne the central figure, Melvyn Douglas, currently in "Gorgeous Hussy," is the man in the case. The supporting cast is rounded out by Rosalind Keith, Mary MacLaren, Thomas Mitchell, Elizabeth Risdon, Margaret McWade, Thurston Hall and Nana Bryant.

Love on the Run

(Metro-Goldwyn-Mayer)

Comedy-Romance

A glance at the more important credits in this production should prove an eyeful to exhibitors and theatre goers. The title should be provocative of some unique exploitation that assumes more importance when considered in association with the story. That story has a running start, as it appeared serially in a popular magazine not so long ago. It's about an American heiress who ran away from her own wedding; a reporter in search of a big story; another reporter who can catch up with neither the romance nor the story. As it carries them all over Europe and up into the stratosphere, it involves the trio with a group of international spies and pursues an exciting course, full of fun and danger, prior to its surprising climax.

From a mere name standpoint, it again teams two of the industry's top names, Clark Gable and Joan Crawford. First together in "Possessed," they also have been co-starred in "Chained," "Dancing Lady" and "Forsaking All Others." In the third important role, Franchot Tone is featured. The supporting cast is not to be taken lightly, as it includes Reginald Owen, Mona Barrie, Ivan Lebedeff, Charles Judels and William Demarest.

Though naturally and logically, stars and story content and swank production effects are the elements given primary consideration, the prestige of the director, in this case, assumes an unusual importance. W. S. Van Dyke's record is sprinkled with any number of outstanding successes. He is one of the few directors whose name appears to have a certain box office value.

While Gable and Miss Crawford are characteristic in the story, Tone's role is something rather new for him. He is cast as a whimsical comedian. The assignment is not being considered as an experiment; it is Van Dyke's conviction that in this type of role Tone will definitely come into his own.

General Delivery

(RKO Radio)

Topical Romance-Drama

The work of postal inspectors and operations of the Post Office Department in protecting the mails, preventing their illegal use and the apprehension of criminals, is the background for this comedy tinged dramatic romance. Production features, actual locales having been used, should provide a comprehensive insight into the operations of a modern metropolitan post office. To counterbalance the educational and entertainment worths of such a background, a topical uptodate story has been prepared.

That story, with fiction blending with fact, is based on actual occurrences. As murder follows a mail truck holdup, the sleuths of the Post Office department go to work and get their man. Woven into the drama is a love story in which the hero also gets the girl. As such, the material is a vivid combination of drama, romance, mystery and comedy.

The film again will team Lee Tracy and Gloria Stuart, who have been seen together in "Private Jones" and "I'll Tell the World." Tracy's last picture was "Sutter's Gold"; Miss Stuart's most recent appearances were "The Crime of Doctor Forbes" and "36 Hours To Kill." A noted stage and radio personality, Judith Blake, makes her screen debut, and another comparatively new player, Paul Guilfoyle, also has an important role. Many known names are listed in the support, such as Barbara Pepper, John McGuire, Pierre Watkin, Matty Fain, Frank Conroy, Bryant Washburn, Paul Fix and Robert Warwick.

John Twist, Edmund L. Hartman and Julius Klein are credited with having collaborated on the screen play, and William Killy, maker of "Second Wife" and "Bunker Bean," is the director.

Easy to Take

(Paramount)

Comedy

A comedy gag that is the fundamental premise of this production should be provocative of unique showmanship. A radio personality who specializes in being the big brother, actually the Uncle Roddy of millions of kid listeners-in, is unexpectedly made trustee of an enormous fund which carries the provision that he must become the guardian of her spoiled little nephew. Uncle Roddy's hatred of brats knows no limit, and it becomes more adamant when the fund turns out to be mythical. Yet because his manager has boasted to the skies about his kindlinesses, the program headliner has to go through with the stunt even though it is necessary to support the boy, his grownup sister, himself and his manager on $40 a week. Pestered by his charge, not knowing what to do about the girl, he gets all the mothers in America down on him when he broadcasts a spanking episode. He finally convinces all, however, that something besides all sweetness and light is necessary to train the younger generation.

John Howard, currently in "Valiant Is the Word for Carrie," is the unwilling guardian. Eugene Pallette is his avid, publicity seeking manager. Douglas Scott is the youngster he must take under his wing, and Marsha Hunt is the girl. The supporting cast includes Richard Carle, Jan Duggan, Robert Greig, Marilyn Knowlden, Josephine Whittell and Billy Lee.

The screen play by Virginia Van Upp is based on a story written by Wayne Kilbourne. Direction is by Glenn Tryon.

The Riddle of the Dangling Pearl

(RKO Radio)

Mystery Drama with Comedy

In this fifth Stuart Palmer story adaptation, Zasu Pitts succeeds Edna Mae Oliver as the redoubtable and resourceful teacher sleuth, Hildegarde Withers. James Gleason again plays Inspector Oscar Piper, as he did in the four previous productions.

The story, while of course entirely different from any of its predecessors, follows the familiar Palmer style. Comedy vies with mystery and there is the necessary romantic content. The exciting and hilarious events entailed, including a pair of murders, revolve about the plot of a gang of international jewel thieves to rob a New York museum of its most prized possession, the famous Cellini Cup. As mystery is logically complicated and full swing given to drama, the two young lovers become involved. Piper stumbles around and Hildegarde, as usual, displays the acumen that clears everything.

The cast supporting Gleason and Miss Pitts is lengthy. Louise Latimer and Owen Davis, Jr., the young lovers of "Murder on the Bridle Path" and "Grand Jury," are together again. The remaining players, while new to Palmer stories, have practically all appeared in recent Radio pictures. Among the better known are Arthur Aylesworth, Barbara Barondess, Paul Fix, Spencer Charters, Richard Tucker, George Sorel, Oscar Apfel, Bodil Rosing and John Miltern.

Production is in the hands of William Sistrom, who was associated with "Murder on the Bridle Path," and Ben Holmes is directing.

Murder with Pictures

(Paramount)

Comedy-Mystery-Drama

The title cues the first exploitation character of this production. Yet, rather than follow the hackneyed formula, the film, while planning to retain all of that stuff that is worthy, will essay to make comedy the outstanding motivating quality. The yarn concerns a newspaper photographer who, while a matrimony seeking bubble dancer is running him in circles, also has an eye on a girl suspected of murder. To solve the murder, divert suspicion from the girl he loves and at the same time get the money with which to pay off the bubble dancer are his problems. He solves them all with a swoop that promises to be acceptable fun and, simultaneously, deep dyed in the wool mystery melodrama.

Based on an original by George H. Doxe, the screen play is by John C. Moffitt, onetime Kansas City newspaper man, and Sidney Salkow. Direction is by Charles Barton.

Lew Ayers, currently in "Lady, Be Careful," is the young man who serves himself with a peck of trouble. Joyce Compton, prominent in "The Holy Lie," is the glamorous dancing girl. Gail Patrick is the girl whom Ayers has to get out of a jam, partly because he's in love with her and partly because he wants to see justice done.

Further name requirements are taken care of by Paul Kelly, Benny Baker, Ernest Cossart, Onslow Stevens, Antony Nace, Joseph Sawyer, Frank Sheridan, Irving Bacon, Purnell Pratt and Christian Rub.

At this time, the production looks like one that can be handled from two angles; either as a uniquely contrived and differently presented mystery drama or as a romantic comedy.

Four Exhibitor Units to Meet

With the national Motion Picture Theatre Owners starting to give consideration to its next annual convention, and with Miami, Fla., now being discussed as the meeting place, four state theatre organizations—affiliated with the MPTOA, and otherwise—this week set dates for their meetings.

The Associated Theatre Owners of Indiana will hold their annual convention in Indianapolis on October 27 with business sessions in the morning and afternoon, a luncheon and a banquet and a program for women guests. Election of officers will be held. Completed details are to be worked out shortly, R. R. Blair, president, said.

Convention Chairman M. A. Rosenberg revealed this week that the Hotel Schenley has been chosen as the gathering place for the annual convention of the Motion Picture Theatre Owners of Western Pennsylvania on October 19-20 in Pittsburgh. At the same time, Allied Theatres of Michigan revealed its members will gather at the Hotel Statler in Detroit November 4-5. The annual outing of Western Massachusetts Theatres has been set for October 6 at President Nathan Goldstein's camp at Spofford Lake, N. H.

Other exhibitor activities centered around Philadelphia where Lewen Pizor, head of the United M.P.T.O. of Eastern Pennsylvania, Southern New Jersey and Delaware, has named Charles Segall, Ben Amsterdam, Mike Lessey, Milton Rogasner, Norman Lewis and Abe Sablotsky to his grievance committee. At the same time, Mr. Pizor said: "The U.M.P.O.E. of Pennsylvania will be an organization void of all political, personal and antagonistic feelings."

Conclude Trial in Philco-RCA Suit

The trial of the injunction suit brought in the chancery court of Wilmington, Del., against Radio Corporation of America by the Philadelphia Storage Battery Company, parent company of Philco Radio and Television Corporation, ended before Chancellor Josiah O. Wolcott last Friday as the defense rested without calling a witness.

No date was set by the court for argument. The counsel for the plaintiff was given four weeks in which to file briefs, while RCA counsel was given an additional two weeks for filing. John W. Davis, chief counsel for RCA, rested the defendant's case immediately after the court opened Friday morning. Technically the defense opened the day before when Mr. Davis recalled to the stand two of the complainant's witnesses, Charles F. Steinruck, P.S.B. accountant, and Reynolds D. Brown, Jr., engineer, to identify several documents.

Philadelphia Storage Battery is seeking to enjoin RCA from terminating a license agreement whereby Philadelphia has the right to use basic patents in radio and television assigned to RCA.

SUPERVISION OF STAR BROADCASTS ASKED

Close Scrutiny of Material and Appearances Proposed for Exhibitors by Kuykendall

Several hundred motion picture theatre owners, members of the Motion Picture Theatre Owners of America, have concluded that a close scrutiny of the material broadcast and active supervision of the Hollywood stars' appearances on radio programs is the only solution to nationwide complaints of exhibitors that such appearances constitute unfair competition for theatres, according to Edward Kuykendall, president of the MPTOA.

At the same time fanciful reports were current along Broadway that the motion picture industry is considering the appointment of a supervisor of stars' radio activities, in order to alleviate the pressure being brought to bear by exhibitors on producers whose players are active on the air. Although these reports included rumors that such appointment would be made through the office of the Motion Picture Producers and Distributors of America and that Will H. Hays is now conferring with executives of the motion picture and radio industries on selection of the proper man, no confirmation was obtainable. It was said at the MPPDA office that no such proposal is under consideration.

However, it was learned Wednesday that establishment of a radio advisory council to supervise broadcasting activities is under discussion in home offices and may be formally urged for consideration by studies. It was said that should the proposals for regulation of star broadcasts win home office support they would be urged upon the studios immediately.

Aylesworth to Explain

The attitude of the radio industry on the problem is expected to be disclosed by Merlin Hall Aylesworth, chairman of the RKO Radio board, who has just resigned as vice-president of the National Broadcasting Company, when he addresses the Society of Motion Picture Engineers at its semi-annual banquet on October 14th in Rochester. His topic will be "The Relationship of Radio Broadcasting to Motion Pictures and the Theatre."

Added to the dozens of protests coming from exhibitor organizations against the practice of allowing stars to appear indiscriminately on radio programs is one made by the Independent Theatre Owners of America at a meeting in New York this week. Business at New York theatres was reported to be lowered despite surveys from other parts of the country indicating better grosses.

Probably realizing that they cannot keep motion picture stars off the air, the personal publicity and lucrative compensation being too inviting to refuse, the exhibitors seem to agree generally that a close scrutiny and supervision of material designed for the program in order to lessen the injurious effect of the broadcasting on both the industry and individuals participating in the programs, is necessary. Such a plan is urged by the MPTOA in its current bulletin issued over the signature of Mr. Kuykendall.

Says Ban Talk Is "Stupid"

In discussing the radio problem the bulletin observes that "to try to bar any and all motion picture stars from radio broadcasting is stupid and impossible. Movements to bring this about are a waste of time and merely place the exhibitors participating in a foolish position." However, the bulletin suggests:

"It may be necessary to consider each separate proposal for radio appearance on its merits, exercising reasonable judgment and at least a grain of sense as to the adaptability of the stars' talents to radio broadcasting, the frequency of their appearance, what sort of radio program they are to appear on, what staging, material, rehearsal, direction, musical setting, supporting cast and publicity will be provided, and what possible interference with the release of the stars' current pictures is involved."

Sees Name Value Safeguarded

"It has been rather well demonstrated," the bulletin continues, "that any good judgment in these matters on the part of the star or the sponsor is completely lacking; unless the studios who have valuable property rights involved wake up and exercise reasonable control in the situation, they will inevitably find that the public, speaking unmistakably through the box office and film rentals, will show them their mistake."

The article emphasizes the possibly injurious effect of the broadcasts on the star name value which may be reduced by continual appearances and on story values which may be lessened by repetition over the radio in shortened form rather than direct competition with box offices during the hours of the broadcasts. Adequate supervision, the bulletin claims, would be sufficient to offset these.

Photophone Executives Attend Sarnoff Dinner

RCA Photophone executives from the Camden and New York offices were present at the testimonial dinner given David Sarnoff, president of the Radio Corporation of America, in honor of his 30 years of service and leadership in the radio field, Wednesday at the Ritz Carlton Hotel in New York. Among the executives were Edwin M. Hartley, Ralph B. Austrian, Edward Auger, Bernard Sholtz, Barton Kreuzer and David J. Finn.

Guaranteed Gets Product

Guaranteed Pictures Company has acquired world distribution, exclusive of the United States, of "Senor Jim," "Trails End," "Judgment Book," "Desert Guns," "Riddle Ranch" and "Gunners and Guns."

TOKYO	H. Tominaga
VIENNA	Dr. A. Nichtenhauser
LONDON	Bruce Allan
SYDNEY	Cliff Holt
WARSAW	J. A. Frydman
NANKING	J. P. Koehler
BERLIN	J. K. Rutenberg
BOMBAY	Ram L. Gogtay
COLUMBUS	E. H. Mayer
CLEVELAND	Elsie Loeb
WASHINGTON, D.C.	W. A. Whitney
INDIANAPOLIS	Walter F. Morse
BUDAPEST	Endre Hevesi

Do

THESE are among the hundred and one interesting facts about the status of the theatre and conditions as affect showbusiness in many of the world's key cities as detailed by Motion Picture Herald correspondents in the second series of the Showman's Travelogue.

- The Regal Theatre in Bombay, India, has an underground parking space for autos.
- Every Berlin exhibitor must pass an examination on projection.
- Double features are prohibited in Vienna. Theatres there must give one show a week for children at reduced prices.
- Tokyo theatremen plant waiting lines at the box-office before opening to attract trade.
- Budapest de luxe theatres cannot issue cheaper tickets than the prices fixed by the Hungarian Home Office.
- Australian circuits accept the policy of allowing managers to operate "on their own."
- London as a theatre center is considered as 20 cities in one.
- All Cleveland theatres are utilized as community centers.
- Newspapers in Warsaw, Poland, do not regularly publish motion picture news.
- Motion picture newspaper reviews in Columbus, Ohio, are written by the editors themselves.
- Indianapolis theatres receive their sharpest competition from an event that lasts 30 hours.

you know?

SHOWMAN'S TRAVELOGUE

starting October 10th

MANAGERS' ROUND TABLE

MOTION PICTURE HERALD

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Wedding Present

(Paramount)

Comedy-Romance

Once this gets under way it's wild, woozy comedy. Quite a bit of fiddling around, mainly to identify characters and give a hint as to what is to follow, is done in the early reels. After this is over the laughs come thick and fast. For motivation it's somewhat of a comedy romance told against a newspaper background. From a commercial or entertainment standpoint, the story itself doesn't amount to much. What is done while it is being told, and how, is the thing that counts. Generally it follows the idea of a few convivial souls sitting down and recounting hilarious, bizarre events and incidents.

Gagging newspaperman Charlie, given to taking everything that happens with a grain of salt and quite humorously, is thrust into a responsible editorial position. His scatter-brained antics drive all his erstwhile pals to distraction. As some sort of hysterical racketeer twist, just as comic as everything else, is rung in, he finally commits the act that causes girl friend Rusty to announce her marriage to stodgy Dodacker. The news drives Charlie to some real drinking. Not so much bothered about losing the girl, his only aim is to send her a suitable wedding present. He does by getting on the phone and sending fire engines, police squad cars, hearses, in fact anything that rolls and screams, around to the house where the wedding is to take place. Driving up in an ambulance himself, he kidnaps the amazed bride and they ride off in a wagon blazoned "Insane Asylum."

Once the farcical foolishness starts, nothing stops it. Any kind of gag that looks as if it would bring further laughter is yanked in. From that viewpoint, the results are vividly pleasing. To any extent one may care to go, it justifies exhibitors in informing patrons that they have an all-laughfest in store for them.

Previewed in the studio projection room.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by B. P. Schulberg. Directed by Richard Wallace. Assistant director, Ray Lissner. Original by Paul Gallico. Art director, Hans Dreier and Earl Hedrick. Film editor, Robert Bischoff. Sound, Jack Goodrich. Photographed by Leon Shamroy. P. C. A. Certificate No. 2580. Running time, when seen in Hollywood, 80 minutes. Release date, October 9, 1936. General audience classification.

CAST

Rusty	Joan Bennett
Charlie	Cary Grant
"Stagg'	George Bancroft
Dodacker	Conrad Nagel
Archduke	Gene Lockhart
"Smiles" Benson	Wm. Demarest
Mary Lawson	Inez Courtney
Squinty	Edward Brophy
Van Dorn	Purnell Pratt
Willett	Douglas Wood
Blaker	George Meeker
Laura Dodacker	Lois Wilson
Jonothan	John Henry Allen
Sammy Smith	George Offerman, Jr.
Haley	Damon Ford
German Band	Heine Conklin Billy Engel Ray Hanson
Six Reporters	Jack Mulhall Cy Ring Charles Williams Marshall Ruth Eddie Phillips Allen Fox

The President's Mystery

(Republic)

Drama

Not very often is it possible for showmen to adapt the president of the United States as an exploitation adjunct to picture ballyhoo. In connection with this picture, it is not only permissible but probably expected, inasmuch as F. D. Roosevelt is credited with having conceived the idea of the story told in the film. Quite a group of name authors wrote it for the popular magazine in which it appeared. Regular screen writers adapted the combined work of all to the screen.

The show is dramatic mystery, into which an exposition of modern economic-social-political philosophy has been woven. Primarily it is entertainment and one must depend upon his knowledge of local conditions to determine whether he should call patron attention to that quality by using the evident propaganda as a substantiating commercial feature.

Blake, lobbying corporation lawyer, sickens of his career and decides to get away from it. Arranging an auto crash so that it will appear that he has been incinerated, he disappears as Blake and proceeds to a depression wracked locale. Simultaneously his wife, Ilka, is accidently killed, and police suspect Blake. During the investigation, Blake reorganizes the workers, putting their affairs on a living-making basis, and makes them serious competition to the business of one of his former clients, Sartos. Sartos, disturbed by the manner in which the cooperative has been cutting into his receipts, comes to find out why and how. Recognizing Blake, he feels that he can kill two birds with one stone. By turning him over to the police, he believes he can revenge himself upon the erstwhile ally who he thinks has double-crossed him. Also by removing him as the cooperative's inspirational source he can defeat the threat to vested interests. Momentarily prevented from doing so by the enraged packers, Sartos' scheme falls flat when Blake's former butler, Roger, explains how Ilka met her death. As the cooperative visions a vigorous new life under Blake's guidance, he also sees a future happiness with Charlotte, a girl he has grown to love.

Previewed in the Fairfax theatre, Los Angeles, for an audience which works for a living.

McCarthy, Hollywood.

Distributed by Republic. Produced by Nat Levine. Executive producer, Albert E. Levoy. Associate producer, Burt Kelly. Directed by Phil Rosen. Story conceived by Franklin D. Roosevelt. Written for Liberty Magazine by Rupert Hughes, Samuel Hopkins Adams, Anthony Abbot, Rita Weiman, S. S. Van Dyne and John Erskine. Screen play by Lester Cole and Nathaniel West. Supervising editor, Murray Seldeen. Film editor, Robert Simpson. Photographed by Ernest Miller. Sound engineer, Harry Jones. Costumes by Eloise. Music settings by Dr. Hugo Riesenfeld. Musical supervision, Harry Grey. P. C. A. Certificate No. 2588. Running time, when seen in Hollywood, 80 minutes. Release date, October 1, 1936. General audience classification.

CAST

Blake	Henry Wilcoxon
Charlotte	Betty Furness
Sartos	Sidney Blackmer
Ilka Blake	Evelyn Brent
Roger	Barnett Parker
Andrew	Mel Ruick
Sheriff	Wade Boteler
Shane	John Wray
Police Lieutenant	Guy Usher
Sergeant	Robert E. Homans
Earl	Si Jenks
Joe Reed	Arthur Aylesworth

Ein Walzer Fuer Dich

(Casino)

German Musical Comedy

The title translates as "A Waltz for You" and if this suggests that attempt has been made to produce a successor to "Two Hearts in Waltz Time" the picture itself indicates that the attempt was largely successful, whether or not the film catches, as that one did, a quirk of popular fancy in the United States. The story is set in the sort of mythical kingdom Lubitsch used to create for Chevalier and the principals are the sleek, sophisticated (in a nice way) kind of people supposed to live in that sort of place. The king is a tenor, his aide a comedian, the duchess a beauty and lady in waiting a dancer. All the usual things happen and there's graceful, polished dialogue between musical numbers. It's never serious.

Production quality is distinctly in the Lubitsch register, which is about tops for this type of material. Mountings are splendid, photography superb, and sequences merge, one into another, with scarcely discernible line of demarcation. Dialogue, according to the reaction of a German audience, is excellent; the English titles with which the picture is supplied are adequate for narrative purposes, although, inevitably, they cannot convey the finer nuances of the repartee.

The story is about the king of Palamo, assumed dead, who is discovered masquerading as a singer and brought to his throne by his country's ministers, who depose the reigning duchess to restore him. A comedian who is his friend goes with him to act as aide-de-camp. Humorous episodes mark the course of events leading to a romantically satisfactory settlement of the struggle for the throne.

Reviewed at the Casino theatre, located in the heart of a German neighborhood, where a largely German audience gave hearty evidence of complete satisfaction.

Weaver, New York

Produced by Twentieth Century-Fox. A. V. Badal production. Directed by Georg Zoch. Music by Will Meisel. No P.C.A. certificate. Release date, September 25 Running time, 94 minutes. General audience classification.

CAST

Kammersaenger Antonio Torelli	Louis Graveure
Fuerstin Stefanie	Camilla Horn
Benjamin Cortes Komponist	Heinz Ruehmann
Manja Tabanes	Maria Sazarina
Exfuerstin Ludovica von Palamo	Adele Sandrock
Flint, Impresario	Theo Lingen
Ministerpraesident Baron Tahanes	Fritz Odemar
Minister Pronto	Wilhelm Bendow
Minister Montes	Max Ralt-Ostermann

The Big Game

(RKO Radio)

Gridiron Drama

Presence of a batch of premier football players in the lineup is not the only thing that gives this picture the potentialities of worthwhile entertainment. It's a football story, all right, and there is a big game for a climax. But before that exciting point is reached a well grounded dramatic story is told.

The picture hero, of course, is a football player, working his way through college, meanwhile supporting several relatives on the "legitimate" side money that somehow accrues to a

(Continued on page 47)

"I built a six-foot fence around my heart!"

"I laughed at love...
I made fools of men...
I thought love was a
game won by the
hardest hearted..."

Turn page . . .

Paramount's "VALIANT IS THE WORD FOR CARRIE"

"To the people of that little Louisiana town I was a scourge, a plague...not fit to talk to..."

"Then a freckle-faced kid crawled through my fence...told me he wanted me for his friend..."

"A little waif of a girl looked me in the eye and told me she wanted me, wanted me as her mother..."

Paramount's "VALIANT IS THE WORD FOR CARRIE

"And I dared to
learn of love...
I dared to break
down that fence
...I dared to
mother those two
homeless kids..."

"Up the tough road to success together... we three against the world...growing closer to each other... nearer, dearer with each glorious year of companionship...of affection...I'd never known a heart could hold such happiness. I was living a life I'd never even dared to dream of...

and then..."

the greatest woman's picture since "Stella Dallas"

Turn page . . .

"...the world getting in its last blow...separating those two youngsters...breaking up their love. Could any price be too great for me to pay?"

"VALIANT IS THE WORD FOR CARRIE"

with GLADYS GEORGE • ARLINE JUDGE
JOHN HOWARD • Dudley Digges • Harry Carey
Isabel Jewell • A Paramount Picture from Barry Benefield's
Best-Seller • Produced and Directed by WESLEY RUGGLES

Paramount
Pictures

(*Continued from page 42*)

gridiron warrior. While he is performing football feats that win him fame and glory and also an injured leg, his brother does a little bit of gambling on the team. The inevitable scandal breaks and as the story, with a romantic thread woven in, proceeds there is something mysterious about the star's injury. To make sure that they are not going to take a financial beating, the gambling ring hedges bets, and to make doubly sure nothing will go wrong, they kidnap the football hero.

Suspense takes on a comedy contrast as an oldtime star and friend of the kidnaped boy starts a riot in the stadium to give the girl, the coach and all the rest time to dig up the player who can turn defeat into victory. Then comes the big game with its pigskin greats performing in the approved fashion that permits the actor hero to be an athletic hero. The good folk are happy and the bad ones get their deserts.

A topical feature, probably the first of the current series that will reach theatres, the film naturally lends itself to that type of exploitation that has characterized all its similar predecessors.

Previewed in studio projection room.

McCarthy, Hollywood

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by George Nicholls, Jr. Screen play by Irwin Shaw. Based on a story by Francis Wallace. Musical director, Nathaniel Shilkret. Football scenes directed by Edward Killy. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate, Howard Campbell. Recorded by James G. Stewart. Edited by Frederic Knudston. Assistant director, Doran Cox. P.C.A. Certificate No. 2484. Running time, when seen in Hollywood, 72 minutes. Release date, October 16, 1936. General audience classification.

CAST

Clark	Philip Huston
George	James Gleason
Margaret	June Travis
Calhoun	Bruce Cabot
Pop	Andy Devine
Brad Anthony	C. Henry Gordon
Pete	Guinn Williams
Spike Adams	John Arledge
Coach	Frank M. Thomas
Lois	Barbara Pepper
Drunk	Edward Nugent
Mrs. Jenkins	Margaret Seddon
Fisher	Billy Gilbert
Dawson	John Harrington
Doan	Murray Kinnel

And These All Americans: Jay Berwanger, University of Chicago; William Shakespeare, Notre Dame; Robert (Bobby) Wilson, Southern Methodist; James (Monk) Moscrip, Stanford; Irwin (King Kong) Klein, New York University; Gomer Jones, Ohio State; Robert (Bones) Hamilton, Stanford; and Frank Alustiza, Stanford.

The Case of the Black Cat

(Warner)

Mystery-Comedy-Romance

Although there is comedy and romance, straightaway mystery dominates this latest adaptation of an Erle Stanley Gardner story. A crime, committed under really baffling circumstances, premises the story. Many become suspect, and a black cat is drawn in to divert suspicion as well as ease dramatic tension. Then redoubtable Perry Mason, this time more distinctly a detective than he is a romantic philanderer, unearths the clues, establishes the reason, finds the culprit and of course wins the girl.

The whole thing is skillfully and shrewdly put together. While holding close to the mystery appeal of its premise, the film is bold enough to step out and be a little different. Consistently keeping its prospective audiences in the dark as to exactly what to expect and just when to expect it, it shuns the formula complications. Nevertheless, with the unforeseen events which take place when a wealthy man is supposedly murdered and close and remote kin start squabbling about the manner in which estate shall be divided, it has a theatrical dramatic quality that gives promises of being acceptable entertainment for the crime mystery addicts and for run of the mill audiences.

In the Perry Mason role, Ricardo Cortez creates a different character. Atmospherically flippant and not without an eye to a pretty miss, he is, however, a detective, first determined to solve a crime and then take his fun when and where he can find it. New faces also are seen. Thus, in connection with talking about an almost trademarked title, exhibitors are given the opportunity of talking about new personalities.

Previewed in studio projection room.

McCarthy, Hollywood

Produced and distributed by Warner-First National. Directed by William McGann. Assistant director, Carrol Sax. Dialogue director, Frank Beckwith. Screen play, F. Hugh Herbert. Story by Erle Stanley Gardner. Photographed by Allen G. Siegler. Film editor, Frank Magee. Art director, Hugh Reticker. Gowns by Milo Anderson. P. C. A. Certificate No. 2446. Running time, when seen in Hollywood, 62 minutes. Release date, November 14, 1936. General audience classification.

CAST

Perry Mason	Ricardo Cortez
Della Street	June Travis
Wilma Laxter	Jane Bryan
Frank Oafley	Craig Reynolds
Douglas Keone	Carlyle Moore, Jr.
Sam Laxter	Gordon Elliott
Louise DeVoe	Nedda Harrigan
Paul Drake	Garry Owen
Peter Laxter	Harry Davenport
Ashton	George Rosener
Dr. Jacobs	Gordon Hart
Shuster	Clarence Wilson
Burger	Guy Usher
Mrs. Pixley	Lottie Williams
Rev. Stillwell	Harry Hayden
Brandon	Milton Kibbee
Sgt. Holcolm	John Sheehan

The Magnificent Brute

(Universal)

Comedy-Drama

Recognizing the values tending to establish "The Magnificent Brute" as desirable mass entertainment is not difficult. The story is robust, flamboyant comedy drama. In it the elements of hokum humor, drama, romance and conflict, all pitched to a very definite keynote of mob psychology and human interest, all intelligently blended. It is well produced. Players assigned to the principal and supporting roles are unusually characteristic. Production details and effects, especially those reproducing the inside workings of a steel mill, are high grade. The story, always carrying an evident vein of excitement and one in which there is an air of never knowing just what is going to happen next, flows smoothly. Drama is contrasted with he-man comedy. Suspense has been deftly applied. There's not very much love interest, yet what there is has considerable strength.

Modernly timed and so produced that auditors come under the illusion that they are living with the characters, the story is amplified by all necessary elements. Rowdy, confident, Steve (just call me "Big") Andrews moves into a steel town. Immediately he's at war with another cocky big hulk of a steel puddler, Bill Morgan. Triumphant over his sneered at competitor in a metal producing contest, Steve takes Morgan's girl, Della, away from him. An incident in which one of Steve's gang accidentally dies presages the ensuing drama. Steve takes up a big collection for the widow. Egged on by his pals and particularly by Della, Steve essays a test of athletic strength with a carnival wrestler. Bested, he's in wrong with the hands who have bet their money on him. Morgan, in the meantime, being a true villain, has put his money, and that of the collection which Della has been guarding, on the professional wrestler. With a lot of loot and not caring what may happen to Steve or the widow, he tries to get Della to run out with him. But Blossom Finney, Steve's landlady, who all through the picture has treated him as a brainless child, gets wind of the plot. She sends her hero-worshiping son, Pete, to notify Steve. The ensuing sequences, in which Pete's life is menaced, are packed with suspense. Nevertheless they lead to the climaxing situation in which Steve, after giving Morgan a very thorough lambasting, forces him to confess his plot.

The show seems to have the stuff that registers well with the masses. There's nothing pretty about it. Dealing with rough, tough individuals—just as hard and, when one comes down to it, as reliable as the steel they make, the film avoids any lavender and old lace.

Previewed in the Ritz Theatre, Los Angeles. The audience reacted favorably. It was noticeable that women in the house were getting just as much fun out of the show as were men.

McCarthy, Hollywood

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Directed by John G. Blystone. Associate producer, Edmund Grainger. Screen play by Lewis R. Foster, Owen Francis and Bertram Milhauser. Based on Liberty Magazine story "Big," by Owen Francis. Photographed by Merritt Gerstad. Art directors, Jack Otterson and Al D'Agostino. Film editor, Ted Kent. Special effects, John P. Fulton. Musical director, Arthur Lange. Sound recorder, William Hedgecock. Editorial supervisor, Maurice Pivar. Sound supervisor, Homer G. Tasker. P.C.A. Certificate No. 2527. Running time, when seen in Hollywood, 75 minutes. Release date, October 11, 1936. General audience classification.

CAST

"Big" Steve Andrews	Victor McLaglen
Della Lane	Binnie Barnes
Blossom Finney	Jean Dixon
Bill Morgan	William Hall
Bugati	Henry Armetta
Mrs. Howard	Ann Preston
Hal Howard	Edward Norris
"Young Pete" Finney	Billy Burrud
Two-up Mooney	Ray Brown
Dr. Coleman	Selmar Jackson
Sweets Papapolas	Adrian Rosley
Lavolia	Etta McDaniel
"Brains"	Zeni Vatori
Murphy	Charles Wilson

La Kermesse Heroique

(American Tobis)

French Heroic Comedy

Few importations from Continental Europe stand comparison with this newest arrival from France for the universal thoroughness of its humor. It is adult entertainment, handsomely mounted, and while the dialogue is in French the story is one easily followed, besides, adequate English titles are superimposed. The production has been awarded the Grand Prix Du Cinema Francaise and the Gold Medal of the Venice International Exposition of Cinematography.

The title translated, with reservations, is "Carnival in Flanders," and refers, ironically, to the antipathy of the Flemish people for the Spaniards when Philip of Spain was all-conquering. A very fine job has been accomplished by Jacques Feyder in his directorial treatment of the picture. The acting is uniformly good with excellent characterizations by several of the principals, notably Francoise Rosay as Madame Burgomaster, Jean Murat as the Duke, Alerme as the Burgomaster and Louis Jouvet as the Chaplain.

The story is laid in the Flemish village of Boom in September of the year 1616. The opening sequences show Boom in the throes of preparation for the annual "kermesse," or carnival. The Burgomaster and his aldermen are sitting for a portrait, the village militia is receiving instruction in the use of firearms, the women golk are cleaning house and the Burgomaster's daughter is sad because her father desires that she marry the butcher instead of the young artist.

A courier arrives with the news that a Spanish Duke with a military escort will spend the night at Boom. The village citizenry become panic-stricken, expecting the complete devastation of the town. The Burgomaster proposes to play dead, hoping the Spaniards will go on to another town. The male population is all for hiding. But the Madame Burgomaster has other ideas. Acting on her plea the women receive the Duke and his retinue with true Flemish hospitality. Hearty comedy, from the time of their arrival to the dawn of the next day when they depart peacefully, marks the soldiers' stay in Boom.

At the behest of the Madame Burgomaster the Duke orders the marriage of the daughter and the artist, and exempts the village from taxes for a year. The Burgomaster, arising

(*Continued on following page*)

from his supposed deathbed, takes credit for maneuvering the tax relief.

Reviewed at the Filmarte Theatre, New York, it being the initial picture for this theatre, which will specialize in outstanding foreign productions. At the premiere a distinguished audience including the French Ambassodor to the United States, the French Consul General at New York and others well known in Franco-Americon activities enthuziastically received the picture.

MOONEY, New York.

Distributed by American Tobis Corporation. Produced by Films Sonores Tobis Espinay. Directed by Jacques Feyder. From a story by Charles Spaak. Screenplay by Bernard Zimmer. Original music by Louis Beydts. Setting and design by Lazare Meerson. Production manager, Pierre Guerlais. Photography by Harry Stradling. Running time, 95 minutes. Release date, September, 22, 1936. Adult audience classification.

CAST

Madame Burgomaster	Francoise Rosay
The Burgomaster	Alerme
The Duke	Jean Murat
The Priest	Louis Jouvet
The Fish-Wife	Lynne Clevers
Siska	Micheline Cheirel
The Baker's Wife	Maryse Wendling
The Inn-Keeper's Wife	Ginette Gaubert
The Butcher	Afred Adam
The Lieutenant	Claude Saint Val
The Dwarf	Delphin

The Devil on Horseback

(Grand National)

Musical Comedy

This is a musical comedy in color, the action somewhat more outdoor than indoor, the music alternately robust and romantic, the time today and the place a mythical mountain republic in South America, where customs and costumes indicate Spanish, Mexican and, as to dancing, Cuban influence. The leading characters (played by Del Campo) is a crooning gaucho with the repute of a Villa and the habits of a Robin Hood. The object of his yearning is a motion picture star (enacted by Lili Damita) and his rival for her affections is the son of an American coffee magnate (Fred Keating). The rivalry is for the most part friendly and no blood is let in all the plentiful riding, raiding and discharging of pistols.

Outstanding sequences portray the romantic gaucho's raiding of a town and taking over of a cinema so that he may see his favorite star on the screen without risk of distraction or capture, the raiding of the express train on which his beloved and his rival are passengers and the agreeable abduction of their party, the fiesta at his hacienda and the frustration of a malevolently instructed detachment of military police sent to wreak official vengeance upon the adventurous romanticist. Comedy is supplied by Tiffany Thayer as the star's press agent, and Jean Chatburn as her maid.

In the story, Pancho Granedo, friend of the people and opposed by the government, learns by radio broadcast that Diane Corday is in his country accompanied by his American friend, Gary Owen, on a personal appearance and coffee publicity tour. He stops their train to visit with them. Her press agent fakes an abduction story and Pancho converts it into reality, taking the party to his ranch, where he competes with Owen for Diane's affections. Military police come to take him and, learning that he is to be killed, Diane pretends to love him, saving his life. The execution order is countermanded when war is declared and Diane returns to her country with Owen, Pancho leading his followers to the defense of his country.

Reviewed at the New York tradeshow.

WEAVER, *New York.*

A George A. Hirliman production. Distributed by Grand National. Screen play and direction by Crane Wilbur, P. C. A. Certificate No. 2441. Release date, September 15. Running time, 70½ minutes. General audience classification.

CAST:

Diane Corday	Lili Damita
Gary Owen	Fred Keating
Pancho Granero	Del Campo
Jane Evans	Jean Chatburn
Wilbur Hitchcock	Tiffany Thayer
Rosamond	Renee Torres
Juan Torres	Juan Torena
Manuela Torres	Blanca Vischer

15 Maiden Lane

(20th Century-Fox)

Drama

A casual glance at name values and title significance might indicate that this picture isn't very impressive. However, looked at from another important angle, whether the show is capable of giving entertainment, there's an entirely different story to be told. "15 Maiden Lane" is a freshly contrived dramatic story about thieves in the diamond business and a girl who succeeds in hoisting them by their own petard. In out of formula fashion, it elects to ignore love interest as that quality is made a part of most pictures and base its bid for audience recognition on a series of well considered and developed dramatic, comedy-tinged situations.

The plot is simple. A jewelry robbery has been committed in the headquarters of New York's diamond industry, one of the world's most carefully guarded buildings. Production details vividly illustrate the efficiency of this protection and they have exploitation merit parring that of story worth. Jane Martin is made an innocent accomplice in the robbery. Herself a partner in a jewelry concern, she poses as a gem thief and forms an alliance with slick crook Peyton. Her objective is to run down a combination of thieves and insurance men who have been preying on dealers. Peyton's activities cause several murders. In personal danger, but nevertheless drawing closer to the higher ups and determined to see the game through, she finally obtains the knowledge she has been seeking. Calling police, who kill Peyton, she puts the finger on supposedly respectable Lockhart as the menace to the jewelers.

While the straight, semi-mystery story moves consistently, occasion is taken to give auditors a glimpse into the more secret business of diamond cutting. One sequence, the actual splitting of a large diamond, packs almost as much suspense as does the story. Also, the drama has an unusual comedy contrast, this in dialogue. The picture has a timely character that no audience can possibly miss, as it concerns itself with crooks attempting to establish alibis by mouthing just how much they think of the now widely discussed Constitution.

Whatever apparent weakness there may seem to be in the matter of name importance is made up for by the individual and collective work of the players. Claire Trevor and Cesar Romero are convincing as principals.

Previewed in the Ritz Theatre, Los Angeles, to a well satisfied audience.

MCCARTHY, Hollywood.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Allan Dwan. Screen play by Lou Breslow, David Silverstein and John Patrick. Based on a story by Paul Burger. Photographed by John Seitz. Art director, Duncan Cramer. Assistant director, Samuel Schneider. Film editor, Alex Troffey. Costumes by Herschel. Sound, George Leverett, Harry Leonard. Musical direction, Samuel Kayline. P.C.A. Certificate No. 2558. Running time, when seen in Hollywood, 65 minutes. Release date, October 30, 1936. General audience classification.

CAST

Jane Martin	Claire Trevor
Frank Peyton	Cesar Romero
Nick Shelby	Douglas Fowley
Detective Walsh	Lloyd Nolan
Gilbert Lockhart	Lester Matthews
John Graves	Robert McWade
Tony	Ralph Harolde
Judge Graham	Russell Hicks
Harold Anderson	Holmes Herbert

Gags and Gals

(Educational)

Entertaining

An entertaining subject serves to introduce suave, debonair and accomplished cartoonist Jefferson Machamer to screen audiences. Machamer, not very successful in his search for the perfect girl, wishes that some of the girls he has created on paper would come to life. His wish is granted, so to celebrated the occasion Machamer takes his perfect girl to a night club. Then she returns to cartoon life. Players besides Machamer include Prudence Hayes, Henry Jines, Charles Kemper, Eleanor Talcott, Bourbon and Baine and the Diabold Twins. Running time, 20 minutes.

Memories of Spain

(20th Century-Fox)

Timely

A timely short subject from the Magic Carpet of Movietone series contains several shots of the Alcazar, which has been referred to as the West Point of Spain and has figured so prominently in the news from war-torn Toledo. Seville and Segovia also are visited by the cameraman, who has done an excellent job photographing the glories of old Spain. Narrated by Lowell Thomas. Edited by Lew Lehr. Running time, 10 minutes.

Washington in Virginia

(RKO Radio)

Very Good

The historical landmarks that are such through connection with the life of George Washington are many. The greatest number of these, undoubtedly, are situated in the state of Virginia, where he was born and where his remains now are. The camera by means of these landmarks traces Washington's life in Virginia. The short is excellently photographed and even without counting its historical value is an entertaining one. Running time, 10 minutes.

Night Life of the Bugs

(Universal)

Entertaining

Oswald rescues the dragon fly princess from the clutches of a blackbird and as a reward is invited to attend the Bug Town Amusement Park. A reducing pill shrinks Oswald to the size of the princess. After trying all the amusements the princess gives Oswald an enlarging pill but before he can swallow it the blackbird pounces on him. Oswald finally locates his pill and when full size turns on the blackbird, relieving the bird of several feathers. Running time, 8 minutes.

Camp Meetin'

(RKO Radio)

Tuneful

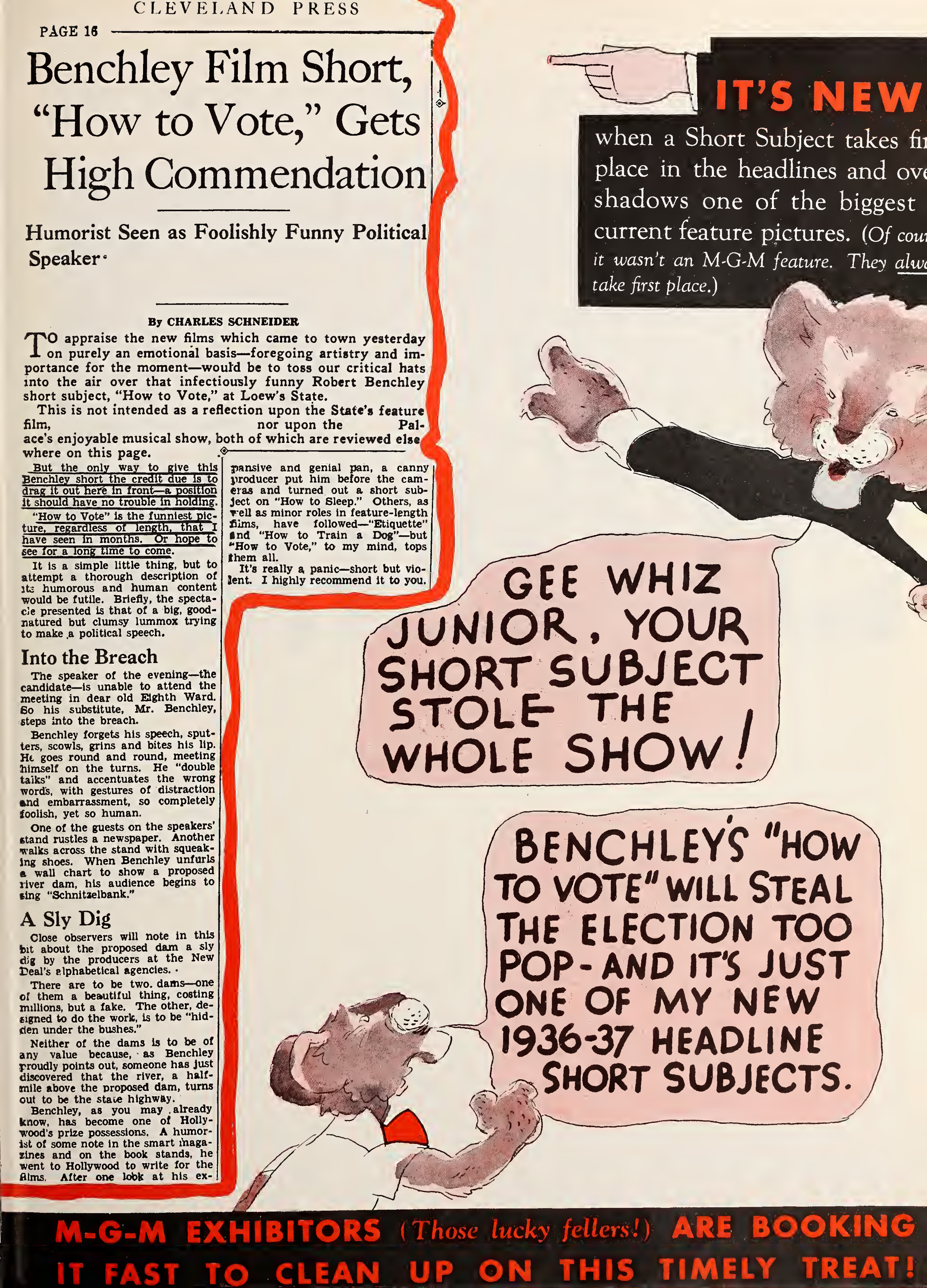
The singing of the Hall Johnson Choir, a Negro group, is featured in this short subject. The story itself revolves around a meeting that has been called to determine if enough money has been raised to send their pastor to a Birmingham conference. When it is discovered that one of the members of the committee is short $3 in her accounts the chairman calls for a collection to make up the difference. The choir sings but the collection is small. The choir sings again but this time the tune is a much livelier one and more than the amount needed is raised. Running time, 16 minutes.

Beach Combers

(Universal)

Very Good

Oswald and his shadow, Elmer the dog, spend a day at the beach. While Oswald goes fishing Elmer watches the lunch basket. The duck family also are present and the ducklings make a foray on the lunch basket but Elmer drives them off. Elmer is lured away by the black duckling, Fooey, who drags a bone under Elmer's nose. The others make away with the basket and float it out to sea, but an octopus seizes the basket and the ducklings. Elmer traps the octopus and rescues the ducklings. Meanwhile little Fooey has devoured the lunch. Running time, 9 minutes.



CLEVELAND PRESS

PAGE 16

Benchley Film Short, "How to Vote," Gets High Commendation

Humorist Seen as Foolishly Funny Political Speaker

By CHARLES SCHNEIDER

TO appraise the new films which came to town yesterday on purely an emotional basis—foregoing artistry and importance for the moment—would be to toss our critical hats into the air over that infectiously funny Robert Benchley short subject, "How to Vote," at Loew's State.

This is not intended as a reflection upon the State's feature film, nor upon the Palace's enjoyable musical show, both of which are reviewed elsewhere on this page.

But the only way to give this Benchley short the credit due is to drag it out here in front—a position it should have no trouble in holding.

"How to Vote" is the funniest picture, regardless of length, that I have seen in months. Or hope to see for a long time to come.

It is a simple little thing, but to attempt a thorough description of its humorous and human content would be futile. Briefly, the spectacle presented is that of a big, good-natured but clumsy lummox trying to make a political speech.

Into the Breach

The speaker of the evening—the candidate—is unable to attend the meeting in dear old Eighth Ward. So his substitute, Mr. Benchley, steps into the breach.

Benchley forgets his speech, sputters, scowls, grins and bites his lip. He goes round and round, meeting himself on the turns. He "double talks" and accentuates the wrong words, with gestures of distraction and embarrassment, so completely foolish, yet so human.

One of the guests on the speakers' stand rustles a newspaper. Another walks across the stand with squeaking shoes. When Benchley unfurls a wall chart to show a proposed river dam, his audience begins to sing "Schnitzelbank."

A Sly Dig

Close observers will note in this bit about the proposed dam a sly dig by the producers at the New Deal's alphabetical agencies.

There are to be two dams—one of them a beautiful thing, costing millions, but a fake. The other, designed to do the work, is to be "hidden under the bushes."

Neither of the dams is to be of any value because, as Benchley proudly points out, someone has just discovered that the river, a half-mile above the proposed dam, turns out to be the state highway.

Benchley, as you may already know, has become one of Hollywood's prize possessions. A humorist of some note in the smart magazines and on the book stands, he went to Hollywood to write for the films. After one look at his expansive and genial pan, a canny producer put him before the cameras and turned out a short subject on "How to Sleep." Others, as well as minor roles in feature-length films, have followed—"Etiquette" and "How to Train a Dog"—but "How to Vote," to my mind, tops them all.

It's really a panic—short but violent. I highly recommend it to you.

IT'S NEW

when a Short Subject takes fi
place in the headlines and ove
shadows one of the biggest
current feature pictures. *(Of cou*
it wasn't an M-G-M feature. They alw
take first place.)

GEE WHIZ JUNIOR, YOUR SHORT SUBJECT STOLE THE WHOLE SHOW!
BENCHLEY'S "HOW TO VOTE" WILL STEAL THE ELECTION TOO POP - AND IT'S JUST ONE OF MY NEW 1936-37 HEADLINE SHORT SUBJECTS.

M-G-M EXHIBITORS *(Those lucky fellers!)* **ARE BOOKING IT FAST TO CLEAN UP ON THIS TIMELY TREAT!**

AT TESTIMONIAL DINNER TO RODGERS

AT&T Will Refund $175,000,000 Bonds

American Telephone and Telegraph, interested in motion pictures through Western Electric and Electrical Research Products, Inc., intends to offer $175,000,000 3½ per cent bonds to refund outstanding issues. Of this total, $150,000,000 will be used to refund all its present coupon issues. The issue will be sold to the public through a banking syndicate.

The board has also authorized the redemption at 165 in December of $65,865,200 collateral trust five per cent bonds due in 1946.

At the same time it has filed with the Federal Communications Commission notice of a reduction of rates for broadcasters. It is estimated this will save $10,000,000 a year to radio firms.

New Franchise Plan Is Johnston's Aim

With Wall Street scheduled to finance the new proposed Monogram setup, which is slated to get under way the first of the year, W. Ray Johnston, president, will revise the former franchise plan, it was learned this week.

Instead of local distributors becoming actual partners in the new organization, they will be asked to sign long term deals providing only for the handling of the product. The new Monogram stock is expected to be listed on the New York Curb shortly. Mr. Johnston plans to make a trip to Hollywood around January 1.

TWELVE hundred exhibitors and motion picture executives, many of them from cities as far west as the Mississippi, crowded the main ballroom of the Waldorf Astoria hotel, New York, on Tuesday evening at a testimonial dinner given by exhibitors to William F. Rodgers, recently appointed general sales manager of Metro-Goldwyn-Mayer. On the dais were, left to right, Leslie E. Thompson, Major Albert Warner, George J. Schaefer, Martin Quigley, Ned E. Depinet, Frank C. Walker, Al Lichtman, Howard Dietz, Mr. Rodgers, Harry M. Warner, Sam Denbow, Jr., Milton Weisman, Joseph Bernhard, Jack Alicoate, Carl E. Milliken and J. Cheever Cowdin.

The speakers alternately embarrassed the guest of honor with pointed remarks about the "poor exhibitors" and praised and honored him for his character and ability. Mr. Lichtman, taking cognizance of the jibes aimed at MGM's new selling plan, said the step was merely an initial one in an effort to arrive at a yardstick for determining film rentals for all companies. Harry Warner urged the guests to work for closer cooperation between all its branches. Speakers also included Milton C. Weisman, attorney, Harry Brandt, independent exhibitor, and Sam Dembow.

Among the guests were Gradwell Sears, Si Seadler, Charles Einfeld, Neil Agnew, Louis Nizer, John and Barney Balaban, George Trindell, Edward M. Fay, William R. Ferguson, Colvin Brown, George Skouras, E. J. Sparks, Sidney Samuelson, Edward B. Hatrick, Jules Levy, Arthur Lee, E. V. Richards, Dennis F. O'Brien and Charles L. O'Reilly.

Ohio ITO Lining Up For New Tax Battle

A series of exhibitor meetings is to be held in seven Ohio cities starting this week and continuing through October 14 for the purpose of organizing opposition to a suggested restoration of the 10 per cent admission tax. A constitutional amendment to be voted upon election day will, if passed, exempt food from the present sales tax. It is estimated this will cut state revenue $15,000,000, and that the admission tax will be tried for the purpose of reducing the deficit.

The meetings will be held as follows: Cincinnati, Netherlands Plaza, September 29; Lima, Kirwin, September 30; Toledo, Commodore Perry, October 1; Steubenville, Fort Steuben, October 6; Youngstown, Ohio, October 7; Cleveland, Film Building, October 8; Columbus, Neil House, October 14.

Dismissal Denied in Laemmle Stock Suit

Federal Judge Alfred C. Coxe has denied a motion to dismiss the complaint in the suit brought by Edwin R. Lavin against Willard S. McKay for $275,000 commission in connection with the sale of Universal stock.

In this action, Carl Laemmle is a co-defendant, and it is alleged that Mr. Lavin secured the purchase of Mr. Laemmle's stock for $5,000,000 after negotiations with Mr. McKay on Mr. Laemmle's behalf. Mr. Lavin charges that Mr. McKay was authorized to make the agreement on Mr. Laemmle's behalf. Mr. McKay denied this.

TELEVISION MOVES FOR WARD, BUT STILL FACES TANGLED PROBLEMS

Regulation of Licensing and Wave Lengths Up to U. S. Commission and There's Question of Material for Programs

Technical Limitation of Images to Foot Square Leaves Commercial Field Indefinite; New Tests Are Being Studied

Television for the home is far enough advanced today to be sold to the public and commercial television is not more than two years distant. This is not, however, a flat prediction, but is predicated upon the possibilities that the United States Federal Communications Commission can work out suitable licensing and wave length assignment regulations, that the problem of distance can be overcome and that suitable program material can be aligned for regular broadcasts. In the commercial field television is even more indefinite. Technical limitations at present prevent reproduction of an image larger than a foot square, making reproduction in theatres or public places almost impossible.

New television developments in the United States, England and Germany, where the most intensive experiments have been made, include:

Demonstrations of home receivers by RCA transmitters in New York and Camden, and by Philo T. Farnsworth, reportedly associated with William Randolph Hearst and Warner Brothers, and the Philco Radio and Television Corporation in Philadelphia;

Experiments with large images on a screen two by two meters in size in an effort to produce life-size pictures by German technicians, aided and encouraged by Nazi Government subsidy;

Announcement in England that regular television broadcasts by the Baird Television Company and the Marconi Electrical and Musical Industries will be started in November from Alexandra Palace in London where successful tests have been carried out this summer.

The Philco Radio and Television Corporation and Farnsworth Television, Inc., in Philadelphia, for the first time took their mechanisms out of the laboratory into a home and revealed "radio movies" as a commercially obtainable possibility to an invited group of newspapermen. In the Rydal home of William H. Grimditch, chief engineer of Philco, seven miles from the laboratory in Philadelphia, a 55-minute television program was broadcast from Station W3XE, at the company plant, over a six-megacycle band. Employing a development in which invisible black light, infra-red and ultraviolet rays illuminate the objects, the program was received simultaneously on two combination television and radio broadcast receivers. With this technique, television pictures could be made of not only large objects but even of minutely microscopic materials, such as living cells, it was claimed.

6½ Pictures a Second

The pictures were reproduced at the rate of 6½ a second, and flashed upon a mirroring plate projecting pictures of 345 lines, the dimensions of each picture being 8¾ inches by 7¾ inches in size. They were straight black and white. The pictures appeared favorably with home motion pictures, the announced goal of the corporation in the television field.

TELEVISION SEEN RURAL INFLUENCE

Television as an aid to keeping farm boys on the farm is seen by a Canadian authority on power as a partial solution to the "most difficult problem of statesmen."

T. Stewart Lyon, chairman of the Ontario Hydro-Electric Commission, told delegates to the Third World Power Conference in Washington, D. C., that television might raise "a most formidable barrier to the drift of rural population to the cities." Radio and modern electrical appliances have already slowed up the migration from farm to city, he said.

Among the problems remaining to be solved before television can go into commercial production, James S. Skinner, president of Philco, said, are uniform standards for receiving sets so that they can pick up any transmitter; high definition pictures of 460 lines, and solution of the now troublesome broadcasting problem. Cost of sets was not considered an important factor. "Prices will come down with production," he said.

Radio Corporation of America has repeatedly demonstrated their activities in the development of television at their plant in Camden, N. J., and actual operation of a television station is anticipated by Farnsworth Television, Inc., which has built a complete television transmitter and studio at their laboratories in Chestnut Hill, near Philadelphia, and now awaits a license from the Federal Communications Committee to begin actual operation.

Tests Elsewhere

Tests elsewhere are continuing along lines similar to those indicated in the Philadelphia demonstrations. Television transmission over a distance of three and one-half miles are being conducted at Station KHJ in Los Angeles. Harry Lubcke, director of television activities for the KHJ-Don Lee system, is handling the broadcasts. Results, engineers claim, are promising. The station was recently embraced by Mutual Broadcasting Company, which thereby becomes the first major broadcasting unit to include a television station.

Coaxial Cable by November

American Telephone and Telegraph Company, which has been experimenting with ways of transmitting television broadcasts by wire to overcome the short-range defects of present systems, expects to have its coaxial cable for transmissions between New York and Philadelphia functioning by November 1st.

Carl Dreher, chairman of the scientific committee of the Academy of Motion Picture Arts and Science Research Council, came to New York from Hollywood this week to witness a special demonstration of the RCA television transmitter located in the Empire State Building, which has resumed experimental broadcasts. He will also inspect television equipment in Camden and Philadelphia and upon his return to the coast will present a complete report of the present status of television development to the scientific committee, and through the Research Council, to the heads of the motion picture producing companies.

FCC Studies Channels

The Federal Communications Commission is scheduled to resume hearings on television on October 5th, when applications for channels for television use will be considered. The Commission is preparing a report on the commercial and social aspects of the new field.

According to an announcement made by the Commission several hundred television receiving sets have already been installed and are now picking up programs from experimental stations.

Philo T. Farnsworth, vice president of Farnsworth Television, Inc., warned the FCC against "uncontrolled manufacturers" who, he declared, will produce sets for public consumption before any regulations can be enforced. The cost to the public of manufactured sets can be reduced to less than $250 almost at once, he added.

Purdue University and National Television Corporation of New York have on file protests at the FCC that tentative plans for allotment of channels would block rural areas from the use of television. They asked that the proposed withdrawal of lower frequencies from use for television experiments be reconsidered.

Television Seen Film Aid

If motion picture producers cooperate with the new television industry, Hollywood will have its greatest boom in years, but if the film studios withhold such cooperation it will be necessary for broadcasters to produce their own pictures, William Priess, head of International Television Radio Company, told the Securities and Exchange Commission at hearings on his company's application to register 1,000,000 shares of stock for underwriting.

The larger theatres will not be hurt by television, although the smaller ones may suffer, he added. Pictures for broadcasting can be produced at less cost than the present films, he said, because it would not be necessary to make them so elaborate in order to have effective images.

Mr. Priess said that his company has a "marketable" receiver which will sell for about $200 but that further experimentation is necessary on the transmitting end. Engineers of the company are experimenting with a three foot screen for reception.

Andrew W. Cruse, head of the Department of Commerce, Electrical Division, agreed with Mr. Priess that development of television will be of great help to the motion picture.

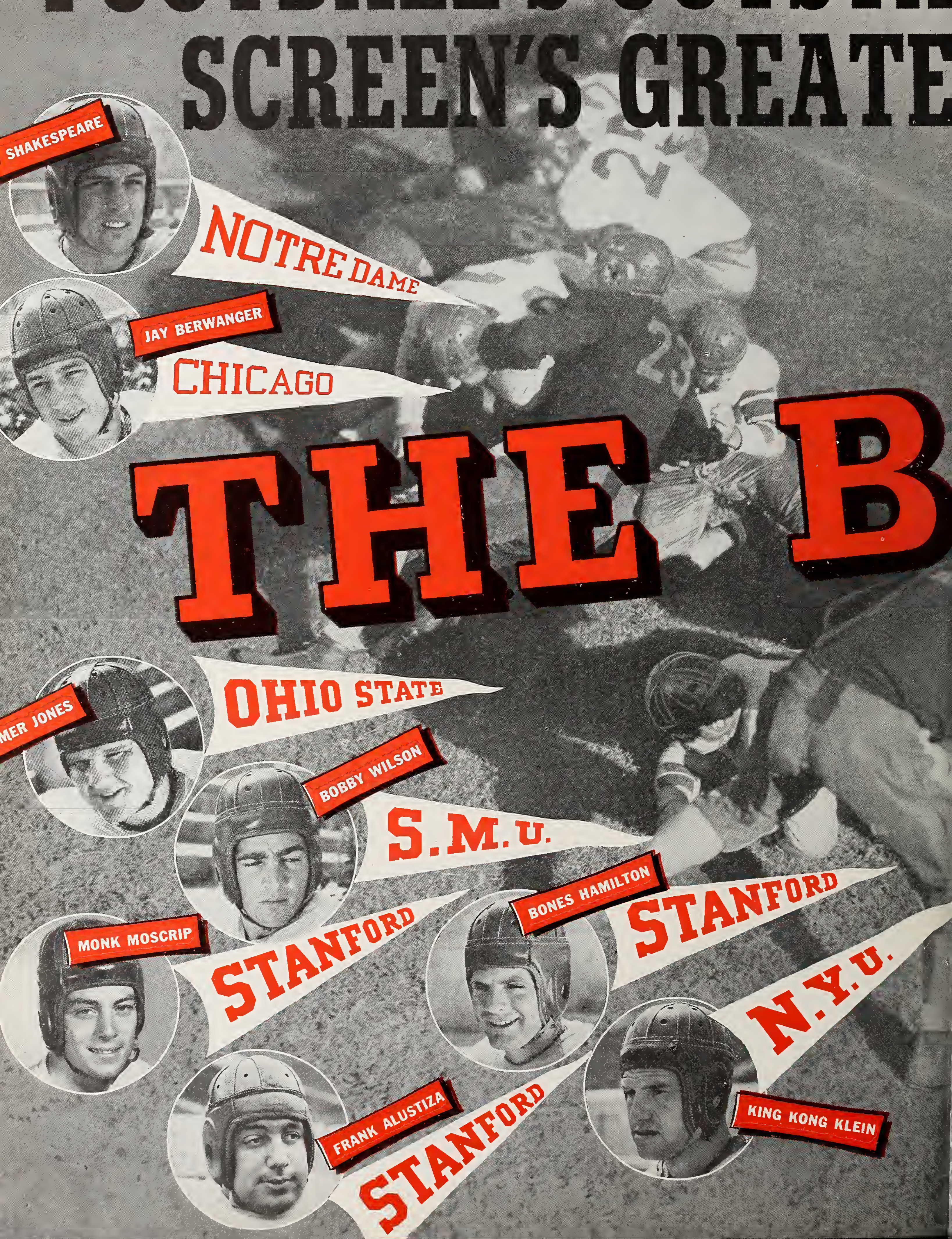
Declared No Threat

Television will not challenge motion pictures, George Fitzmaurice, pioneer motion picture director, said in Hollywood.

The belief that television offers no threat now or in the near future to the motion picture has been heard in other quarters. George Skouras, circuit executive, said that commercial television broadcasting will not prove any more

(*Continued on page 54*)

FOOTBALL'S OUTSTA
SCREEN'S GREATE


SHAKESPEARE
NOTRE DAME
JAY BERWANGER
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MER JONES
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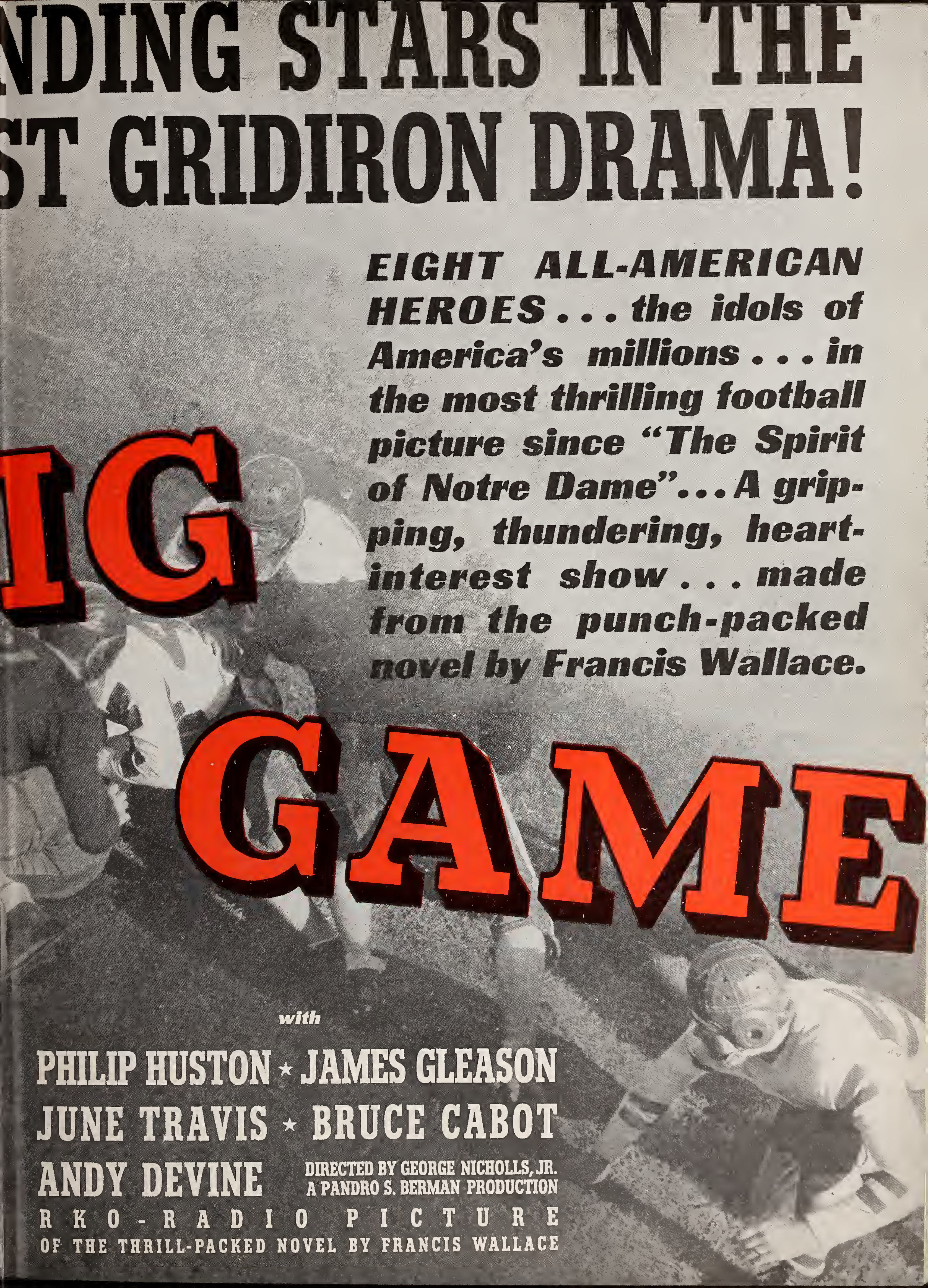
BOBBY WILSON
S.M.U.
MONK MOSCRIP
STANFORD
BONES HAMILTON
STANFORD
N.Y.U.
FRANK ALUSTIZA
STANFORD
KING KONG KLEIN



NDING STARS IN THE
ST GRIDIRON DRAMA!

EIGHT ALL-AMERICAN HEROES . . . the idols of America's millions . . . in the most thrilling football picture since "The Spirit of Notre Dame" . . . A gripping, thundering, heart-interest show . . . made from the punch-packed novel by Francis Wallace.

IG
GAME

with

PHILIP HUSTON ★ JAMES GLEASON
JUNE TRAVIS ★ BRUCE CABOT
ANDY DEVINE

DIRECTED BY GEORGE NICHOLLS, JR.
A PANDRO S. BERMAN PRODUCTION

RKO-RADIO PICTURE
OF THE THRILL-PACKED NOVEL BY FRANCIS WALLACE

Germans Aim at Life-Size Images at Receiving End

(*Continued from page* 51)

damaging to theatre attendance than 16 mm. films for home showings.

Germany Pushes Development

Reports from Germany indicate that Nazi technicians, aided and encouraged by government subsidy, are concentrating on the production of a life-size television image at the receiving end. The aim of the government, it is indicated, is the establishment of a chain of transmitting stations throughout the country with receiving screens set up in postoffices, railroad stations, and other public places so that political speakers can be both seen and heard.

The Braun tube, hitherto used in German television receivers, is similar to the method of reception used in England and America and admits only a picture of limited extension. In sets exhibited in Berlin recently the screen in the Telefunken sets using the Braun tube measures 22 by 18 cm. Larger images are not possible, it is said, because of the technical nature of the tube.

German engineers are now testing an entirely different method with which it is hoped that clear images of much larger size can be received. Pictures on a screen measuring two by two meters have already been shown in Berlin. The screen is a panel divided into 10,000 small squares with a tiny electric bulb in each square. Each of these lamps is connected through relays to the main amplifier and the photo-cell apparatus of the receiving set. At the transmitting end a scanning wheel divides the image to be televised into a series of individual points which one after another act on a series of cells creating electrical impulses of varying intensity. By corresponding movements of the lines which occur simultaneously at the transmitting and receiving ends these impulses are transmitted to the small bulbs on the screen, creating light and dark spots which resolve into the picture.

Two Stations Operating

Two television stations with two transmitters each, one for sound and the other for pictures, are now in regular operation in the Reich. The stations operate on wave lengths of less than eight meters and have a range of about 31 miles. Government plans include the erection of 25 such stations throughout the country.

A third, but minor, station was first tested in May, 1935, and is using the intermediate film system, recording by motion picture camera The output is only 10 watts and distances of less than a mile are covered.

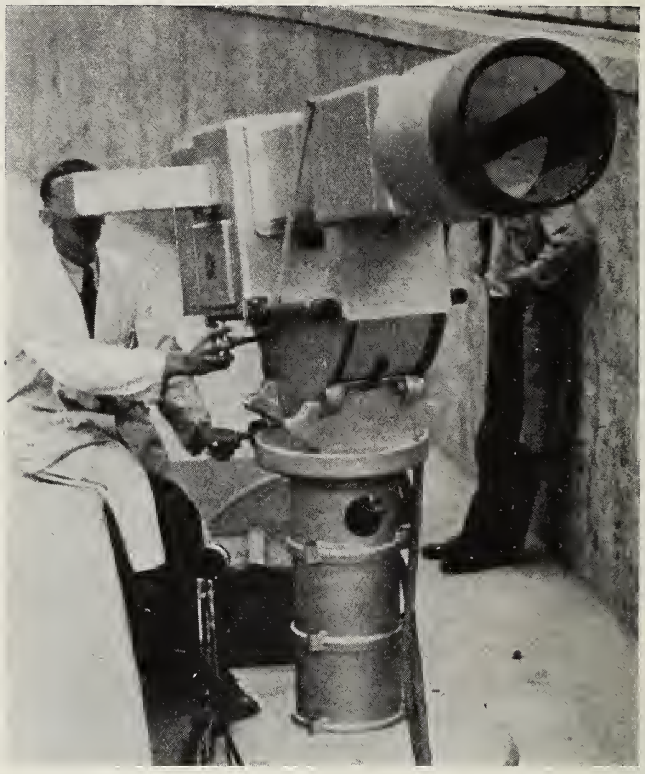
Engineers in Germany are following three systems. The first is that used for the transmission of ordinary motion pictures, previously taken. A normal 35 mm strip as used in film projection is reproduced by a projector running at 25 frames per second. The picture is taken off by a Nipkow disc, the sound by a normal sound reproducer. Impulses of a photo-electric cell are used to operate the transmitter. Ordinary films are broadcast by this means to four television booths open to the public at various points in Berlin.

The second and most commonly used German method is the intermediate film system. The scene to be televised is recorded by an ordinary motion picture camera fed by special film which is developed, fixed and ready for reproduction at a maximum of 70 seconds after exposure. The film includes sound and picture on the same strip. The recording van is driven to the scene of action, the camera takes the scene and the wet print is used immediately for tele-

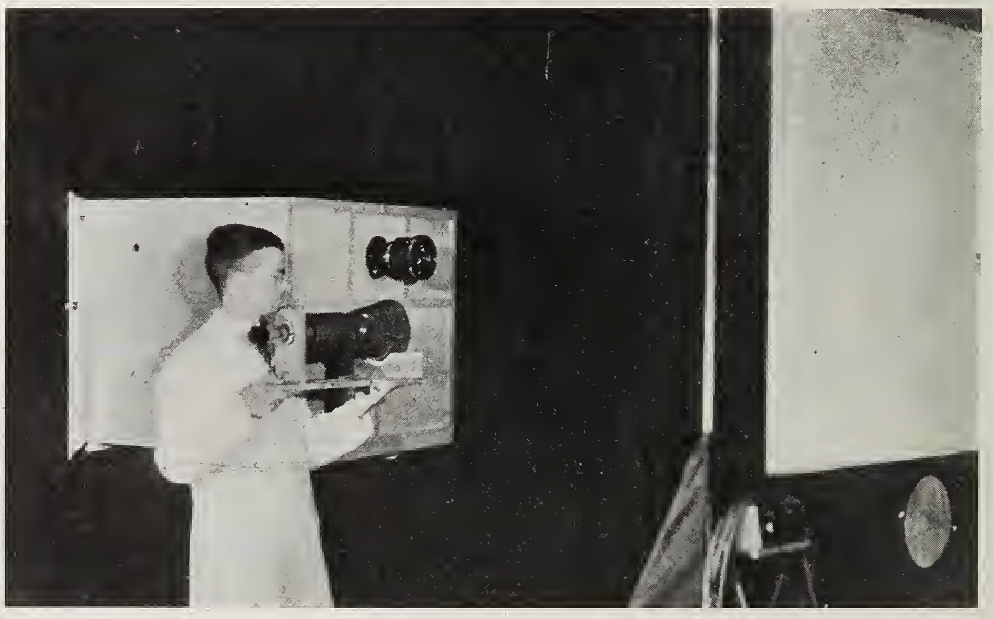
(*Continued on following page*)

2x3-FOOT THEATRE IMAGE, GERMAN TELEVISION CLAIM

¶ Pictured here are two recent developments in television now being applied to public broadcasting for theatres and halls in Germany. One is a receiver permitting an image 2 x 3 feet that is said to have a clarity suitable to theatres. The other is a "camera" for picking up outdoor events.



The television long-distance camera is shown at right. It is described as being capable of picking up action at a distance of 400 feet, the optical image caught by the lens being transformed into corresponding electrical impulses by an American invention, the Iconoscope of Dr. Zworykin of RCA.



The new receiver, which has been developed by the Telefunken Company, is shown immediately above, placed in working relation to the screen. It is admitted that the nature and cost of the equipment confine its applications to theatres and halls. In the hands of the operator is the cathode ray tube, which employs a flat instead of a convex screen for the purpose of eliminating distortion. Plate voltage has been increased to 20,000, electrons being driven against the fluorescent screen at a speed of about 12,000 miles per second. The bright but small image thus obtained is projected upon the viewing screen, giving an ultimate image 2x3 feet. The lens protruding from the cabinet, which holds the cathode ray tube, is the projection lens. The transmission system employed with this receiving equipment operates with 360 lines. The price of the receiver is about $2,000, which eliminates it from the home television field. A number of Berlin theatres, however, are reported to have arranged for installations.

BRITISH BROADCASTS NEXT MONTH

(*Continued from preceding page*)

vision broadcast. The film afterwards can be dried, printed and used in theatres.

The third method is the direct transmission of persons acting or speaking and is done in special halls where the person to be televised is the focus of a directional beam of light, traveling at great speed. The beam reflects on a revolving scanning disk and thus transforms the picture into electrical impulses.

Experiments have also been made with a long range television camera, claimed to be capable of picking up action at a distance of 400 feet, the optical image being transformed into electrical impulses by means of an American invention, the Iconoscope of Dr. V. K. Zworykin.

Four Booth's Used Daily

Public demonstrations are given in four television booths in Berlin five days a week. Sound films are transmitted from 9 to 11 a. m., other demonstrations, especially news events, being televised on these days from 3 to 4:30 p. m. On six days a week regular television programs by the German Broadcasting Corporation with news and other events are transmitted.

About 100 television receivers are now in operation in Berlin, a few of them in private homes, the majority being operated by the authorities, the technical companies and the postoffice. Regular transmissions are made by the Berlin station only, the other two operating at intervals.

A test of a large screen was made during the Olympic games this summer when transmission of some of the events was attempted, using the Iconoscope camera for transmission. The government set up 38 receiving stations in Berlin but the pictures failed to come up to expectations.

Circuit Head on Board

A new link between the television industry in England and the motion picture is seen in the announcement that Oscar Deutsch, head of the important Odeon circuit, is one of the directors on the board of Scophony, Ltd., new television manufacturing company which is sponsored by E. K. Cole, Ltd., one of the important radio manufacturers in Great Britain.

Claiming that its process provides high definition of pictures of large size by direct transmission methods, Scophony lists 126 patents in England and abroad, including nine in America. Receivers will be manufactured for the United Kingdom by the Cole Company and will include standard and medium sizes, the latter giving an image of about 12 by 9 inches. Directors, beside Mr. Deutsch, are Sir Maurice Bonham Carter, of the financial house of O. T. Falk & Company; W. S. Verrells, chairman of E. K. Cole & Company, and Arthur Levy.

Sponsored Broadcasts Banned

Extension to television programs of the prohibition on the broadcasting of advertising material and of sponsored programs has been reiterated as a major point of British radio policy. It had been proposed by the official government British Broadcasting Corporation to introduce mannequin parades and pictures of automobiles and other proprietary articles in television broadcasts. The existing monopoly of the B. B. C. in transmission has been extended for another 10 years.

British Plan Regular Broadcasts

Tests of "high definition" television systems developed by the British Baird Television Company and the Marconi E. M. I. (Electrical and Musical Industries, allied to the Radio Corporation of America) have been held regularly for the last two months with programs being broadcast from Alexandra Palace, London, and receiving sets being demonstrated by eight manufacturers at Radiolympia, also in London.

CRITERION EQUIPPED FOR TELEVISION USE

The new Criterion, recently opened in New York by B. S. Moss, is the first Broadway house to be equipped for television. Equipment has been installed but the start of programs is contingent upon the availability of broadcasts. It has been reported that the exhibitor has a television tieup with the William Randolph Hearst interests.

Starting in November it is planned to have the two companies broadcast regular programs on alternate weeks, competing to have their equipment installed by the British Broadcasting Corporation. During the experimental year the broadcasting area will be confined to London and the immediate districts. The transmission will be on ultra-short waves, vision on 6.7 meters and sound on 7.2 meters. Reliable reception cannot be expected more than 25 miles from Alexandra Palace, officials say.

Programs will first be heard in public places, as they were in the tests, with receiving sets being operated in railroad stations, large stores and radio shops.

The Baird system uses 240 lines of definition in the scanning process and the Marconi E.M.I. used 405. The pictures shown at the eight booths in Radiolympia included scenes from new Gaumont British pictures, a comedy scene enacted on the grounds of Alexandra Palace, the transmitting station, and a newsreel of the arrival of the Queen Mary.

The Baird apparatus utilizes a type of motion picture camera which pictures a news event and presents the film ready for scanning by the television transmitting apparatus within 60 seconds.

Exhibitors in London are opposed to the use of films as television material but they agree with distributors that great publicity value can be obtained from the use of short sequences from pictures in the course of production or about to be released.

Union Prepared for Television

The new contracts of New York circuits with Local 306 of the International Alliance of Theatrical Stage Employes incorporate new clauses specifying that in the event of the perfection of the commercial television during the life of the agreements, transmitters serving the theatres are to be manned by members of the projectionists' local.

Meanwhile 36 members of Local 306 are receiving technical instruction in television transmission in the RCA institute in New York. The 36 students are to qualify as instructors for a school to be conducted in television for all members of Local 306.

Television in Airplane

A television program was witnessed by passengers in an air-liner traveling over London at 180 miles an hour, with as much clearness as if they were on the ground. The demonstration was arranged by the Baird Television Company for a press party in a 14 seat Douglas-Fokker plane.

Curtains were drawn in the cabin after a height of a few thousand feet had been reached and, by means of a standard Baird receiver, receiving its signals through the ship's radio aerial, the travellers saw scenes from Charles Laughton's new "Rembrandt" being made by London Film Productions, an extract from a Gaumont British newsreel showing the *Queen Mary* and other newsreel pictures of the fighting in Spain.

The apparatus used in the test weighed less than 400 pounds and took up about the space of one passenger. It was identical with television sets now on display in radio shops in London.

Pope Considers Apparatus

Pope Pius XI is reported to be considering the installation of a television apparatus in his Vatican apartments, according to Havas News Agency stories. The Pontiff is said to have had a long talk on the subject with Guglielmo Marconi, who installed the Vatican City radio station several years ago.

The Compagnie Francaise de Television this summer placed a new transmitter in service at the Eiffel Tower, Paris. The station is reported to have sent pictures over a radius of 38 to 50 miles.

Chance Games Hit In Five States

Entangled in legal difficulties, chance games this week received setbacks in Oklahoma, New York, North Carolina, South Carolina and Virginia, where the games were either withdrawn in some cases by exhibitors or ordered out by the courts.

The bank night drawings at Woodward, Okla., theatres were declared violations of the state lottery law in an opinion by Mac Q. Williamson, Oklahoma attorney general, to James G. Young, Woodward county attorney. The opinion held it was a violation of the law to require a person to be in the theatre to hear the winning numbers, since that entails the purchase of a ticket; and the regulation requiring outsiders in front of the theatre to signify their winning numbers within 30 seconds was impossible of being carried out.

All chance games have been abandoned at RKO and Loew's theatres in Mt. Vernon, New Rochelle and Yonkers by agreement between the operators of the two major New York circuits.

At Salisbury, N. C., the management of three theatres announced that jack pot night is being discontinued out of "deference to the Rowan county grand jury" which last week included this activity in its scope of things that "should be stopped." At Columbia, S. C., Warren Irvin, district manager of Palmette Amusements, Inc., also discontinued jack pot nights "in deference" to the opinion of the attorney general, while at York, S. C., the game was outlawed by a city council vote.

At Narrows, Va., following a hearing, Trial Justice Farrier has taken under advisement the case of J. A. Reel, local theatre manager, charged with operating a "bank night" scheme.

THE WORLD WILL
YOU, VICTOR

For one of the grandest performances ever seen on the screen!

You were the Academy Award Winner of 1935. Now other great honors await you for 1936 because of your masterly partrayal in "The Magnificent Brute"!

PIN A MEDAL ON McLAGLEN!

The New Universal
proudly presents

VICTOR McLAGLEN

in

"The MAGNIFICENT BRUTE"

with BINNIE BARNES
JEAN DIXON
WILLIAM HALL
ANN PRESTON, HENRY
ARMETTA, EDWARD NORRIS
Billy Burrud, Charles Wilson, Selmar Jackson
from the Liberty Magazine story "Big" by Owen Francis
EDMUND GRAINGER Associate Producer
Directed by JOHN G. BLYSTONE
CHARLES R. ROGERS EXECUTIVE PRODUCER

CRITICS GO WILD AT PREVIEW!

"Magnificent Brute" is magnificent box office. This is the type of picture that exhibitors cry for. Has mass appeal written all over it. Socks the audience right in the eye. Can take its place on any bill. New Universal has a comedy drama that spells shekels. The whole family will find swell entertainment. Exhibitors will be able to ballyhoo this one without fear!

—*Daily Variety*

Great entertainment. Splendid box office!

Jimmy Starr,
L. A. Herald & Express

Freeman Is Given Odlum's Place on Paramount Board

Paramount Pictures this week effected a series of personnel adjustments in the corporate and production staffs which included the replacement of Floyd Odlum by Y. Frank Freeman on the board of directors, the transfer of Eugene Zukor to a production post in Hollywood and the resignation of Maude K. Miller, story department manager, and E. Lloyd Sheldon, producer with the company for 15 years and responsible for many notable pictures.

Y. Frank Freeman, vice-president in charge of theatre operations, was elected to the company board of directors at the monthly meeting to fill the vacancy caused by the resignation of Mr. Odlum, head of Atlas Corporation, who had been an influential figure in the company's activities since its reorganization. Mr. Freeman's election to the board is in line with the company's new policy of management inaugurated last June at the time of the annual election. That election saw Barney Balaban, E. V. Richards and Neil F. Agnew, all of whom are experienced Paramount management men, added to the board's membership which, at that time, had Adolph Zukor as its only member thoroughly experienced in affairs of the motion picture industry.

Eugene Zukor was elevated to an executive post in the production department in Hollywood to act in an advisory capacity on foreign department requirements and in the selection of material. His successor in the New York foreign department has not yet been chosen.

Miss Miller resigned from the story department and will be succeeded by Richard Halliday, formerly story editor.

Bogart Rogers, Twentieth Century-Fox associate producer, will join Paramount in the same capacity October 12. William Le Baron has given him the George Raft film, "Carnival," as his first assignment. He was formerly head of the Paramount writing staff. On his current schedule he is completing "Pigskin Parade."

Reorganization activities at the Paramount studio have been completed and operations stabilized, William LeBaron, managing director of Paramount production, said in New York Wednesday. He denied reports that the associate producer lineup would be pared. He added that no feature production was planned by Paramount for the East this season.

He said that he was unaware that the radio appearances of stars presented a serious problem to exhibitors.

At the same time, E. Lloyd Sheldon has resigned his post of Paramount producer after 15 years with the company and will join David O. Selznick at Selznick-International in the same capacity on November 1. His first Selznick assignment will be "Man with Young Wife," starring Edward Arnold.

In the courts, the United States circuit court of appeals in New York reversed an order signed December 3 by District Judge John C. Knox which had allowed the claim of the Madison Toledo Company against Paramount Pictures for $26,776.

TOMMY BREEN REACHES "TOM SAWYER" FINALS

Removal of parental objections has to all appearances cleared one of the hurdles in the way of an opportunity for stardom for 11-year-old Thomas Eugene Breen, son of Joseph I. Breen, head of the Production Code Administration of the Motion Picture Producers and Distributors of America, Inc.

Tommy Breen now leads the field of 15,000 as the most promising juvenile for the title role in "The Adventures of Tom Sawyer," which Selznick International is producing. The red-haired, freckle-faced youngster was picked by a Selznick scout at a Beverly Hills school while seeking youngsters for the Mark Twain classic. Whether he ultimately will be chosen depends on how he passes the final screen tests.

Four Circuits Adding Houses

Expansion operations by New York independent circuit operators are continuing, with at least four important theatre heads having acquired or planning to buy and build a number of new theatres.

Now building three houses in Long Island and Brooklyn, Century Circuit has just taken over the Lynbrook, Lynbrook, and the Valley Stream, Valley Stream, L. I., formerly operated by the Skouras Theatre Corporation.

Harry Brandt, head of the Brandt Circuit of 64 houses in Greater New York. has closed for four additional theatres in the local area.

With about 24 units now being operated by his company, Walter Reade this week will announce plans for nationalizing his circuit. He is awaiting approval by the Secretary of State of the new name for the proposed company. One name already has been rejected and a second is now in the hands of Albany officials for approval.

Last weekend the Albany, 1,000-seat theatre built at a cost of $280,000, which includes the ground, was opened at New Brunswick, N. J. RKO and Reade are partners.

Sam D. Cocalis, who is now completing a de luxe house at Ogden Avenue in the Bronx, has been considering building a number of new houses in Brooklyn and Long Island with his partners, Dave Rosenzweig and J. C. Stein.

Edwards Grand National Eastern Sales Manager

Sol Edwards has been appointed eastern sales manager of Grand National Films, effective immediately. Mr. Edwards resigned from Educational Pictures, where he was sales manager, to accept the new post. He was formerly associated with United Artists and Universal.

Fox Accused of Blocking Moves For Settlement

Hiram Steelman, trustee in bankruptcy in the estate of William Fox, this week accused Mr. Fox in the federal court at Camden, N. J., of "deliberately blocking" attempted settlement of the estate. Mr. Steelman asked Judge John Boyd Avis to restrain All-Continent Corporation, of which Mrs. Eva Fox, wife of the former motion picture executive, is president, from proceeding with a suit in the federal court at Philadelphia.

Mr. Steelman, J. W. Sparks and Company, a Philadelphia brokerage firm, and California Capital Company are defendants in the Philadelphia action.

"This proceeding is planned not to assist the trustee, as counsel for the All-Continent claim," Mr. Steelman contended, "but to prevent the trustee from proceeding with the case and obtain assets to be turned over to creditors.

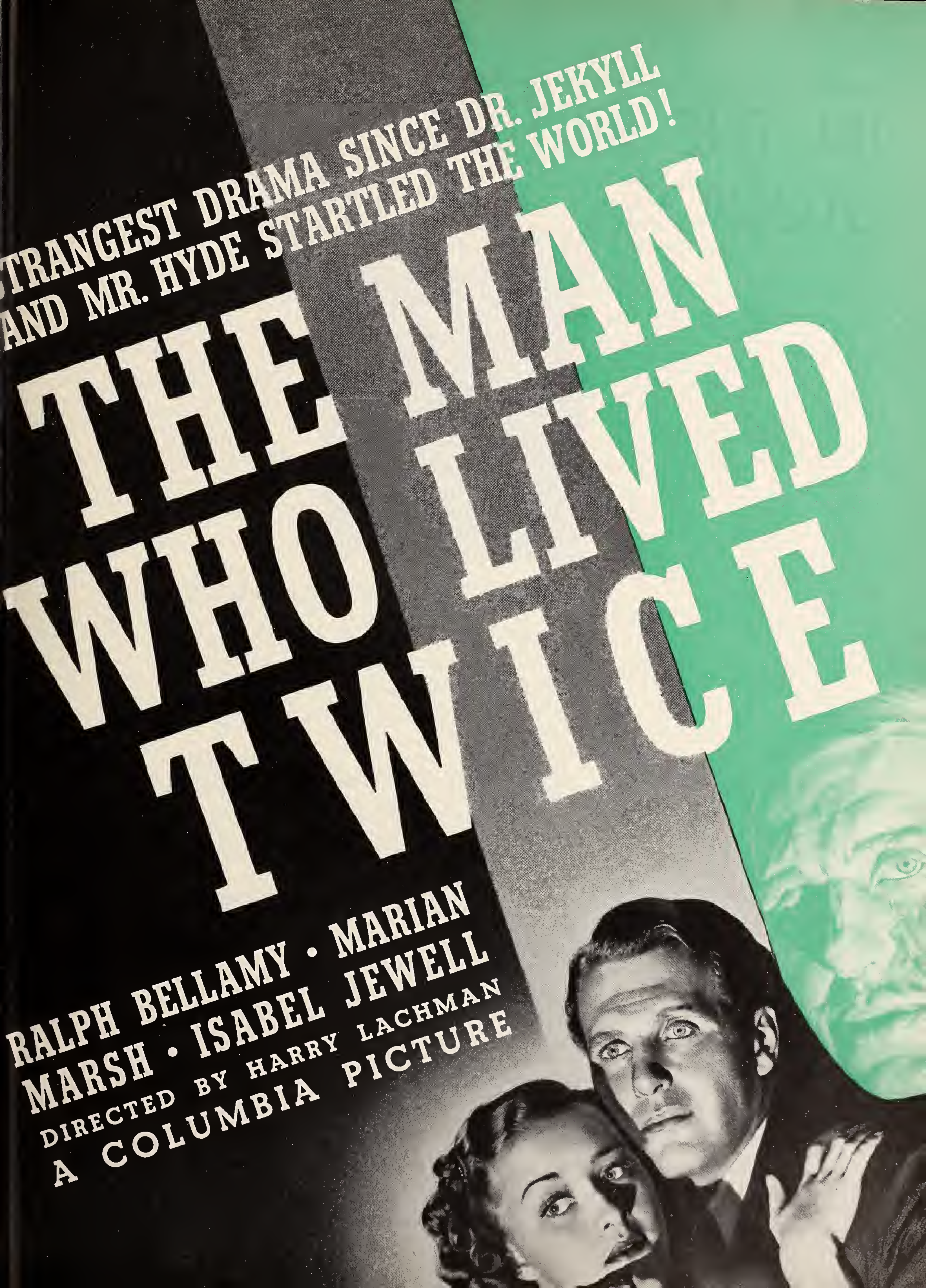
"The creditors' claims total over $5,000,000," he said. "The All-Continent Corporation, we expect to prove, has assets of $7,000,000, and was established by Fox for his wife." Fred H. Spotts, counsel for All-Continent, said the Philadelphia action was taken to settle the stock accounts of the company and to prevent loss. Judge Avis reserved decision.

Meanwhile, in Atlantic City, hearings were resumed in the William Fox bankruptcy action there with Joseph Hart, assistant to Herbert Leitsteen, Fox family bookkeeper, on the stand. After three hours of desultory questioning, Murry C. Becker, Fox attorney, was called to the stand for testimony about the All-Continent Corporation. Mr. Fox's daughters, Belle and Mona, have testified they left the corporation's affairs to their mother and she has testified that she depended upon her lawyers for advice and information. But the lawyers claimed they never saw the Fox-All Continent agreement in its final form, typed and signed, until a few months ago. A question was then raised as to whether Mr. Becker could be forced to testify. Federal Referee Robert E. Steedle, who is hearing the proceedings, is to decide the question this week.

At Mineola, N. Y., the hearing on the official acts of Mr. Fox while he was head of Fox Theatres and Fox Film Corporation, scheduled this week before Referee Elvin N. Edwards, has been postponed.

Academy Members Name Board of Governors

The members of the board of governors of the Academy of Motion Picture Arts and Sciences were named this week following a tabulation of ballots from the organization's five branches. They are: actors—Clark Gable, Lionel Atwill and De Witt C. Jennings; directors—Frank Capra, Cecil B. DeMille and Frank Lloyd; writers—Graham Baker, Edwin Burke and Waldemar Young; producers—Samuel Briskin, David O. Selznick and Darryl F. Zanuck; technicians—John Arnold, Nathan Levinson and Van Nest Polglase.


STRANGEST DRAMA SINCE DR. JEKYLL
AND MR. HYDE STARTLED THE WORLD!
THE MAN
WHO LIVED
TWICE
RALPH BELLAMY • MARIAN
MARSH • ISABEL JEWELL
DIRECTED BY HARRY LACHMAN
A COLUMBIA PICTURE

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Miss Dietrich Starts

Most important event of the British studio week, the shooting of the first scenes for the Marlene Dietrich London Films' production, "Knight without Armour," was robbed of some of its colour by the fact that Robert Donat, a victim of asthma, was unable to share with his co-star the limelight of Denham's great day.

A rearranged schedule gave Miss Dietrich her first experience of British production in an exterior setting. Built on the sloping banks of the river Colne which runs through the Denham grounds was a big set representing the Summer Palace, St. Petersburg, in the days of the last Czar. Arriving at the Palace in a troika drawn by three magnificent greys, the star was welcomed by a group of retainers in old Russian costume. She herself wore a flowing Cossack robe of dark green velvet, a Russian fur hat and high brown leather boots.

"Knight without Armour" is an Erich Pommer production, directed by Jacques Feyder. The script is by Frances Marion, settings by L. Mierson and camera work by Henry Straddling.

The action will have some of its most exciting moments in scenes showing the heroine's escape, by Trans-Siberian train, from the Bolshevik revolution.

John Lodge Contract

Marlene Dietrich's screen opposite in "The Scarlet Empress," John Lodge, is starting this week at Elstree in "Sensation," first of a series of films he is to do for BIP under a long term contract which followed immediately on his success for that company in "Ourselves Alone" and "The Tenth Man."

In "Sensation," Lodge, billed by BIP as "the star Hollywood neglected," has the part of a newspaper reporter who "frames" a man on a murder charge in order to get a story for his paper. Founded on the play "Murder Gang," the story was written by George Munro, a crime reporter.

Pinewood Baptism

On the bright new floor at Pinewood Studio, Iver, on Monday of this week Anna Neagle, co-starring with Tullio Carminati in Herbert Wilcox's "London Melody," finished the first scene ever to be played in this home of B & D, Wilcox Productions and Britain National Films, and received the unexpected gift from the staff of H. W. Productions of a large portrait of herself as "Peg of Old Drury," worked in silk.

Adjourning to a specially erected buffet, all hands thereupon drank health to one another and to the success of Pinewood before proceeding with work on the opening set, the dressing room of the cabaret dancer played by Miss Neagle.

"London Melody," started at the BIP studio, Elstree, after fire had destroyed the B & D plant, will be finished in two weeks. Other Herbert Wilcox Productions to follow at Pinewood are the Sydney Howard "Splinters in the Air" and the big naval film, with Admiralty cooperation, "The Navy Eternal." Before they start, British & Dominions on Monday next will be on the floor with "A Man with Your Voice," with Richard Cortez and Sally Eilers under the direction of Jack Raymond.

Gertrude Lawrence (left) as Barbara Halford and Miriam Hopkins as Ann Williams in "Triangle," a London Film production with Walter Reisch, director.

G-B War Scene

Gaumont-British staged the biggest spectacular scene of "O. H. M. S.," and its last important shot, when on the exterior lot at Northolt they put on the fight of a British expeditionary force against an Oriental army which had entrapped a British consul. The fighting went on for three days, with the British forces provided by detachments of the Royal Norfolks, 1st Worcestershires and 2nd King's Own. "O. H. M. S."" is being produced with the active assistance of the War Office. Raoul Walsh is directing it with an eye to the American market, and with an American star in Anna Lee.

Cotton Beauties

Twenty beauties from Lancashire came to London for scenes of Joe Rock's "Cotton Queen." Finalists in the annual beauty competition among workers in the cotton industry, they were used in a big set reproducing the huge arena at Blackpool in which the actual "Cotton Queen" of the year is selected. Bernhard Vorhaus is directing the picture, for which "dirt track" motorcycle racing sequences were shot at the West Ham track a few days ago.

Master of Battles

Criterion Film Productions, in order to get absolute authenticity in scenes of Fifteenth Century warfare in the Tay Garnett picture of the Scottish border, now in preparation, has engaged Major H. B. C. Pollard to supervise equipment and action in all these scenes. Major Pollard, a recognized world authority, was Master of Horse in an ambitious church pageant staged here some years ago. He knows all there is to be known about arms, armour, early firearms and the order of battle. One of his first tasks will be to superintend the firing of certain fifteenth century "bombards," or primitive cannon.

Douglas Fairbanks, Jr., Rene Ray, Alan Hale and Richard Ainley have been cast, but they will have to wait some time for their first scenes. Largely because there are over one hundred and fifty location shots and because the weather of the Scottish border is notoriously uncertain, it has been decided to postpone the first shots until next April. Hale who grew a beard on the way over, has shaved again.

Film of the Savoy

The Savoy Hotel, London, favorite resort of visiting film magnates, luncheon rendezvous of British film executives, and London center of ceremonial and other trade functions, has been rebuilt at Denham for Walter Reisch's London Films production of "Triangle," with Miriam Hopkins. Vincent Korda has provided a replica of the approach from the Strand, with the Savoy Theatre entrance, and reconstruction of the interior also. Another piece of art direction for this picture reproduces the Royal Academy, using pictures actually hung at Burlington House.

"Pagliacci" Precedent

Richard Tauber, playing in "Pagliacci" for Max Schach-Trafalgar at Denham is to be presented as singing the famous "On with the Motley" in an entirely different setting from that used on the stage. The tenor-tragedian will be pictured as actually making himself up, in his caravan dressing-room, while he sings the song. Karl Grune, director, making this innovation because he thinks it provides a better method of getting over the meaning of the song, is ready to face a storm of criticism from musical purists accustomed for many years to see the broken-hearted clown sing his woes to the audience.

Establishment of an Irish production center is planned by Lord Killanin and Desmond Hurst, the last named of British International. Two companies are being formed, with headquarters in Dublin. One will own the studio planned, and the other will be the producing-distributing unit. Private backers are said to be supplying ample capital.

The company is negotiating with the Irish Free State Government to take over the giant airplane hangars at Gormanstown, near Dublin, for sound stages. Hurst will begin production on the first film, a story of the Easter week rising in 1916, next spring, when his B.I.P. contract expires. It is said Hollywood players will be brought over for the production, which is expected to cost about $250,000.

Better Theatres

FALL BUYERS NUMBER ISSUE OF OCTOBER 17th

In addition to regular news and service departments, will contain

- **THE EQUIPMENT INDEX:**

  Completely revised and up-to-date. The accepted authority on equipment buying. An invaluable aid to exhibitors and those interested in equipment purchases.

- **THEATRE SUPPLY DEALERS:**

  Directory of established local services and dealers in theatre equipment and supplies.

- **SPECIAL FEATURES:**

  including recent remodeling and reconditioning activities in the theatre field, as well as the very latest developments in equipment for maintenance and operation.

Published in conjunction with Motion Picture Herald, issue of October 17th.

QP

BRITISH OVERBUILDING BACK TO EXHIBITORS

Renters' Secretary Says Joint Action Cannot Come Before Theatre Men Agree

by BRUCE ALLAN
in London

The first report of the Redundancy Committe, appointed at the Eastbourne Summer Conference, to the General Council of the Cinematograph Exhibitors Association reveals that, after five meetings, the Committee has been unable to find a remedy for the probliem of overbuilding by action within the trade.

The Kinematograph Renters Society, through its secretary, Frank Hill, has replied to a request for joint action: "The members were unable to see their way clear to agree with your suggestion . . . until complete agreement is reached by your own association this society could not be expected to interpose itself as between any groups of exhibitors who may not be in accord with each other on the policy to be adopted."

This rebuff makes it impracticable to apply one of the three measures most favored during the Eastbourne discussion; the establishment of a joint committee of exhibitors and distributors to rule on the admissibility or otherwise of plans for new theatre erection, with the understanding that product would be withheld from buildings erected in the face of the committee's disapproval.

An immediate effect of the KRS statement was that the Redundancy Committee invited "some of the major circuits, who are the principal builders today," to confer with it and that, as a result of discussion "a considerable measure of agreement was reached." Saying that conferences with other groups are to be held, the Committee thinks it may still be possible to arrive at a general agreement and to approach the KRS again.

Deutsch in Negotiations

Probably the most significant feature of these negotiations is that they have included Oscar Deutsch, of the Odeon circuit, who is understood to have expressed his willingness to try to arrive a a "formula" governing new theatre erection. In a very large percentage of cases in which new licenses have been opposed by the CEA, successfully in some cases and unsuccessfully in others, a new Odeon has been the target. If the Deutsch interests subscribe to any CEA solution it will be considerably nearer practicability than any suggestions so far put forward. It seems equally certain that it will differ considerably in form from present plans. The Odeon policy is one of rapid expansion and it is unlikely to be abandoned.

Another interesting fact revealed in the Committee's report is that a proposal to appeal to the Government for protection received only minority support. The present progamme is to endeavor by every means possible to obtain an agreed exhibitors policy and to make another bid for the valuable, and in fact indispensable, support of distributors.

Exhibitors and Distribution

Capt. A. C. N. Dixey, sponsor of the Independent Exhibitors' Distributing Company is following up the very successful meeting in London at which this semi-cooperative scheme was publicly launched by a series of further meetings in key cities in the provinces.

Following sessions at Manchester, Liverpool, Leeds and Newcastle, there is to be a meeting at Glasgow October 2nd, others in Birmingham (Oct. 5), Cardiff (Oct. 7), and on the following day (Oct. 8) there will be another meeting in London.

The basic proposals are the provision of at least £25,000 ($125,000) of the initial capital of £100,000 by exhibitors, who would become franchise holders entitled to the product controlled by the company (estimated at fifteen films the first year) on terms not exceeding 33 1/3 per cent of receipts.

From endorsements to date it seems quite within the bounds of possibility, and indeed of probability, that within three months the Independent Exhibitors' Distributing Company will be in formal legal existence on the basis of an exhibitors' shareholding covering from 500 to 1,000 theatres.

It is a matter of universal agreement that the investment of £50 a theatre will not hold back a single exhibitor from joining.

What the exhibitor is asking is where the films are coming from and how they can be distributed profitably. Many smaller theatres may be expected to become franchise holders and to claim the product. In extreme instances, this may mean a feature going to a 300 seater, at a 33 1/3 rental, instead of to a 2,000 seater in the same neighborhood which might have bought it in the open market and paid 40 per cent or more for it. Limited to a circuit even of 1,000 theatres of small capacity, some of them presumably in competitive situations, an IEDC feature might be faced with a maximum gross of £20,000 or less.

Capt. Dixey replies that if the capital is available plenty of production units will be willing to provide the films. He says that the combination will not consist entirely of small theatres, that circuits, apart from the majors, may be expected to join up, as well as individual owners of super-theatres; secondly, that that there will be areas in which profitable bookings will be obtainable from non-members; thirdly, that revenue may be expected from foreign markets.

▽

United Artists Convention

United Artists entertained at its annual convention banquet at the Savoy on September 20th, probably the most notable company of executives and stars ever gathered at one London function. Murray Silverstone presided and the guests included Elisabeth Bergner, Marlene Dietrich, Ann Harding, Marie Tempest, Edward G. Robinson, Douglas Fairbanks, Jr., Richard Tauber, Conrad Veidt, Flora Robson and many other players. Executives and directors included Alexander Korda, Erich Pommer, Victor Saville, Marcel Hellman and Lothar Mendes. Theodore H. Fligelstone, president of the Cinema Exhibitors Association and Oscar Deutsch of the Odeon circuit were among those representing exhibitor interests.

SHORT PRODUCT PLAYING BROADWAY

Week of September 26

CRITERION	
Toy Town Hall	Vitaphone
Emil Coleman and His Hotel Plaza Orchestra	Vitaphone
March of Fashion	March of Fashion, Inc.
MUSIC HALL	
Football Flashes	Columbia
PARAMOUNT	
Little Swee' Pea	Paramount
Knock, Knock	Paramount
Fighting Marlin	Paramount
RIALTO	
Wholesailing Along	RKO Radio
Hawaiian Birds	Paramount
RIVOLI	
Toby Tortoise Returns	United Artists
Venice of the North	RKO Radio
ROXY	
Orphans' Picnic	United Artists
Blue Blazes	Educational
Bosom Friend	Educational
STRAND	
Milk and Money	Vitaphone
Colorful Occupations	Vitaphone

Goldwyn, Pioneer Join the MPPDA

The election of two new members of the Motion Picture Producers and Distributors of America was announced Tuesday by Will H. Hays, president, following a meeting of the directors of the association.

The new members are Samuel Goldwyn, Inc., and Pioneer Pictures, Inc. Samuel Goldwyn, president, was designated as the representative of his company in the Association, and Merian C. Cooper, vice-president in charge of production, will serve as the representative of Pioneer Pictures, Inc.

Meynells Married in 1887

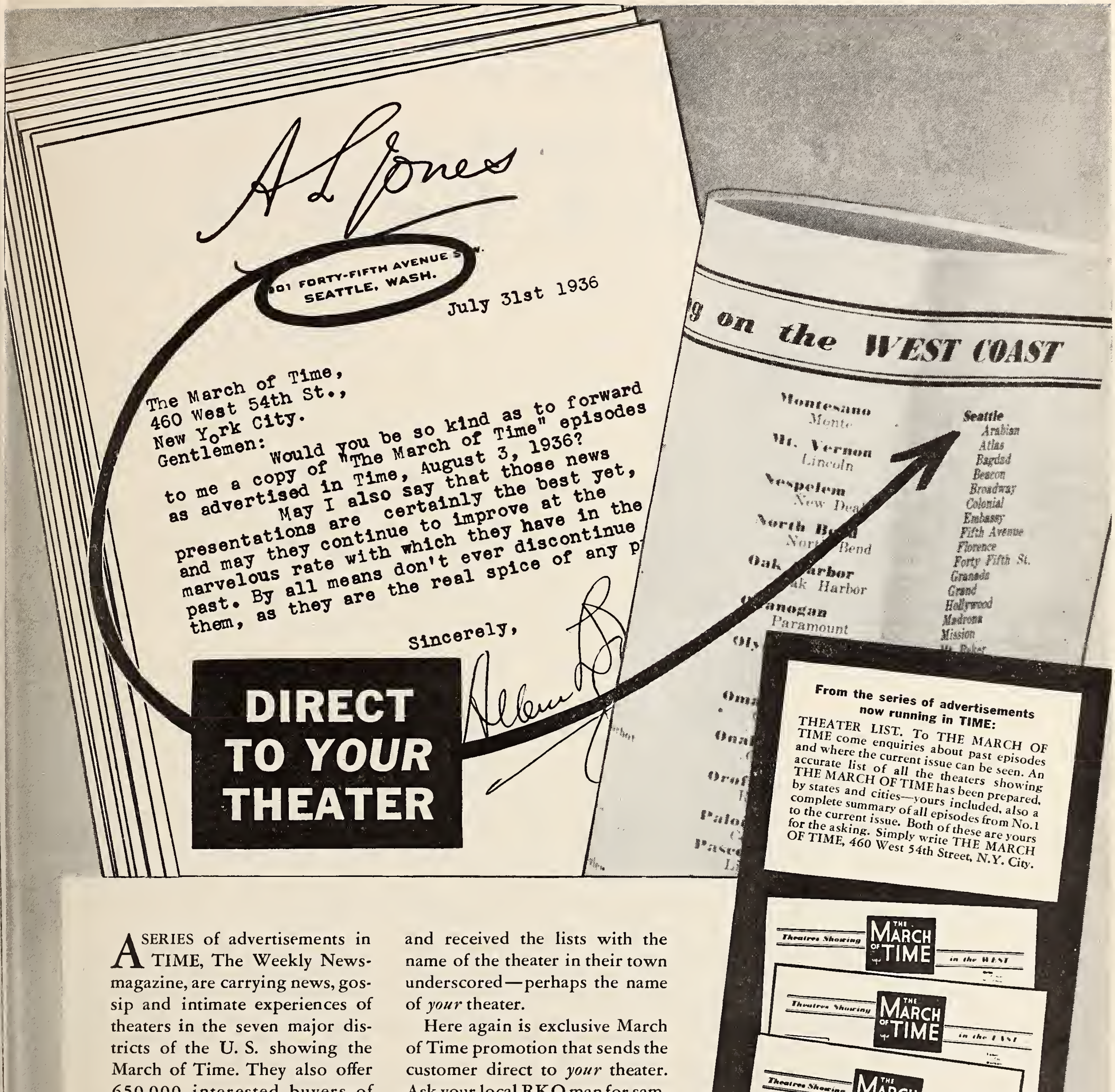
Wilfred and Alice Meynell, parents of Francis Meynell, publicity and advertising director of Gaumont British in England and subject of a special article published in the September 28th issue of MOTION PICTURE HERALD, were married in 1887, not 1847, as typographical error made it appear.

Porrett To Study Indian Field

Fred M. Porrett of Bizzell & Company, theatre equipment exporter, will leave shortly for a tour of India to establish sales branches. The company recently acquired foreign distribution of the L. J. Gardiner projector as well the Canaday studio recording equipment.

Filmusic Signs Sharples

Filmusic, Inc., newly organized company for the preparation and adaptation of music to motion pictures, with headquarters in New York, has signed Winston Sharples, formerly musical director for the RKO-Van Buren Corporation, to take charge of all synchronization and recording.



A L Jones

01 FORTY-FIFTH AVENUE S. W.
SEATTLE, WASH.

July 31st 1936

The March of Time,
460 West 54th St.,
New York City.

Gentlemen:

Would you be so kind as to forward to me a copy of "The March of Time" episodes as advertised in Time, August 3, 1936?

May I also say that those news presentations are certainly the best yet, and may they continue to improve at the marvelous rate with which they have in the past. By all means don't ever discontinue them, as they are the real spice of any p

Sincerely,

g on the WEST COAST

Montesano
Monte

Mt. Vernon
Lincoln

Nespelem
New Deal

North Bend
North Bend

Oak Harbor
Oak Harbor

Okanogan
Paramount

Seattle
Arabian
Atlas
Bagdad
Beacon
Broadway
Colonial
Embassy
Fifth Avenue
Florence
Forty Fifth St.
Granada
Grand
Hollywood
Madrona
Mission

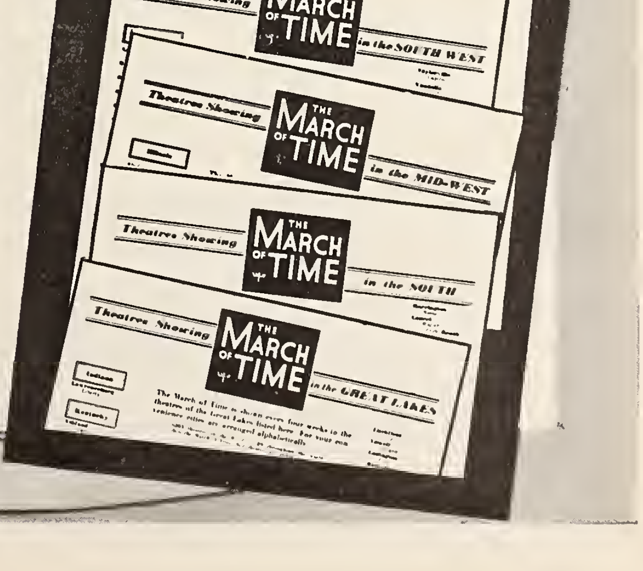
DIRECT TO YOUR THEATER

From the series of advertisements now running in TIME:

THEATER LIST. To THE MARCH OF TIME come enquiries about past episodes and where the current issue can be seen. An accurate list of all the theaters showing THE MARCH OF TIME has been prepared, by states and cities—yours included, also a complete summary of all episodes from No. 1 to the current issue. Both of these are yours for the asking. Simply write THE MARCH OF TIME, 460 West 54th Street, N.Y. City.

A SERIES of advertisements in TIME, The Weekly Newsmagazine, are carrying news, gossip and intimate experiences of theaters in the seven major districts of the U. S. showing the March of Time. They also offer 650,000 interested buyers of TIME a complete list of all theaters showing the March of Time, classified by states and cities. Five of these advertisements have appeared, more are scheduled. Already thousands have written for and received the lists with the name of the theater in their town underscored—perhaps the name of *your* theater.

Here again is exclusive March of Time promotion that sends the customer direct to *your* theater. Ask your local RKO man for samples of these lists and the booklet "The First 59"* which contains brief summaries and interesting pictures of the important and dramatic news-stories covered by the March of Time since its invention.


Theatres Showing THE MARCH OF TIME in the WEST
Theatres Showing THE MARCH OF TIME in the EAST
Theatres Showing THE MARCH OF TIME in the SOUTH WEST
Theatres Showing THE MARCH OF TIME in the MID-WEST
Theatres Showing THE MARCH OF TIME in the SOUTH
Theatres Showing THE MARCH OF TIME in the GREAT LAKES

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*Already shrewd managers are stimulating interest in the monthly issues of the March of Time by distributing this booklet with its exciting talk-provoking stories of past episodes to their patrons. Copies in bulk may be obtained by writing March of Time, 460 West 54th Street, N. Y. C.

AUSTRALIAN INDUSTRY EYES HOYTS-GENERAL

Abandonment or Continuance of Alliance Awaited with Trade Factors in Balance

by CLIFF HOLT
in Melbourne

One of the liveliest topics of conversation during recent weeks wherever Australian film men gather has been the future of General Theatres Corporation, the vast holding company of the major Australian circuits, Hoyts and Greater Union Theatres.

A month ago there seemed no doubt in the minds of most interested and well informed parties that there would be no renewal of the 5 year working agreement that expires next year; that, in fact, both Greater Union and Hoyts would be glad to withdraw from the arrangement at the earliest possible moment—if the banks would let them. More recently, however, general opinion appears to have undergone a metamorphosis; the renewal of the working agreement looms as a definite and very likely possibility.

It is doubtful whether anyone, even members of the directorate, could more than guess at the future of the corporation at this stage. Here's the position:

Position Is Defined

General Theatres Corporation is the managing company for the city interests of Union and Hoyts.

Union has numerous interests outside the city; similarly Hoyts control about 60 neighborhood and country theatres, and this circuit (entirely independent of G. T. C.) undoubtedly earns bigger profits for Hoyts than its 50% share of the profits made by G. T. C.

The latest balance sheets disclose that both companies hold heavy bank over-draughts, but behind Hoyts is the Fox Film Corporation, which owns a 51% controlling interest in Hoyts, though this control is never visible so far as the actual operation of the company is concerned. Forced to do so, we can assume that with Fox's financial assistance, Hoyts could free itself of banking influence, and could do so voluntarily if it wished. Thus it would seem that, so far as the affairs of General Theatres Corporation are concerned, Hoyts has a material advantage over Greater Union, even to the extent of gaining control of Union should it decide to terminate its partnership with that company in G. T. C.

New Capital Obtained

But, on the other hand, reliable authorities state that while in London, Stuart F. Doyle, managing director of Greater Union and managing director of G. T. C., found sufficient capital to wipe off Union's bank over-draught, and thus strengthen its position as chief competitor of Hoyts should the partnership as it exists in G. T. C. come to an end. At the moment, therefore, the future of Australia's biggest exhibiting company remains indefinite and any prediction as to likely developments is little more than guess work.

Assuming Hoyts and Greater Union do become rivals again—what then? Well, distributors would be the first to congratulate themselves, inasmuch as the market would instantly take on a more open appearance and they would be able to use one company as a lever against the other as they did in the years prior to the Hoyts-Union get-together.

Distributors Interested

MGM and Paramount, which have not sold to the corporation since the Film War of 1933, and have missed the rentals they once obtained from either Hoyts or Union, would probably reenter the fold on one side or the other.

The position of the independents operating in competition with Hoyts or Union houses would be a little more obscure; some would welcome the break, others may be worried by it, especially those who now hold MGM and Paramount franchises. If those companies sold to Hoyts or Union, independents may begin to wonder whether they could still buy these products without being obliged to grant lengthy protections in favor of the circuits.

The return of Stuart Doyle from abroad may throw some light on a situation which at present is clouded.

Tax Reduction Forecast

Early reductions in general taxation are forecast in Parliamentary circles here, and as much as 50 per cent is expected to be clipped off the present amusement tax. This would represent a saving to patrons of approximately £50,000 a year.

Arising out of the discussion of films in the latest Papal encyclical and the Pope's invitation to the world to form local Legions of Decency, plans are being formulated in Australia for the creation of a Board of Catholic Film Inspectors. The proposals will be considered at the conference of all Australian dioceses, to be held in Adelaide in December. An early suggestion is that members of the Legion of Decency will undertake to promise not to patronize a picture which meets with the disapproval of the inspectors.

Principal Closes Deal

Principal Film Exchange, New York, has closed with Chesterfield and Invincible for a two-year franchise with renewal options. The deal covers all of the product of the two companies for distribution in New York and northern New Jersey.

Julius Levine Joins Trailer Firm

Julius Levine has joined Theatre Trailer Service as salesman for the New York territory. Walter Frudenberger, general sales manager, is negotiating with several other men for representation in the New York area.

Kirkwood Closes Deal

Ray Kirkwood has closed with Jack Adams of Dallas for distribution of eight Reed and Nelson action westerns, eight Spanish actions and one serial.

Commerce Department Changes Film Status

Trade promotion activities of the Bureau of Foreign and Domestic Commerce which are maintained to assist foreign sales of American motion pictures and equipment have been transferred from the Specialties Division to the Electrical Division of the Commerce Department unit. Foreign sales of American film equipment and rentals for pictures exhibited in foreign countries return approximately $85,000,000 to the United States each year, the department has announced.

Dickinson Office Moved

Glen W. Dickinson Theatres, Inc., has moved its booking office from the Dickinson Theatre building, Lawrence, Kas., to the Davidson building, Kansas City, Mo. Gus C. Diamond, formerly office manager and city salesman for Warner Brothers in Kansas City, has been appointed film buyer and head booker for the Dickinson office.

Sampson Rejoins Schreiber

George W. Sampson, formerly general manager for the Jacob Schreiber circuit in Detroit and more recently owner of Sampson Theatre Premiums, has rejoined the Schreiber forces in his former position. George W. Sampson, Jr., has taken charge of the premium business.

Salmon Quits Paramount

Monty Salmon, formerly in charge of Paramount's theatre operations in Philadelphia has joined Skouras Theatres as an aide to George Skouras. Harry Royster, of the Paramount home office has gone to Philadelphia to take over the post.

Hartley Assigned to Omaha

George W. Weeks, general sales manager of Gaumont British, has assigned George Hartley, Des Moines manager, to handle the Omaha office as well, and has transferred Ernest Stein, Dallas salesman, to Kansas City.

Remington Joins Idzal

Harry Remington, who has resigned as film critic of the Minneapolis *Tribune*, joins David M. Idzal at the Fox Detroit in charge of publicity. This is the post held for many years by Freddie Schader, who resigned a short while ago.

Flynn Joins Selznick

Ray Flynn, former unit manager of Twentieth Century-Fox, has been signed as production manager by Selznick International and will assume his new post immediately to work on "The Adventures of Tom Sawyer."

Republic Colombia Deal

Morris Goodman, sales manager of Republic Pictures' export department, has set a deal for distribution of the company's 1935-36 product in Colombia, South America, with Cine-Columbia.

Spectrum Contract Closed

Spectrum Pictures has closed with Amity Film Exchange of Dallas for Texas distribution of six musical westerns starring Fred Scott.

SUPER X STARS

EASTMAN Super X helps the cameraman as no other film has ever helped before . . . to enhance his artistry . . . to solve difficult situations. It helps the exhibitor, too, by delivering photographic quality that undeniably heightens box-office appeal. In this dual role, Super X stars in the fullest sense of the word. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

COMMISSION SYSTEM PREVAILS IN INDIA

Distributing Agents Are of Three Types; Territories Pay on Varying Schedules

by C. A. THAKUR
in Bombay

Here in India we have a variety of distributing agents; sole agents, free lance distributors and independent distributors. Sole agents sign with the producers for a particular period, varying usually from one year to five years, to exploit all his pictures, on commission basis. This agreement, however, between a sole agent and a producer has always a clause in it that the producer is competent to sell away any of his pictures to other parties, and on such deals the sole agent receives an overriding commission of 5 per cent on the sale price of the picture sold to a new party.

Free lance distributors are those parties who do not bind themselves with any particular producer for a certain supply of productions; they usually get pictures from different producers on commission basis and sign for a particular picture at a time.

Quality Determines Price

Independent distributors never believe in taking pictures on commission basis, but purchase the exploitation rights at a definite figure, and the figure varies with the quality of pictures.

The geographical territory of India is divided between the following five film Distributing circuits: Northern India, Sind and Balochistan, Bengal Presidency, Bombay Presidency, including Rajputana, C. P., and C. I., and Southern India, including Madras Presidency; British East Africa also shows Indian pictures. Recently the West Indies, Japan and British settlements have also begun showing Indian Pictures.

The terms of business vary with the different producers, but a sole agent has to keep a certain fixed deposit with the producers till the expiration of the contracted period, and against each picture he has got to give additional deposit. These deposits vary with the different circuits. A distributor for Northern India may advance deposit for a picture varying from Rs. 20,000 to Rs. 45,000; Sind and Balochistan, Rs. 3,000 to Rs. 7,000; for Bengal circuit, Rs. 5,000 to Rs. 10,000; Bombay Presidency, C. P. and C. I., Rs. 10,000 to Rs. 20,000, while for Southern India he may give Rs. 5,000 to Rs. 10,000. East Africa pays Rs. 3,000 to Rs. 5,000.

Distributor Remits to Producer

A distributor gets a commission of 15 per cent on the share that he receives from the exhibitors; it may incidentally be said here that in India the exhibitor runs first run pictures against a "forty-sixty" system. That is, a distributor receives 60 per cent of the gross takings at the box office and 40 per cent goes to the exhibitor, and it is on this 60 per cent share that a distributor is entitled for his 15 per cent distribution commission.

After receiving this 15 per cent commission, the distributor either remits the balance share to the producer, or receives the same to cover his deposit amount advanced to the producer. This commission of 15 per cent is universal in India, but the same may increase after the distributor has collected a certain amount for the producer, and this certain good amount often coincides with what is known as a "minimum guarantee" figure. This minimum guarantee, known for brevity's sake as M. G., is the only safeguard for a producer in India.

Since three months ago the exhibitors and distributors in India are experiencing a period of uncertainty, and the renting of films has received revolutionary changes.

Three financiers at Bombay, Super Film Circuit, Evergreen Pictures, and All India Talkie Distributors have started purchasing exploitation rights of pictures for the whole of India. Due to these deals, the already popular distributors in different circuits of India are threatened of no supply of pictures for their exhibitors. As such the exhibitors have a reason to cancel their contracts with the distributors and call back their deposits.

Buying for All of India

These financiers are purchasing pictures for whole of India at an amount varying from Rs. 70,000 to Rs. 150,000. The distributors from different circuits rush to them and purchase exploitation rights for their territories. Thus the financiers are easily making Rs. 10,000 to Rs. 30,000 over each deal. This leaves them a big margin of profits, when presently bank interest in India varies from 2 per cent to 3 per cent per annum.

Lastly, I might mention here that distributors in India wield a great influence over producers; producers consult distributors as to the themes of the picture and certain box office punches. There have been frequent cases when a censored picture in India has had added some situations and dilated particular portions only at the express desire of distributor for he asserts that he knows what the public wants.

RCA VICTOR EXPANDS EDUCATION BUREAU

The RCA Victor Educational Division plans to expand the scope of its activities under the direction of a new manager, Ellsworth C. Dent, former chief of the Motion Picture Division, United States Department of the Interior. A more widespread application of recent developments in the radio and sound arts to the problems of education is planned. These supplementary teaching aids now include, besides phonograph records for several branches of teaching, sound motion picture equipment, slide film projectors, centralized sound distribution and communications systems, school radio systems and special books and publications on music appreciation.

Budapest Circuit Reported Gaining

by ENDRE HEVESI
in Budapest

The recently completed reorganization of the Gero circuit, most important theatre organization in Hungary, which was expected to result in a loss of part of the holdings, actually has made the unit more powerful than before.

The circuit included six first and second run de luxe houses here, all managed by Istvan Gero. At the close of last season it was reported the first run Forum and the second run Capitol would operate independently. Such a situation was regarded hopefully in film circles, since it would tend to open the way for more general activity on the part of distributors here.

However, although he did lose the Forum and Capitol, Gero succeeded in obtaining control of six other Budapest houses, which will be booked entirely by him. Thus he will have complete control over the product shown in 10 of the city's 16 leading houses, making the position of distributors still more difficult.

The improved condition of native Hungarian production is indicated in the fact that Hunnia and Filmiroda, two of the leading plants, are building new studios adjacent to the present plants. A second reason for the expansion lies in the low production costs in this country, which often leads foreign producers to use Hungarian studios.

* * *

French product in Hungary is enjoying a new popularity with the Hungarian public since last season, when several French films were received with unusual favor by the native audiences.

German films, on the other hand, have lost the small market they had here. Last season several independent distributors handled the product, although it was not popular. This season, however, there are no Hungarian companies handling German films.

National Screen Plans Ten Additional Branches

With seven branches now functioning, 10 additional offices will be opened by National Screen Accessories by the fall. Morton Van Praag, general sales manager, is now in Dallas on a swing of exchanges. New offices will be opened in Atlanta, Dallas, Cleveland, Boston, New Orleans, Philadelphia, Detroit, Kansas City, Minneapolis and Pittsburgh. Exchanges in the far west will be opened starting the latter part of the year. In all instances, trailers as well as advertising will be serviced from the new points.

Burr Closes Deal

Charles C. Burr, who plans to produce two series of six features under the name of BJS Films, has closed with state right distributors for the handling of the product in five territories. The distributors and the product they will handle are: Melvin Hirsch of Security Pictures, New York and northern New Jersey; Nate Schultz, Cleveland; Lee Goldberg, Tennessee, Cincinnati and Kentucky; Sam Decker, Detroit; and Ed Boreth, Masterpiece of Philadelphia.

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Good action and air scenes feature this rather depressing story, as it's a series of crack-ups and subsequent deaths that go to make up its plot. Was nice to see Karen Morley again; she should play more often, as folks liked her. Played September 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—A very fine picture. Singing of Grace Moore's marvelous and it's good all around entertainment. Running time, 85 minutes. Played September 13-15.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—We can't gauge this picture's drawing power for we played it with the Schmeling-Louis fight pictures and, of course, the fight drew the biggest part of the crowd. However, there were only a few walkouts on this feature from the ones who came to see the fight, and all others said, "Grace was good." She certainly has a flair for comedy.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Many people went out of their way to tell me how they enjoyed this picture. It will please and fill your house. Don't be afraid to tell the public about your playdate on "Mr. Deeds." Columbia home office advertised the film for me, which helped at the box office. Played September 12-13.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—One of the greatest box-office disappointments in a long time. Really expected to do a swell business on it and after seeing the picture, still felt we should have, but they just didn't come. Very interesting picture. Running time, 81 minutes. Played September 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts, Ross Alexander—Air picture with the same old story and a different ship. Running time, 90 minutes. Played September 9-10.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

LAW IN HER HANDS, THE: Margaret Lindsay, Warren Hull—A swell little picture with a pleasing mixture of comedy and drama. Good cast, interesting story and plenty of laughs. Not much at the box office but pleased those who came. A much more satisfactory picture than a lot of the specials. Running time, 58 minutes. Played September 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SINGING KID, THE: Al Jolson—Good show. Yacht Club Boys singing "My How This Country Has Changed" was the highlight of the entire show for me. If you haven't played it yet, pay close attention to the above song. It's fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter—Splendid photoplay. Kay Francis plays sincerely the immortal Florence Nightingale. Played September 20-21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

EXCLUSIVE STORY: Franchot Tone, Madge Evans, Stuart Erwin—Fine picture. Why Tone was featured as the star of this is more than I can see. Stuart Erwin was by far the greater star of this. I do not like to knock a star but I just can't see Tone as being so hot. Maybe I'm wrong but still that is my honest opinion. Anyway he was no good in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—It pleased, this drama of the 49'ers. It has about a three handkerchief section in the first two reels, and did our Dunbar beauties weep when Rosita made her dramatic exit to parts unknown. It is one of the few movies that can be recommended for small town houses, although the extras looked more like Japanese than Mex. Running time, 86 minutes. Played September 19.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did For Me

MOTION PICTURE HERALD

Rockefeller Center, New York

SMALL TOWN GIRL: Robert Taylor, Janet Gaynor—They couldn't resist Robert Taylor. A fine picture that deserves patronage.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPEED: Wendy Barrie, James Stewart—An unheralded successful action drama. The tour through the auto assembly plant was very interesting. Everyone was satisfied. Running time, 72 minutes. Played September 16.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

SPEED: Wendy Barrie, James Stewart—Okay action programmer. Nice work from Una Merkel and Ted Healy. James Stewart is liked. Played September 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—It held wholehearted attention. Everyone was satisfied. A rural photoplay with a vehicle that carries the talent, instead of the players carrying the play. It is financially stable. Play it by all means. Running time, 72 minutes. Played September 20-22.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

Paramount

BIG BROWN EYES: Joan Bennett, Cary Grant—A very poor detective story. Joan Bennett always puts them in the aisles—on the way out. Running time, 76 minutes. Played September 18.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

BORDER FLIGHT: John Howard, Frances Farmer—A very good action picture. Played on double bill with "Don't Bet on Blondes," to slightly above average week end business.—A. N. Miles, Eminence Theatre, Eminence Ky. Small town patronage.

FLORIDA SPECIAL: Jack Oakie, Sally Eilers—Very interesting. Not big but a good programmer. Story held interest throughout. Running time, 68 minutes. Played September 9-10.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern, Fred Stone—Good picture and very fine entertainment. Stone good character actor. Running time, 74 minutes. Played September 11-12.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—A new lease on life for Crosby with our patrons is the result of this one. Martha Raye and Bob Burns made themselves popular in their screen debut in this good picture. Played September 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—Has no draw but, used on a double bill, it pleased very much. Plenty of music, plenty of comedy, good story and good tap dancing by Miss Whitney.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

ANOTHER FACE: Wallace Ford, Phylis Brooks—Good show all the way through. Plenty of action blended with comedy situations. Good for any night. Running time, 7 reels. Played September 16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ANOTHER FACE: Wallace Ford, Phylis Brooks—Another fair program from RKO. They have made many like this already this year. Where are all those big pictures we have been expecting? They lead the field with their musicals and their one or two westerns are OK, but after that what have you? Good colored cartoon (but terrible shorts outside of this). "The March of Time," my! Will be glad when my contract is out. People leave when it starts. I now run it on my money night just before I give away cash. This way I make them look at it. But after all I wonder if I should? Maybe RKO will do better next year. Hope so. My report on shorts does not include the Major Bowes shorts. I do not run those, but have heard they were OK.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Under average business for first three days of week. It was too "talky" for our customers, and had a terrible letdown after first day.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IN PERSON: Ginger Rogers, George Brent—Just a fair program picture, very slow in action. Very poor for Friday and Saturday. We were glad when it was over with on the last run. Running time, 9 reels. Played September 11-12.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LAST OUTLAW, THE—Harry Carey, Hoot Gibson—One of the best westerns ever to come to our screen. Extra advertising brought in extra business. If you play this, let your folks know about it. Running time, 71 minutes. Played August 28-29.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town and country patronage.

SPECIAL INVESTIGATOR: Richard Dix—A very good picture that did very little business. The lawyer G Man, Mr. Dix, did some fine acting, but no business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century - Fox

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—This has almost everything: comedy, mystery and some sadness, thrills and excitement that make this picture good entertainment. Running time, 7 reels. Played September 9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Didn't do any advertising on this and they ate it up. They seemed to think it was great. Don't know why. Played September 9-10.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GIRLS' DORMITORY: Simone Simon, Ruth Chatterton, Herbert Marshall—Fox made a mistake when they cast Simone Simon and Herbert Marshall in this picture, as both are a trifle hard to understand. Consequently casting the two together in this picture as we see it doesn't do the picture any good. Without a doubt Simone Simon is a star in the first magnitude and we look forward to playing her next releases. Business fair. Running time, 66 minutes. Played September 6-8.—W. C. Myers, Myers' Theatre, Francesville, Ind. General patronage.

GIRLS' DORMITORY: Simone Simon, Ruth Chatterton, Herbert Marshall—Good picture and deserves extra plugging. Good title and excellent cast. Women will go for it and Simone will have the boys all het up. Running time, 66 minutes. Played September 6-7.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

(*Continued on page 70*)

ONE OF THE MOST DRAMATICALLY

"One of the most powerful dramatic themes ever brought to the screen."
—M. P. Herald

"Has strong appeal for the great mass audience."
—Hollywood Reporter

"Particularly adaptable to family audiences."
—M. P. Daily

IN HIS STEPS

SHOWMEN'S TRADE REVIEW

In His Steps

Grand National **Drama** **76 mins.**

Excellent Family Programmer; Splendid Romance; Good Story Well Directed

Cast: Eric Linden, Cecelia Parker, Henry Kolker, Charles Richman, Harry Beresford, Olive Tell, Roger Imhof, Robert Warwick, Richard Tucker, Warner Richmond, Aggie Herron. Directed by Karl Brown.

Plot: Two wealthy children, Linden and Parker, fall in love, and, although their parents are against their wedding, marry. They run away and live with a deeply religious man, Beresford, who influences the boy's life and makes him a shining example of good living. Beresford goes to the girl's mother to comfort her concerning the girl's welfare, but is thrown into jail when he refuses to divulge her whereabouts. Linden comes to town to fight for him, and is arrested. The trial discloses his good character and everyone relents, allowing the couple to be left alone in happiness.

SUMMARY: Simple, down-to-earth story
ially appealing to family trade. Highly
tic story of young love admirably en-
b llent cast with Linden and
Cecilia tstanding. Has many dra-
atic ith good comedy relief,
len phed, produced and
ire Tit c ttractive. Needs
go li civic organi-
za e Book stores
gi lay. Gives
port e ding. Offer
s cook boo ; home economics
for best re lays, office furni-
and equipment y stores, wedding
rings, wrist eamship lines, lug-
gage shops l sidewalk footprints
in title b rrange appearance or
interview with ying judge.

(FAMILY) JOE BLAIR, Hollywood.

MOTION PICTURE HERALD

In His Steps

(Grand National - Zeidman)

Modern Drama

Based on a book which has had a great
circulation than any other volume, except t
Bible, "In His Steps" is impressive modern dr
matic entertainment. It is not a Bible stor
nor is it a literal picturization of the content
the Charles M. Sheldon original. From a
viewpoint it is the kind of picture that any e
hibitor, especially those operating theatres
which family type audiences constitute a lar
proportion of patronage, can recommend to h
customers.

It is an impressive picture, undoubtedly o
of the most powerful dramatic themes ever be
brought to the screen. It is intelligently p
pared and produced. Acting, direction, photo
raphy and mood inspiring musical accompa
ment are of high caliber. A continued note
faithful understanding is seen in capturing t
dramatically spiritual atmosphere, not the deta
of the original. "In His Steps" is a spiritu
story. It is heart touching drama.

Influenced by spiritually minded Davids
the young and modern Tom Carver forces Ru
Brewster to elope with him. Though the youn
sters' fathers are business enemies, the childr
seek only their own happiness. Robert Brewst
abetted by his wife, demands that Tom be ca
tured as a kidnaper. There's a hair-raising a
chase. Outwitting pursuit, the boy and g
obtain a license and are married by
minister Adams. The secret of their whe
abouts known only to Adams, his w
and Davidson, the couple learn the first ha
lessons of life wringing an existence fr
the soil. Highly dramatic situations, vivi
portraying Mr. and Mrs. Brewster's efforts
revenge themselves upon Calvin Carver w
Tom as the pawn, lead to an episode in wh
the young couple learn that their friend, Dav
son, is being hounded by the law.

Over the objections of Mrs. Adams, Tom a
Ruth decide to go home and face the mus
Follows a court trial, in which Judge Grey,
a difficult position, chooses to permit an int
pretation of divine rather than worldly law
guide him. Calvin Brewster accepts respon
bility for his son's seeming rashness. Beggi
Mr. and Mrs. Carver to see the light as he
seen it, he pleads for forgiveness for hims
and his son.

An unusual picture, exhibitors should be p
pared to adapt unusual methods in its mark
ing. As a marked deviation from the us
round of sentimentalities and heroics, it sho
carry an impressive appeal for any kind
audience, adults or youngsters. Especially
should entertain fathers and mothers and adol
cents. For them it teaches a powerful mo
lesson of tolerance and understanding. It
profoundly instructive in that character.

Because it is the first picture by a new co
pany, though produced by B. F. Zeidman, w
long has been associated with the industry,
would seem logical that the picture be gi
as much advance build-up as possible. If it c
be done, an advance showing should be arrang
for clergymen, newspaper editors, soc
workers and other influence creating grou

Previewed in studio projection room.

McCARTHY, Hollywood

Produced by B. F. Zeidman. Distributed by Gr
National Distributing Corp. Suggested by the st
"In His Steps," written by Charles M. Sheld
Screen play by Karl Brown and Hinton Smith.
rected by Karl Brown. Production manager, Ha
Lewis. Photographed by Harry Jackson. Art di
tor, Edward Jewell. Sound engineer, Earl Si
Music supervisor, Abe Meyer. Special effects, J
Cosgrove. Film editor, Edward Schroeder. P. C.
Certificate No. 2,560. Running time, when seen
Hollywood, 75 minutes. Release date, September
1936. General audience classification.

CAST

Tom Carver	Eric Lin
Ruth Brewster	Cecilia Par
Davidson	Harry Beresf
Martha Adams	Clara Bland
Mack Adams	Roger Im
Elaine Brewster	Olive
Calvin Carver	Henry Kol
Robert Brewster	Charles Richn
Judge Grey	Robert Warw

MOTION PICTURE
DAILY

TION PICTURE DAILY'S
LLYWOOD PREVIEW

Iis Steps"

an-Grand National)

YWOOD, Sept. 11.—B. F. Zeidman's faithful reproduction of this
ould send Grand-National off to a good start. Containing ele-
hich should appeal to class and mass patronage, and particularly
e to family audiences, the film should need only an aggressive
ion campaign, emphasizing its entertainment to make it popular.
daptation by Karl Brown and Hinton Smith modernizes the
story and provides it with drama and heart appeal. The film
moral lesson, although it is entertainment at all times.
d by Karl Brown so that the dramatic mood of human and
onflict is dominant, that quality is intensified by the realistic
ces of the entire cast and the quality of Harry Jackson's
y.
den and Cecelia Parker, children of antagonistic families,
match is encouraged by Harry Beresford, who has devoted
eaching the precept that people should follow in the steps of
ause Linden forced the girl into an auto, her parents, Charles
nd Olive Tell, demand that the boy be prosecuted as a kid-
eltered in the farm home of minister Roger Imhof and Clara
a search is pressed, the youngsters learn what it means to
elihood from the soil. Learning that Beresford is being
or refusing to reveal their hiding place, they return home.
thodox court trial Henry Kolker confesses he has given
ything he needs but spiritual advice, Richman forgives
y return to the farm.
numerous instances of lightness contrasting with the
ne of the story.
Code Seal No. 2,560. Running time, 73 minutes. "G."

PRODUCTIONS LTD

A Modern Romance Suggested by
CHARLES M. SHELDON'S Famous Novel

A B. F. ZEIDMAN Production, Ltd.
Presented by Edward L. Alperson. Directed by Karl Brown

EMOTIONAL PLAYS OF THE SEASON

--FILM DAILY

DAILY VARIETY DAILY

In His Steps

Grand National release of B. F. Zeidman production. Stars Eric Linden and Cecilia Parker. Screen play by Karl Brown and Hinton Smith. Suggested by story 'In His Steps,' by Charles M. Sheldon. Directed by Karl Brown. Photography by Harry Jackson. Art director, Edward Jewell. Music supervisor, Abe Meyer. Special effects, Jack Cosgrove. Film editor, Edward Schroeder. Supporting cast: Harry Beresford, Clara Blandick, Roger Imhof, Olive Tell, Henry Kolker, Charles Richman, Robert Warwick. Previewed Sept. 10. Running time; 75 mins.

With 'In His Steps,' a highly controversial picture because of its religious angles, Grand National Distributing Corp. breaks film tides with one that will appeal to the masses if properly exploited. It's a sleeper. By word of mouth, through women's organizations it will come out in the blue.

B. F. Zeidman pulled this one away from the general class of indie productions through superb casting, direction and in the handling of a neatly scripted opus by Karl Brown and Hinton Smith. Brown also directed with a deft hand, having complete feel of the script.

Eric Linden and Cecilia Parker, children of warring financial parents, neighbors, are in love. But because of abstract differences they are torn apart by their kinfolk. Unwillingly and not being able to recognize any of the apparent reasons for such an act, Linden forces Miss Parker into his auto. They elope to the home of Roger Imhof and Clara Blandick, two souls of the soil and God. Imhof, being a minister, unites the pair in wedlock, but only after Linden declares parental consent has been obtained.

Grooming the land to eke out a living, Linden and Miss Parker are capturing that spirit of wholesome wedded bliss when their benefactors learn that the parents of Miss Parker have sworn out legal affidavits for the arrest of Linden on an abduction charge.

Harry Beresford, religious advisor to the youths before their marriage, counsels Imhof and Miss Blandick to keep the couple on their homestead. However, the youths, learning that Beresford is being questioned by police relative to their whereabouts, go to his aid.

A trial follows at which Linden's father, Henry Kolker, attempts to have him villify his wife. L
refuses, and at the fadeout
Robert Warwick, the judge
the couple before the benc
quenchable love triumphs.

Eric Linden and Cecilia
head an excellent cast. Bot
out expert characterizatior
having that feel of screen
which they capture every
the script to the nth degr
Beresford plays his part
hilt. The moments whe
tempts to protect the yo
are played extremely care
a finesse that draws ever
the story.

Roger Imhof and Cla
in for fat parts, portray
ably. Olive Tell, M
mother, and Charles
father, garner their sh
with strikingly accur
ances. Robert Warw
a finished cast.

Screen play by K
Hinton Smith from
Charles M. Sheldon
pruning some of the barbs in original, but still melting in those of script with ease.

Photography by Harry Jackson, art direction by Edward Jewell, musical direction by Abe Meyer, and special effects by Jack Cosgrove blend smoothly to make this picture good entertainment.

THE Hollywood REPORTER

'IN HIS STEPS' EXCELLENT B.O.; NICE START FOR GRAND NAT'L

Linden, Parker Grab Cast Honors

"IN HIS STEPS"

(Grand National)

Producer	B. F. Zeidman
Direction	Karl Brown
Story	Charles M. Sheldon

Screenplay: Karl Brown and Hinton Smith.

Photography	Harry Jackson
Special Effects	Jack Cosgrove
Film Editor	Edward Schroeder
Music Supervisor	Abe Meyer

Cast: Eric Linden, Cecilia Parker, Harry Beresford, Clara Blandick, Roger Imhof, Olive Tell, Henry Kolker, Charles Richman, Robert Warwick.

Grand National presents as its first release a picture that has strong appeal for the great mass audience. It is not for sophisticates, but will, like the famous book on which it was built, delight millions and on neighborhood levels is certain of a highly profitable career.

From the Charles M. Sheldon book, with its theme of Christian inspiration, a moving modern morality play has been devised by Karl Brown and Hinton Smith. It is close to the heart; moralizes fully and frankly; is unaffectedly sentimental, and will win a widespread tribute of tears.

The central figures are a couple of youngsters from rival millionaire families. With the connivance of the old gardener, Davidson, who personifies the Christ spirit, they elope and are married and harbored by a fine old farmer-parson. He lets them start housekeeping from scratch in a shack on his farm, where they are mothered by his gentle-hearted wife.

Meanwhile the girl's father has brought a kidnapping charge against the boy; the police are combing the country for the couple and the newspapers are giving top play to the sensation. Not until Davidson is jailed for withholding information do the youngsters yield and return, the boy to stand trial for criminal abduction and the girl to stick faithfully to him through the long trial to the happy surprise outcome.

Eric Linden as the boy gives a strongly appealing portrayal, his character transition as he awakens to the inescapable moral values being convincingly shaded. Cecilia Parker as the devoted girl is delightfully real and likeable. Harry Beresford as the spiritually-minded Davidson is excellent, and Roger Imhof's rugged country parson is a splendid match for him, while Clara Blandick movingly rounds out the interesting trio as the parson's gentle wife. Four stars of other days fill out the main support and give it dignity and vitality. They are Charles Richman as the girl's father, Olive Tell as her mother, Henry Kolker as the boy's father, and Robert Warwick as the understanding judge who tries the case.

Karl Brown's direction, while not free from technical faults, is unrestrained in its frank emphasis on emotional values and gets the desired results. Harry Jackson handles his camera ably, and the production, for which B. F. Zeidman deserves a warm word of praise, is ample in all departments.

Independent EXHIBITORS FILM BULLETIN

There's dough in "In His Steps" . . . START DIGGIN'!

Nothing satisfies the true showman more than a film that is DIFFERENT . . . something off the beaten path of routine movies . . . into which he can dig his hands and pull out a surprise package of extra dollars. He has a "sleeper" just like that in Grand National's first release—"IN HIS STEPS."

Yowsah, gents, here is something DIFFERENT! Adapted from a semi-spiritual book that rates as the greatest best-seller of all time. Over 20,000,000 copies of "IN HIS STEPS" have been sold and it has been translated into more than 20 foreign languages. It's merchandise, then, that thousands and thousands of people will be waiting for, but it's also merchandise that MUST BE SOLD to the new generation.

Let's get down some facts about this story. It tells a powerfully dramatic, yet tender, story of a boy and a girl, deeply in love, who are frustrated in their quest for real happiness by the selfish, unreasoning tactics of their wealthy parents. Only through the friendship and guidance of a man, whose life is moulded to follow in the steps of Christ, do these unfortunate children eventually win their right to happiness.

THE Film DA

"IN HIS STEPS"

with Eric Linden, Cecilia Pa

Grand National

GETS OVER STRONG WITH E
AL DRAMA OF YOUNG LOVE W
UP TO SMASH CLIMAX.

At the Astor theater where t
show was held, the women fo
sniffling all over the house fo
minutes before the picture finis
were still sniffling as it closed.
kind of a love story, and based
reception, it is hard to figure ho
miss. Eric Linden and Cecilia Par
a grand emotional team, and it is
scene before the judge near t
where they plead for the right to
continue their marriage that the f
the audience start to sniffle. Bas
novel of several decades back whi
to be one of the biggest best-sell
time, it tells the tale of the son a
ter of two wealthy families who
der age and against their parents'
There is a business feud on bet
heads of the families. The you
elope, and hide on the farm of the
who marries them, because the y
faces a prison sentence of 10
kidnapping the bride. The oppositi
parents on both sides, the influe
family friend and employee of
father, who greatly influences t
man for good, are cleverly built
tense climax at the end as the
himself up to face the charges.
the young couple overcome all pa
position and win over the judge
with great dramatic skill, and y
of the most dramatically emotiona
the season, as well as one of the n
and wholesome.

Cast: Eric Linden, Cecilia Park
Kolker, Charles Richman, Olive T
Beresford, Roger Imhof, Clara Blan
ert Warwick, Warner Richmond
Kirke, Stanley Adams.

Producer, B F Zeidman; **Dire**
Brown; **Author,** Charles M. Sheldo
play, Karl Brown, Hinton Smith
Edward Schroeder, Duncan Mansfi
eraman, Harry Jackson.

Direction, Very Good. **Photogra**

BOXOFFICE
The Pulse of the Motion Picture Industry

Grand National

75 Minutes

Rel. Oct. 20, '36

Producer B. F. Zeidman has given the New Grand National a picture with which it can make a proud debut. With ample entertainment values and based on a generally popular book and theme, the film is ably produced, directed and enacted. It will do business and augurs well for the place Grand National will occupy in production and exhibition fields. Eric Linden and Cecilia Parker are splendid as the youthful lovers who, despite parental enmity and objection, elope and start life on a small farm. Davidson, a deeply religious man, protects them as well as he can, but Linden is brought to trial on criminal charges by Cecilia's mother. A surprising and dramatic reconciliation ensues, the parents become good friends, and Eric and Cecilia return to their happiness on the farm. Directed by Karl Brown.

Eric Linden, Cecilia Parker, Olive Tell, Roger Imhoff, Harry Beresford, Henry Kolker.

In His Steps

F

Drama

THE Film DAILY

Along the rialto
with PHIL M. DALY

▼ ▼ ▼

• • • IF YOUR public likes an emotional kick in their film fare . . they sure will get it if your screen shows Grand National's "In His Steps" . . .the lead-off picture for this new organization. . . . . .Eric Linden and Cecilia Parker do a grand job as the youngsters who get married against their parents' wishes. . . . and then find all sorts of trials and tribulations before they finally win out . here is a sweet, wholesome story with a great inspirational punch at the finish. . . . . .an Emotional Kick that leaves the femmes wilted and applying their handkerchiefs freely. . .it is one of the greatest family pictures ever made. . . . .a beaucoup advertising campaign is being put in back of it . . and the campaign book is a beautiful and forceful example of showman selling. . . . . .

▼ ▼ ▼

FILM CU

"IN HIS STEPS" V
APPEAL TO AL
FANS

IN HIS STEPS, Grand N
Karl Brown, director. E
den, Cecelia Parker,
Richman, Olive Tell,
Beresford, Henry Kolker
Imhof, Clara Blandick.
utes at preview. A fait
production of the famou
B. F. Zeidman has done
good job on his initial e
Grand National. Here i
ture that should be vastl
ciated by all classes of film
It has been exceeding
played by a most compet
and Karl Brown has done
good job of directing. T
tre man who books this
need have no fear that his
will not be satisfied. I
certain that the vast maj
those who see it will pra
Sept. 19, 1936.

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with

ERIC LINDEN CECILIA PARKER

A GRAND NATIONAL PICTURE

IN OLD KENTUCKY: Will Rogers—Wonderful show. Fox did mighty fine always by our Will Rogers.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LITTLE COLONEL: Shirley Temple—Old but very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Above average crowd to see this one. Played September 5-6.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

PRISONER OF SHARK ISLAND: Warner Baxter—A natural, in every way. Baxter's acting was perfect. These pictures make business. Thank you, Darryl Zanuck.—Harold Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Was disappointed in the drawing power of this picture. It drew nicely on Sunday night, but fell down the last two days. The picture itself is all that anyone could want, so maybe it was the hot weather.—A. N. Miles. Eminence Theatre, Eminence, Ky. Small town patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, June Lang, Lionel Barrymore—This is one of the best war pictures we believe we have ever had the pleasure of playing. Properly exploited this picture will make any exhibitor some money. The picture is a little gruesome in spots, but so is any war picture. Warner Baxter and Lionel Barrymore both do exceptionally fine acting all during the picture. Running time, 103 minutes.—W. C. Myers, Myers' Theatre, Francesville, Ind. General patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—Good production which didn't make expenses. War pictures and air pictures do not mean a thing at the box office regardless of the cast. This was a bigger bust than "Under Two Flags." Running time, 101 minutes. Played September 16-17.—Geo. F. Smith, Lyric Theatre. Lapeer, Mich. Small town and rural patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—If your customers like a fast moving show with plenty of comedy wisecracks and good music, they will go for "Sing, Baby, Sing" in a big way. Adolphe Menjou is again beginning to mean something at the box office. The Ritz Brothers almost steal this picture. We hope Twentieth Century-Fox will use them often. Running time, 87 minutes. Played September 13-15.—W. C. Myers, Myers' Theatre, Francesville, Ind. General patronage.

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AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY

SING, BABY, SING: Alice Faye, Adolphe Menjou—Pleased the majority of our patrons 100 per cent. Running time, 87 minutes. Played September 20-21.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—Most everyone enjoyed this, but it surely didn't attract many. We'd be interested in learning just whose idea the title was and how they applied it to the story. Don Ameche good. Played September 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor—This is one picture in which Jane Darwell steals the whole show. Personally, we think she is the star in "Star for a Night." We played this picture on Give-Away night, but it should have had a Sunday date. This picture will hold up any night in the week. Claire Trevor, by the way, didn't do a bad job in this picture herself. Running time, 76 minutes. Played September 9-10.—W. C. Myers, Myers' Theatre, Francesville, Ind. General patronage.

STAR FOR A NIGHT: Claire Trevor, Jane Darwell—Good picture for Friday and Saturday or family night. Running time, 76 minutes. Played September 11-12.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—This showed up at the box office as the biggest grosser on Wednesday-Thursday in 1936. The CCC boys went for this one in a big way. Played September 16-17.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

I STAND CONDEMNED: Laurence Olivier—Another British turkey and our patrons sure basted it. The (intended) serious moments were shattered by ribald guffaws from the untutored, while the literati stole softly out. Running time, 76 minutes. Played September 9.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

ONE RAINY AFTERNOON: Frances Lederer, Ida Lupino—Excellent farce with Lederer in top form, and yet there will be those who call it silly. Most audiences should enjoy its comedy and react favorably. Played September 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—This picture certainly proved a colossal flop for us. Too much dialogue.—Harold Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRIKE ME PINK: Eddie Cantor—This picture did very well. We billed it with the fight pictures, but doubt if it would stand up so well alone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—One of the best action programmers we've used this year. Played September 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRACULA'S DAUGHTER: Otto Kruger, Marguerite Churchill—Fine picture of its kind. Did not take in half enough to pay expenses. Weather was terrible.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Very good show, but sad, and we like to have them laugh instead of crying. It is more like an entertainment when you hear the audience giggle or laugh. Very few comments of "good"; that's O. K. with us. Running time, 13 reels. Played September 13-14.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Some said good, others said no good. Pretty fair picture but will not please generally.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Bros.

BIG NOISE, THE: Guy Kibbee, Warren Hull—Say, the program pictures of these producers are getting shorter and shorter. It is hard to make up a decent length program any more on them without a big bunch of shorts and they cost money. The picture was okay and pleased Bank Night audiences, but give us some length. Running time, 60 minutes. Played September 11-12.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—Personally we thought this great but most people didn't seem to get it at all. Running time, 98 minutes. Played September 13-14.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

HOT MONEY: Ross Alexander, Beverly Roberts—Joe Cawthorn saved this one. The guttural jabbering of the ubiquitous Ross Alexander is horribly monotonous. Running time, 68 minutes. Played September 18-19.—Geo. F. Smith, Lyric Theatre, Lapeer, Mich. Small town and rural patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Interesting action play. Program box office value. Played September 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—A crackerjack of an action picture with enough love interest plus a beautiful wedding to interest the women. Above average business. Running time, 75 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—I consider this Joe's poorest picture. It got off to a good start but is just a little too goofy in the last three reels. However, Joe is mighty popular here and handed them a lot of laughs, which is what they want. Running time, 79 minutes. Played September 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Columbia

FALSE ALARMS: 3 Stooges—If your public likes slapsticks, this is the tops. It's a scream.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HALF SHOT SHOOTERS: 3 Stooges—Another crazy episode with the 3 Stooges. Folks enjoyed its hilarity.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAJOR GOOGLE: Barney Google—The best Google cartoon to date. Very fast and clever sequences in this colored reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

"SPARK PLUG": Barney Google—Another funny color cartoon that is refreshingly different.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNTRAINED SEAL, THE: Color Rhapsodies—The music is fine, the color effects very good. Believe it is more amusing to the grownups than the youngsters.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

Educational

PUDDY THE PUP AND THE GYPSIES: Paul Terry-Toon—The best Terry-Toon we've played this season.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RADIO RASCALS: Cabin Kids—This bunch of Negro children are always greeted with applause here. This reel is especially good. Running time, 1 reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small own patronage.

RAIL BIRDS: Tuxedo Comedy—Very good, plenty of laughs, and that is what the cash customers want. Make them laugh and you are O. K. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SORORITY BLUES: Song and Comedy Hits—A peppy little short that will please okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AIR HOPPERS: M-G-M Sports Parade—Interesting air glider short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD MILL POND, THE: Harman-Ising—One of the most beautiful cartoons I have run. Good music and a thoroughly entertaining short. This series is all good. Running time, 10 minutes.—Gladys E. Mc Ardle, Owl Theatre, Lebanon, Kan. Small town patronage.

ON THE WRONG TREK: Charley Chase—The best Chase comedy this year so far.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—A good number of this well made series. Features Irene Hervey in the lead.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

COBWEB HOTEL, THE: Color Classics—Very good. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GYPSY REVELS: Headliners—A splendid musical. Very entertaining. Running time, 10 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LUCKY STARLETS: Baby LeRoy, Virginia Weidler, Billy Lee—This company's child stars all in a single reel, cleverly put together so each child has a part. We enjoyed it.—A. N Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

DUMMY ACHE: Edgar Kennedy Comedies—A good Kennedy comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIGHT IS RIGHT: Radio Flash Comedies—This was only fair. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

FOOLISH HEARTS: Radio Musical Comedies—A musical comedy, but no laughs in the whole subject, only at the very last end. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. O. Small town patronage.

MELODY IN MAY: Radio Musical Comedies—Although we did not think much of this ourselves, we had several good comments on it. It has a smooth little story and Ruth Etting sings two good songs. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TUNED OUT: Ruth Etting—Fair two-reeler; plenty of fun and singing. Ruth is a very good singer that should please any kind of audience. Running time, 2 reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

PECULIAR PENGUINS: Silly Symphonies—A very good Disney cartoon for weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

DOCTOR OSWALD: Oswald Cartoons—Very good cartoon; latest recording came in as clear as a bell; when we cut over on the feature, we got surprised what difference there is in the recording. Give us good recording and we will be O. K. Running time, 1 reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

BLOW-OUT, THE: Looney Tune—A good cartoon. Running time, 8 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DOUBLE CROSSKY, THE: Olga Baclanova—Not so good. These Brevities are slipping a little. They must be running out of material. Running time, 21 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FOR THE LOVE OF PETE: Big V. Comedies—This is the first Joe Palooka we have used. It was not so bad, in fact, was some better than the usual run of comedies nowadays, but that's not saying much. Running time, 21 minutes.—Horn & Morgan, Ino., Star Theatre, Hay Springs, Neb. Small town patronage.

I LOVE TO SING: Merrie Melodies—Papa and Mama Owl and their little owlets provide some good fun. Running time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

I'M MUCH OBLIGED: Vera Van, George Dobbs—A mixture of comedy and music that is always a sure fire hit with my patrons. Running time, 20 minutes. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KING OF THE ISLANDS: Broadway Breveties—A very interesting color short and music on the South Sea Island. The men enjoyed the dances.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

OKAY, JOSE: El Brendel—Just fair. Running time, 17 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PLAYGROUNDS: James Wallington—Our Own United States Series. A very interesting travelogue on popular Southern resorts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUNDAY GO TO MEETIN' TIME: Merrie Melodies—Very good colored cartoon. These cartoons are always tops. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

'WEE' MEN: Pepper Pot Series—A very fine juvenile show in the land of make believe.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

LOUIS-SHARKEY FIGHT: Bought it right—Think it did extra business. Had to pad it up on account of the three rounds.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Republic

DARKEST AFRICA: Clyde Beatty—Seems to please the youngsters. Is better than some serials in that comedy is put in each episode.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

UNDERSEA KINGDOM: Ray Corrigan, Lois Wilde—Same old stuff. Gets tiresome. But some think they are cheated if no serial is shown, so all I can do is to wish for 'em "bigger and better." Just finished playing twelve chapters.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

M. H. Aylesworth Quits at N. B. C. To Stay at RKO

Merlin H. Aylesworth, chairman of the board of RKO and former head of the National Broadcasting Company, has resigned as vice-chairman and a director of NBC in order to devote his entire time to RKO, where until now he has been occupied only partially. The resignation, which was handed in last weekend, marks Mr. Aylesworth's complete severance from NBC.

Mr. Aylesworth resigned as president of National Broadcasting Company last January 1, but remained with the company in the posts which he has just now relinquished in order to act temporarily in an advisory capacity on NBC policies. He was succeeded as president of NBC by Major Lenox Riley Lohr of Chicago, and in the interim has been devoting more of his time to RKO than formerly. Mr. Aylesworth had held the dual posts of president of NBC and RKO since 1932. He was elected chairman of the RKO board and subsidiaries when Leo Spitz became presidet of the company last winter.

"It is with sincere regret that I sever my official connection with NBC," Mr. Aylesworth said in making a statement on his resignation. Reviewing his association with the broadcasting company and his desire to devote more of his time to RKO, he said that "the approaching reorganization of Radio Keith Orpheum now calls for my entire time.

"I have greatly enjoyed my work in the National Broadcasting Company as president since the day of its organization in November, 1926," the statement continues. "I leave with deep gratitude and affection for all of the men and women who have been so loyal to the company and have made it such a great institution through the 10 years of its life."

Meanwhile Leo Spitz, president of RKO, is due in Hollywood from New York shortly and, among other scheduled business, will discuss a new contract with Pandro S. Berman, executive producer at Radio, whose current contract expires in April. Reports that he would join Metro-Goldwyn-Mayer have been dismissed by Mr. Berman, who said he "knew nothing at all about them."

Back in New York, directors of Keith-Albee-Orpheum and B. F. Keith Corporation held routine meetings with the latter board ratifying the agreement under which the Grand Opera House on 23rd Street in New York is being leased for 21 years.

Code Seals Up To 255 During Three Months

Working at high speed for three months, the Hollywood office of the Production Code Administration has viewed and has given seals of approval to 184 feature pictures and 71 short subjects. These figures date from June 27 to September 19.

Indicating that a flood of reissues of old pictures will greet exhibitors during the season, the Motion Picture Producers and Distributors of America, Inc., office tabulation, shows that 58 old features received the code certificate during this period. Warner, alone, accounted for 52 of these.

Since the code seal machinery was started, July 15, 1934, Joseph I. Breen and his aides have approved 1,524 features and 894 shorts of one and two reels.

Fox Dividend of $1

The board of directors of Twentieth Century-Fox Film Corporation, at its meeting Tuesday declared a cash dividend of $1.00 per share on the outstanding common stock, payable October 23rd, to stockholders of record October 16.

Aint it the Truth?

An Excerpt from an Editorial Appearing in BOX OFFICE, issue of August 22nd.

"AIR conditioning has lately become a subject for profoundly practical discussion with theatre owners. Until recently, scientific theory has been used too profusely with hardly enough citation of fact to impress the non-technically minded theatre owner, whose conception of air conditioning is generally confined to 'cooling' requirements during our seasonal hot spells.

"It is felt that this is a most opportune time to substantiate our many previous inferences that all-year-round air conditioning (not just cooling) is what every theatre needs, regardless of size or situation."

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TECHNOLOGICAL

The Bluebook School

Conducted by
F. H. RICHARDSON

ANSWER TO QUESTION NO. 38

Bluebook School Question No. 38 was: (A) Describe the three-element vacuum tube. In what respect is it different from a rectifying tube? What is "plate current"? What is "space current"? (B) Does the use of a raw cement projection room floor represent good practice?

Those making acceptable replies are: S. Evans and C. Rau; D. Danielson; J. R. Prater; H. Edwards; P. and L. Felt; H. B. Smith; W. Limmroth; A. L. Cooper; L. Cimikoski; Chas. Oldham; W. C. Brown; G. A. Artley; E. H. Toedte; T. F. Bochert; R. A. Hooker; W. H. Edmons; M. and J. Devoy; H. Jones; W. Dinsmore; J. A. Zachritz; R. A. Lee; S. O. Sears; C. L. Loft; O. Schmidt; D. E. Birdsons; C. A. Ellison; D. H. Purcell; R. and K. Wells; F. Madden; D. Pollock; G. Artley; D. L. Johnson; T. C. Hood, L. Davis and B. Simms; F. H. and L. Klar and T. H. Morton; M. Mitchell; O. Hunt; W. S. Jones; T. R. Fanning and W. Burns; C. L. Stanhope; G. Thompson; J. R. Davidson; C. and S. E. Gay; C. S. Maxwell; T. L Barton, M. F. Robinson and L. A. Beechwood; G. N. Guidotti; L. N. and D. Morgan; C. H. Lowrie and G. Lathrope; R. R. Robins and W. Winkle; L. A. Dodson and H. T. Todd; W. Porter, M. V. Rosenbaum; R. V. Manning, H. T. Plum, C. L. Davis and B. L. Sanderson; W. R. Cohn and S. T. Lane; T. Turk; E. W. Nelson; T. L. Redhouse; A. L. Leonard and G. T. Jones; B. L. Brisac; H. P. Richardson; W. R. Baxter, H. J. Abernathy, R. Tomkins and P. N. Davis; R. R. Jacobs and B. B. Hornstein; P. L. Smith; H. H. Aims and F. E. Dorp; S. L. Lynch and B. Nally; C. W. Baxter; F. L. and N. Savlor; D. L. Maxwell and K. R. Holt; F. M. Brown; H. T. Cornell; R. D. Summers; N. R. Wyatt; H. B. Schontz and L. C. Kent; S. T. Snow; T. W. Lomax; W. G. Matthews and T. R. Tomlinson; L. M. Dexter; S. Samuels, R. W. Nickles and D. L. Thalberg; M. F. Singleton; U. S. Logan; T. L. Dennis; F. Birch; H. Burkhart; Plummer; J. W. Davis; T. L. Candale; D. D. Lilly; L. Wentworth; G. H. Anderson; B. Nugent.

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

Leo C. Cimikoski supplies an excellent reply to Section A. He says, "As the name implies, the three-element tube consists of three elements sealed within a glass tube from which all air has been exhausted. There is an anode (positive terminal) and a cathode (negative terminal). The latter supplies electrons (negatively charged) which the anode collects, while the third element, the grid controls the collection, it being negatively charged and therefore repels negatively charged electrons emitted by the first (cathode) element in proportion to its voltage, which varies with the light impact upon the P. E. cell active element.

"Vacuum tubes are divided into two general classes, depending upon the uses it is proposed to make of them. Those to be employed in amplification are so constructed and operated that a weak, variable voltage applied to one element (the grid, or more precisely, the control grid) will produce duplicate variations in a far stronger voltage (or should we say current?) flowing between the other two elements, the same being known as the plate circuit.

"Rectifier tubes do not amplify, but may be used to supply power for the operation of amplifying tubes. Rectifier tubes have one anode and one cathode only. If a.c. current be applied to the tube anode, it will be positive and negative, alternately, and since current can only pass while the anode (plate) is positive, that lists the tube as a rectifier of alternating current, supplying pulsating current flowing in only one direction. The flow of negative electrons (negatrons) from cathode to anode is variously termed *plate current* and *space current*."

J. R. Prater replies, "The three-element vacuum tube is so named because it consists of three essential electrical elements; namely, cathode, anode and control grid, all sealed inside of a glass or metal tube from which all air has been exhausted. The cathode is usually placed in the center of the tube. It consists either of a metal wire which is capable of being directly heated to incandescence with d.c., or of a cylinder of insulating material coated on its outer surface with emitting metal and capable of being heated to incandescence indirectly by means of a loop of wire inside the cylinder, which wire is electrically insulated from the cathode circuit and is heated by a.c. from an independent source.

"The anode usually consists of a flattened ring or cylinder of metal surrounding, but not touching the cathode. In operation the anode is given a positive charge with respect to the cathode. Consequently a great number of the negatrons emitted from the incandescent cathode are attracted to the anode.

"The control grid consists of a wire screen or similar metal skeleton construction placed between the cathode and anode, but not touching either of them. Negatrons passing from cathode to anode must go through the spaces between the grid wires, thus coming very close to the metal of the grid. When supplied with sound current, the grid thus situated is able to influence or control the negatron flow, hence the name *control grid*.

"Except for the addition of the control grid, the three-element tube is identical to the rectifier tube. Although seldom done in practice, it is entirely possible to use a three-element tube as a rectifier merely by disregarding the grid.

"Either of the terms *plate current* or *space current* may be used to describe the flow of negatrons across the empty vacuum of the tube from cathode to anode, or *plate*, as it is commonly called. However, my own preference is to regard plate current as that current which flows through the entire plate circuit, and space current as the current which flows through the space between cathode and anode inside the vacuum tube, which is only a part of the complete plate circuit."

(B) H. Danielson says, "It surely is not good practice to use a raw cement projection room floor. Continual walking and the natural wear on such a floor operates to continually loosen small amounts of fine cement dust, portions of which will inevitably find its way to all parts of the room and the things contained therein, including the film, machinery bearings and delicate parts of the sound apparatus. It is wholly impossible to eliminate this dust so long as a raw cement floor is in use. It is very fine, but quite abrasive. It will cause bearings to wear very much more rapidly. In sound equipment it will set up that scratchy, poppy noise we all have had experience with."

BLUEBOOK SCHOOL QUESTION NO. 43

This question is not from the Bluebook. Section A: Assuming some reasonable proof of ability should be exacted when a projectionist is employed, please set forth your views as to ten reasonable questions that it would be proper for the employer to ask (save, of course, where the prospective employer is fully acquainted with the applicant's ability). Section B (the names of those answering this section will not be divulged; only straightforward arguments for or against will be considered): Do you believe that membership in a union should stop employers from examining members sent to them for employment?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 26, 1936, from 108 theatres in 17 major cities of the country was $1,292,532, a decrease of $7,458 from the total for the preceding week ended September 19, 1936, when 112 theatres in 18 large cities aggregated $1,299,900.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"Two in a Crowd" (Univ.)	20,000	"Walking on Air" (Radio) (2nd week) (plus stage show)	11,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Colonial	1,600	55c-$1.65	"Romeo and Juliet" (MGM) (3rd week)	8,500	"Romeo and Juliet" (MGM) (2nd week)	9,500	....
Fenway	1,382	30c-50c	"Three Married Men" (Para.) and "The General Died at Dawn" (Para.)	5,500	"Road to Glory" (20th Century-Fox) and "Pepper" (20th Century-Fox)	4,500	High 3-14-36 "The Story of Louis Pasteur" and 'The Voice of Bugle Ann" 8,000 Low 7-20 "Dont Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Swing Time" (Radio) (3rd week)	14,500	"Swing Time" (Radio) (2nd week)	10,500	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"Gorgeous Hussy" (MGM) (2nd week)	15,000	"The Gorgeous Hussy" (MGM) (25c-50c) (1st week)	13,000	High 11-16 "Mutiny in the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-50c	"Gorgeous Hussy" (MGM) (2nd week)	11,000	"The Gorgeous Hussy" (MGM) (1st week)	11,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	25c-65c	"Sing, Baby, Sing" (20th Cent.-Fox) (plus stage show)	25,500	"Stage Struck" (W.B.) (plus stage show)	20,500	High 4-6 "Private Worlds" (plus stage show) 56,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Three Married Men" (Para.) and "The General Died at Dawn" (Para.)	9,500	"Road to Glory" (20th Cent.-Fox) and "Pepper" (20th Cent.-Fox)	7,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Chicago							
Apollo	1,400	30c-60c	"The Great Ziegfeld" (MGM)	9,800	"Girls' Dormitory" (20th Cent.-Fox) (2nd week)	8,300	High 9-12-36 "Girls' Dormitory" 11,900 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Anthony Adverse" (W.B.) (on stage: Mitchell & Durante Revue) (2nd week)	34,500	"Anthony Adverse" (W.B.) (on stage: Mitchell & Durant and Revue) (1st week)	47,500	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"Romeo and Juliet" (MGM) (4th week)	10,900	"Romeo and Juliet" (MGM) (3rd week)	12,400	....
Garrick	900	30c-60c	"My Man Godfrey" (Univ.) (2nd week)	8,000	"My Man Godfrey" (Univ.) (1st week)	9,900	High 9-19 "My Man Godfrey" 9,900 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"They Met in a Taxi" (Col.) (plus stage show)	18,200	"Earthworm Tractors" (W.B.) (on stage: Lillian Roth and Revue)	19,600	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs. 25,500 Low 9-21 "Man on the Flying Trapeze". 13,400
Palace	2,509	30c-60c	"Swing Time" (Radio) (plus stage show) (3rd week)	23,000	"Swing Time" (Radio) (plus stage show) (2nd week)	27,000	High 9-12-36 "Swing Time" (plus stage show) 35,600 Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"The General Died at Dawn" (Para.)	18,300	"The Texas Rangers" (Para.) (2nd week)	10,200	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
Salt-Lake	2,776	20c-35c	"The Law in Her Hands" (F.N.) (plus stage show)	16,200	"Final Hour" (Col.) (plus stage show)	16,300	High 9-12-36 "The Iron Man" 20,100 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The Gorgeous Hussy" (MGM)	24,600	"The Great Ziegfeld" (MGM) (5th week)	13,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Anthony Adverse" (W. B.) (30c-56c)	6,000	"State Fair" (20th Cent.-Fox) (3 days) "The Case of the Velvet Claws" (F.N.) (4 days)	2,000 1,500	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Swing Time" (Radio)	18,000	"Anthony Adverse" (W. B.) (2nd week)	14,500	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Star for a Night" (20th Cent.-Fox) (plus stage show)	28,000	"Two in a Crowd" (Univ.) (on stage: Olsen & Johnson)	17,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Great Ziegfeld" (MGM) (35c-56c)	14,000	"The General Died at Dawn" (Para.)	14,000	High 4-18-36 "Petticoat Fever" (on sage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"The General Died at Dawn" (Para.)	4,000	"The Gorgeous Hussy" (MGM)	7,500	High 7-25-36 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"The Road to Glory" (20th Cent.-Fox)	3,000	"My Man Godfrey" (Univ.)	4,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Anthony Adverse" (W.B.) (3 days-2nd week) "My Man Godfrey" (Univ.) (4 days)	1,200 1,800	"Anthony Adverse" (W. B.) (1st week)	4,000	High 5-16-36 ::The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	15c-35c	"The Black Room" (Col.) and "The Girl Friend" (Col.) (plus stage show)	2,500	"Gay Love" (Four Star) (plus stage show) (15c-30c)	3,500	....
Denham	1,500	25c-40c	"The General Died at Dawn" (Para.)	8,500	"Lady Be Careful" (Para.) (plus stage show with Leon Errol)	10,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Girls' Dormitory" (20th Cent.-Fox) (on stage: Major Bowes' Amateurs)	11,500	"The Road to Glory" (20th Cent.-Fox) (plus stage band)	10,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"The Gorgeous Hussy" (MGM)	9,000	"Swing Time" (Radio) (3 days-2nd week)	3,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Last of the Mohicans" (U.A.) and "Legong" (DuWorld)	4,500	"Meet Nero Wolfe" (Col.) and "Stampede" (Col.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800
Hollywood							
Chinese	2,500	30c-55c	"Girls' Dormitory" (20th Cent.-Fox) and "Sworn Enemy" (MGM)	11,500	"The Gorgeous Hussy" (MGM) and "Pepper" (20th Cent.-Fox) (2nd week)	16,300	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (5 days-3rd week)	7,000	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (2nd week)	15,000	High 9-12-36 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Last of the Mohicans" (U.A.) (25c-65c)	11,800	"Stage Struck" (F. N.) and "Down to the Sea" (Republic)	11,000	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Indianapolis							
Apollo	1,100	25c-40c	“Stage Struck” (W.B.)	4,500	“My Man Godfrey” (Univ.) (2nd week)	4,500	High 9-12-36 “My Man Godfrey”...... 8,000 Low 6-27-36 “Sins of Man”............ 1,600
Circle	2,800	25c-40c	“Swing Time” (Radio) (2nd week)	3,500	“Swing Time” (Radio) (1st week)	8,000	High 4-25-36 “The Moon's Our Home” and “Silly Billies” 9,700 (in place of “Silly Billies,” on stage Lum' 'n Abner for Saturday and Sunday) Low 3-16 “Transient Lady”............ 2,000
Loew's	2,500	25c-40c	“The Great Ziegfeld” (MGM) (35c-55c)	15,000	“The Gorgeous Hussy” (MGM) (2nd week)	6,000	High 9-26-36 “The Great Ziegfeld”...... 15,000 Low 4-6 “Casino Murder Case”........ 2,750
Lyric	2,000	25c-40c	“Two in a Crowd” (Univ.) (plus vaudeville)	9,000	“The Road to Glory” (20th Cent.-Fox) (plus vaudeville)	10,200	High 9-12-36 “Pepper” .... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7 “Murder of Dr. Harrigan”.... 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	“The Texas Rangers” (Para.)	11,400	“My Man Godfrey” (Univ.)	16,900	High 11-23 “Case of the Lucky Legs”.. 22,000 Low 1-12 “I Sell Anything”............. 2,000
Midland	4,000	25c-40c	“The Great Ziegfeld” (MGM) (35c-55c)	18,400	“The Gorgeous Hussy” (MGM) (2nd week)	9,100	High 8-24 “China Seas” .... 25,000 Low 9-14 “Bonnie Scotland” 6,000
Newman	1,900	25c-40c	“My Man Godfrey” (Univ.)	6,800	“Swing Time” (Radio)	6,800	High 5-25 “Goin' to Town”............. 14,000 Low 5-18 “Dinky” 3,000
Tower	2,000	25c	“Walking on Air” (Radio) (plus stage show)	7,300	“Hollywood Boulevard” (Para.) (plus stage show)	5,600	High 1-18-36 “Magnificent Obsession”.. 14,500 Low 3-14-36 “Lady of Secrets”.......... 5,000 (plus stage show)
Uptown	2,000	25c-40c	“Two in a Crowd” (Univ.) and “Return of Sophie Lang” (Para.) (5 days)	2,800	“Seven Sinners” (GB) and “Pepper” (20th Cent.-Fox)	4,200	High 9-7 “Steamboat Round the Bend”.. 11,000 Low 7-27 “Black Sheep” 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	“Anthony Adverse” (W.B.) (8th week)	8,700	“Anthony Adverse” (W. B.) (7th week)	8,400	....
Four Star	900	30c-55c	“Everything Is Thunder” (GB)	3,100	“Seven Sinners” (GB) (2nd week)	2,700	High 5-18 “Les Miserables” .... 7,800 Low 12-17 “The Return of Peter Grimm” 2,400
Grand Intern't'l.	750	35c-40c	“Gypsies” (Amkino)	2,600	“Youth of Today” (Foreign)	1,700	High 7-25-36 “Ecstasy” .... 5,000 (6 days-2d week) Low 12-7 “Such a Girl You Never Forget” 900
Hillstreet	1,700	25c-40c	“My Man Godfrey” (Univ.) and “Yellowstone” (Univ.) (3rd week)	7,800	“My Man Godfrey” (Univ.) and “Yellowstone” (Univ.) (2nd week)	12,500	High 9-12-36 “My Man Godfrey” and “Yellowstone” 24,000 Low 11-2 “Three Kids and a Queen”.... 2,800
Loew's State	2,500	30c-55c	“Girls' Dormitory” (20th Cent.-Fox) and “Sworn Enemy” (MGM)	16,500	“The Gorgeous Hussy” (MGM) and “Pepper” (20th Cent.-Fox) (2nd week)	22,600	High 12-7 “Mutiny on the Bounty”...... 24,500 Low 10-26 “Way Down East”.......... 6,200
Paramount	3,596	30c-55c	“They Met in a Taxi” (Col.) (plus stage show)	13,000	“The General Died at Dawn” (plus stage show) (2nd week)	16,400	High 8-22-36 “Yours for the Asking”.. 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 “Case Against Mrs. Ames” 9,126 (plus stage show) (5 days)
W.B. Downtown	3,400	25c-65c	“Last of the Mohicans” (U.A.)	11,800	....		High 1-11-36 “Captain Blood”........... 17,100 Low 6-27-36 “The Big Noise”........... 3,800
Minneapolis							
Lyric	1,239	20c-25c	“36 Hours to Kill” (20th Cent.-Fox)	1,750	“Jailbreak” (W. B.)	2,000	High 7-25-36 “Sons O' Guns”........... 2,100 Low 8-1-36 “Human Cargo”............. 1,200
Minnesota	4,000	25c-55c	“The Great Ziegfeld” (MGM)	16,000	“The General Died at Dawn” (Para.)	11,000	High 1-4-36 “The Bride Comes Home”.. 31,326 Low 4-4-36 “Klondike Annie”........... 8,000
RKO Orpheum	2,900	25c-40c	“My Man Godfrey” (Univ.)	7,000	“Swing Time” (Radio) (2nd week)	7,000	High 9-21 “Top Hat” .... 18,000 Low 6-13-36 “The Golden Arrow”...... 3,000
State	2,300	25c-40c	“Girls' Dormitory” (20th Cent.-Fox)	7,000	“Sing, Baby, Sing” (20th Cent.-Fox)	8,000	High 9-19-36 “Sing, Baby, Sing”........ 8,000 Low 8-8-36 “White Fang” 5,000
World	400	25c-40c	“Private Life of Henry VIII” (U.A.) and “It's Love Again” (GB)	3,500	“The Private Life of Louis XIV” (Carl Froelich) (25c-35c)	1,900	High 9-5-36 “Secret Agent”............ 6,000 Low 9-19-36 “The Private Life of Louis XIV” 1,900
Montreal							
Capitol	2,547	25c-60c	“Sing, Baby, Sing” (20th Cent.-Fox) and “Charlie Chan at the Race Track” (20th Cent.-Fox)	10,000	“Poor Little Rich Girl” (20th Cent.-Fox) and “Human Cargo” (20th Cent.-Fox)	10,000	High 2-9 “Lives of a Bengal Lancer”.... 15,500 Low 8-3 “My Heart Is Calling” and “College Scandal” 7,000
His Majesty's	1,700	50c-$1.50	“Romeo and Juliet” (MGM) (2nd week)	7,000	“Romeo and Juliet” (MGM) (1st week)	9,000	High 9-19-36 “Romeo and Juliet”....... 9,000 Low 6-2-34 “All Quiet on the Western Front” 3,000
Loew's	3,115	25c-60c	“Public Enemy's Wife” (W.B.) (on stage: John Boles and vaudeville)	15,000	“My American Wife” (20th Cent.-Fox) (on stage: Major Bowes' stage unit)	12,000	High 9-26-36 “Public Enemy's Wife” (John Boles on stage) 15,000 Low 6-15 “Mark of the Vampire” and “Baby Face Harrington” 5,500
Palace	2,600	25c-65c	“The General Died at Dawn” (Para.) and “Pepper” (20th Cent.-Fox)	10,000	“Piccadilly Jim” (MGM) and “A Son Comes Home” (Para.)	10,500	High 12-7 “Mutiny on the Bounty”.... 15,000 Low 7-20 “Drake of England” and “The Nitwits” 7,500
Princess	2,272	25c-65c	“My Man Godfrey” (Univ.) and “I'd Give My Life” (Para.)	9,500	“Mary of Scotland” (Radio) and “Little America” (Para.) (2nd week)	6,000	High 2-22-36 “Modern Times” and “Guard That Girl” 12,500 Low 12-28 “Remember Last Night?” and “East of Java” 3,000
New York							
Astor	1,141	55c-$2.20	“Romeo and Juliet” (MGM) (6th week)	17,253	“Romeo and Juliet” (MGM) (5th week)	19,350	....
Capitol	4,700	25c-85c	“The Great Ziegfeld” (MGM)	53,129	“The Gorgeous Hussy” (MGM) (2nd week)	25,000	High 1-5 “Forsaking All Others”...... 87,400 Low 5-30-36 “Three Wise Guys”........ 7,000
Criterion	1,700	25c-75c	“Give Me Your Heart” (W.B.)	37,000	....		....
Palace	2,500	25c-65c	“Love Begins at 20” (F.N.) and “Girls' Dormitory” (20th Cent.-Fox)	6,000	“To Mary—with Love” (20th Cent.-Fox) and “Walking on Air” (Radio)	5,000	High 10-5 “Top Hat” .... 15,000 Low 7-25-36 “The Poor Little Rich Girl” and “Dancing Pirate” 4,800
Paramount	3,700	25c-85c	“The General Died at Dawn” (Para.) (plus Shep Fields and Orch.) (3rd week)	36,600	“The General Died at Dawn” (Para.) (2nd week) (plus Shep Fields and Orch.)	40,000	High 1-19 “Lives of a Bengal Lancer”.. 65,300 Low 12-21 “Millions in the Air”........ 10,000
Rialto	594	25c-55c	“Hollywood Boulevard” (Para.) (5 days)	4,000	“Sworn Enemy” (MGM)	7,000	....
Rivoli	2,200	25c-99c	“Last of the Mohicans” (U.A.) (3rd week)	18,000	“Last of the Mohicans” (U.A.) (2nd week)	20,000	High 2-15-36 “Modern Times”.......... 65,000 Low 6-29 “Nell Gwyn” 8,100
RKO Music Hall.	5,954	40c-$1.65	“My Man Godfrey” (Univ.) (plus stage show)	100,200	“Swing Time” (Radio) (plus stage show) (3rd week)	90,000	High 9-7 “Top Hat”....................131,200 (plus stage show) Low 11-30 “Crime and Punishment”.... 45,000 (plus stage show)
Roxy	6,200	25c-75c	“Sing, Baby, Sing” (20th Cent.-Fox) (2nd week) (plus stage show)	44,000	“Sing, Baby, Sing” (20th Cent.-Fox) (plus stage show)	60,000	High 1-4-36 “If You Could Only Cook”.. 62,000 (plus stage show) Low 4-20 “My Heart Is Calling”...... 17,500 (plus stage show)
Strand	3,000	40c-99c	“Anthony Adverse” (W.B.) (4th week)	25,000	“Anthony Adverse” (W.B.) (3rd week)	37,000	High 5-11 “The G Men” .... 60,138 Low 4-4-36 “Snowed Under”........... 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"China Clipper" (F.N.)...........	3,000	"Ecstacy" (Eureka)	3,000	High 8-29-36 "Girls' Dormitory"........ Low 5-9-36 "Big Brown Eyes"..........	3,900 1,300
Criterion	1,700	10c-55c	"The Great Ziegfeld" (MGM).... (10c-75c)	8,000	"Last of the Mohicans" (U.A.)....	4,000	High 9-14 "Steamboat Round the Bend" Low 11-2 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-36c	"The Crime of Dr. Forbes" (20th.. Cent.-Fox) (3 days) "Nobody's Fool" (Univ.).......... (2 days) "Till We Meet Again" (Para.)..... (2 days)	1,200 400 400	"Desert Gold" (Para.)............ (4 days) "Song and Dance Man" .... (20th Cent.-Fox) (3 days)	1,500 400	High 1-19 "Gentlmen Are Born" and "Crime Doctor" Low 10-26 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"Road to Glory" (20th Cent.-Fox) (10c-40c)	4,500	"Stage Struck" (W.B.)...........	5,000	High 11-16 "Mutiny on the Bounty".. Low 8-24 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Walking on Air" (Radio) and.... "Two Fisted Gentleman" (Col.)	3,800	"Swing Time" (Radio)............ (2nd week)	5,200	High 9-14 "Top Hat".................. Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"Satan Met a Lady" (F.N.) and.. "Charlie Chan at the Circus" (20th Cent.-Fox) (on stage: Jay Clark)	8,000	"The General Died at Dawn" (Para.) and "Three Cheers for Love" (Para.)	8,200	High 7-11-36 "San Francisco" and "The First Baby" Low 10-5 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"Public Enemy's Wife" (F.N.) and "A Son Comes Homes" (Para.)	7,400	"Sing, Baby, Sing" (20th Cent.-Fox) and "Sins of Man" (20th Cent.-Fox)	8,500	High 2-29-36 "Exclusive Story"........ (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen	21,150 5,800
Philadelphia								
Aldine	1,300	40c-65c	"Give Me Your Heart" (W.B.)..	7,500	"The Last of the Mohicans" (U.A.) (2nd week)	6,500	High 11-30 "Splendor" .... Low 1-26 "The Runaway Queen"......	16,000 2,200
Boyd	2,400	40c-55c	"Gorgeous Hussy" (MGM)......... (6 days-2nd week)	12,000	"The Gorgeous Hussy" (MGM)... (1st week)	20,000	High 1-4-36 "A Tale of Two Cities".... Low 8-17 "Jalna"	30,000 6,000
Chestnut	1,500	55c-$1.71	"Romeo and Juliet" (MGM)...... (4th week) (55c-$1.87)	10,000	"Romeo and Juliet" (MGM)...... (3rd week)	12,000	....	
Earle	2,000	25c-55c	"Star for a Night" (20th Cent.-Fox) (on stage: Eleanor Holm Jarrett, Art Jarrett and revue)	16,000	"Kelly the Second" (MGM)....... (6 days) (plus stage show)	13,000	High 1-4-36 "Miss Pacific Fleet"........ Low 10-5 "I Live for Love"...........	22,000 9,500
Fox	3,000	40c-65c	"The Road to Glory"............ (20th Cent.-Fox) (2nd week)	11,000	"The Road to Glory" .... (20th Cent.Fox) (1st week)	18,000	High 5-9-36 "Under Two Flags"........ (plus stage show) Low 9-28 "Redheads on Parade"......	31,000 7,500
Stanley	3,700	40c-55c	"The Great Ziegfeld" (MGM).....	17,600	"Swing Time" (Radio)........... (2nd week)	17,000	High 9-12-36 "Swing Time"............. Low 5-11 "Stolen Harmony"...........	30,500 4,000
Stanton	1,700	30c-50c	"Sworn Enemy" (MGM)..........	5,800	"The Texas Rangers" (Para.).... (2nd week)	5,500	High 1-11-36 "Riffraff" .... Low 3-23 "Captain Hurricane".........	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town"...... and "Till We Meet Again" (Para.) (21st week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (20th week)	2,000	High 6-17 "Life Begins at Forty"...... Low 6-22 "My Heart Is Calling"........	2,700 1,400
Broadway	1,912	30c-40c	"China Clipper" (F.N.) and........ "Case of the Velvet Claws" (F.N.)	6,500	"My Man Godfrey" (Univ.)...... and "Women Are Trouble" (MGM) (3rd week)	6,000	High 5-16-36 "The Singing Kid"........ Low 7-27 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"Kelly the Second" (MGM)....... (on stage: LaVie Paree)	7,200	"San Francisco" (MGM).......... (7th week)	4,000	High 1-25-36 "A Midsummer Night's Dream" .... Low 1-19 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Swing Time" (Radio)............ (2nd week)	7,000	"Swing Time" (Radio)........... (1st week)	8,000	High 9-28 "She Married Her Boss".... Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"Anthony Adverse" (W. B.)...... (2nd week)	7,000	"Anthony Adverse" (W. B.)...... (1st week)	9,000	High 4-20 "Private Worlds"........... Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists .	945	30c-40c	"The Great Ziegfeld" (MGM).... (4th week)	5,000	"The Great Ziegfeld" (MGM).... (3rd week)	6,000	High 5-4 "Cardinal Richelieu" .... Low 6-8 "Age of Indiscretion"	9,000 4,000
San Francisco								
Embassy	1,400	10c-40c	"Cavalcade" (20th Cent.-Fox).... and "Renegades" (20th Cent.-Fox) (plus vaudeville)	5,000	"Mary of Scotland" (Radio)........ (9 days)	6,000	High 4-11-36 "Penitente Murder Case".. Low 12-7 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	15c-40c	"Give Me Your Heart" (W.B.).... and "Wives Never Know" (Para.)	18,000	"Road to Glory" (20th Cent.-Fox) and "Kelly the Second" (MGM)	20,000	High 9-19-36 "Road to Glory" and "Kelly the Second" Low 11-30 "To Beat the Band" and "Freckles"	20,000 4,000
Geary	1,400	55c-$1.65	"Romeo and Juliet" (MGM)...... (3rd week)	10,500	"Romeo and Juliet" (MGM)....... (2nd week)	12,500	....	
Golden Gate ...	2,800	15c-55c	"Swing Time" (Radio)............ (plus vaudeville) (2nd week)	19,000	"Swing Time" (Radio)............. (plus vaudeville) (1st week)	26,500	High 8-15-36 "The Last Outlaw"........ (on stage: Eddie Cantor) Low 5-23-36 "Dancing Pirate".......... (plus stage band)	34,000 9,000
Orpheum	2,440	15c-40c	"My Man Godfrey" (Univ.) and.. "Yellowstone" (Univ.) (2nd week)	12,000	"My Man Godfrey" (Univ.) and.. "Yellowstone" (Univ.) (1st week)	17,000	High 9-19-36 "My Man Godfrey" and "Yellowstone" Low 10-26 "King Solomon of Broadway and "Fighting Youth"	17,000 4,800
Paramount	2,670	15c-40c	"Piccadilly Jim" (MGM) and...... "Pepper" (20th Cent.-Fox)	15,500	"The General Died at Dawn"...... (Para.) and "Lady Be Careful" (Para.) (2nd week)	14,000	High 7-11-36 "San Francisco"........... Low 3-2 "Living on Velvet" and "All the King's Horses"	23,000 8,500
United Artists..	1,200	15c-55c	"Girls' Dormitory" (20th Cent.-.... Fox) (15c-65c) (4th week)	5,500	"Girls' Dormitory"................ (20th Cent.-Fox) (3rd week)	6,500	High 10-26 "Barbary Coast"........... Low 12-28 "Mimi"	15,000 2,500
Warfield	2,700	15c-40c	"China Clipper" (W. B.) and...... "Back to Nature" (20th Cent.-Fox)	15,000	"Stage Struck" (W.B.) and...... "Straight from the Shoulder" (Para.)	14,500	High 10-5 "I Live My Life"........... (plus stage show) Low 3-28-36 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	"The Texas Rangers" (Para.) and.. "Love Begins at 20" (F.N.)	3,300	"San Francisco" (MGM).......... (8th week)	3,100	High 11-30 "Mutiny on the Bounty".... Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	6,100 2,900
Fifth Avenue ..	2,500	25c-55c	"Anthony Adverse" (W.B.)........ (35c-65c) (2nd week)	6,700	"Anthony Adverse" (W.B.)....... (35c-75c) (1st week)	11,300	High 9-19 "Anthony Adverse".......... Low 4-26-36 "The Trail of the Lonesome Pine"	11,300 2,600
Liberty	1,800	15c-55c	"Adventure in Manhattan" (Col.).. and "O'Malley of the Mounted" (20th Cent.-Fox)	4,850	"Devil's Squadron" (Col.) and.... "They Met in a Taxi" (Col.)	4,600	High 9-28 "She Married Her Boss"...... Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"My Man Godfrey" (Univ.)........ (2nd week)	4,100	"My Man Godfrey" (Univ.)...... (1st week)	4,200	High 2-16 "Roberta" .... Low 1-26 "The Man Who Reclaimed His Head"	6,100 2,850
Orpheum	2,450	25c-40c	"Sing, Baby, Sing" (20th Cent.-.. Fox) and "I'd Give My Life" (Para.)	7,800	"Texas Rangers" (Para.) and...... "Love Begins at 20" (F. N.)	5,900	High 9-21 "Top Hat" .... Low 8-31 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Palomar	1,500	15c-35c	"Roaming Lady" (Col.).......... (plus vaudeville and band)	4,750	"Gentleman from Louisiana"...... (Republic) (plus vaudeville)	5,400	....	
Paramount	3,050	20c-30c	"Walking on Air" (Radio)........ (25c-40c) (plus stage show)	8,100	"It Happened One Night" (Col.) and "One Night of Love" (Col.)	4,950	High 12-14 "Annie Oakley"............ Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	9,200 3,250

ADMISSIONS, GROSSES MAKE FURTHER GAINS

Higher Prices for Tickets Established in 13 Cities or Territories in Fortnight

The movement to increase admissions, preliminary results of which were recorded by MOTION PICTURE HERALD two weeks ago, continues to be manifest in reports from various sections. At the same time box offices are adding to the list of records set by the new pictures.

Higher admission levels in individual theatres or in small circuits have been put into effect in 13 cities or territories in the last two weeks.

In Albany, N. Y., Si Fabian's Grand theatre, playing double features, has advanced its top price to 35 cents as a fall policy. The scale formerly was 25 cents top.

The first step toward increasing price levels in Buffalo was taken when both the Lafayette and Shea's Century, heretofore charging 25 cents for adults at all times, increased the price by ten cents for Sundays and holidays. At least two of the neighborhood houses in the city are increasing prices five cents.

Attendance in theatres in the Chicago and Milwaukee zones is greater than ever before, James Coston, operator of Warner theatres in the territories said recently. "I have been in the business 27 years and have seen nothing like it," he added. Admissions have increased ten cents at the Avalon, Chicago, and Warner, Milwaukee, and it is planned to raise prices in four or five more houses, Mr. Coston said.

All theatres in Lorain County, Ohio, near Cleveland, raised admission prices by five cents on September 27th. Theatres affected are the Capitol, Elyria, operated by John Pekras; Ohio, Lorain, operated by August Ilg; Palace, Lorain, a Warner house; Apollo, Oberlin, operated by Jerry Steel; and the Tivoli, Lorain, operated by John Pekras.

A five cent admission increase went into effect on September 19th in the Crystal, Kramer, Senate, Imperial, Chopin, Graystone, West End and Granada theatres in Detroit. The Hollywood, a neighborhood house, has increased its balcony price ten cents on Saturdays and Sundays, and the Center, also a neighborhood house, and the Loop, downtown, both in the Associated Theatres circuit, plan to raise their prices this month.

District Manager Evert Cummings of the Tri-State theatres in Hastings, Neb., has raised evening prices at the Strand to 20 cents. Matinee prices will remain at 15 cents.

The Warner circuit has instituted a price raise in its first-run houses in Hollywood, the Hollywood and Downtown. The new scale entails an increase of five cents on general admissions for matinees, ten cents advance for evening general admissions, plus tax, and ten cents on loges including tax. Subsequent run houses in the circuit remain the same. The circuit is charging ten cents more on showings of "Anthony Adverse" throughout the northwest and plans to do the same with "The Great Ziegfeld." They have also raised admissions five cents on balcony seats in Salem, Ore.

The Fox West Coast circuit has been gradually raising admissions in the Los Angeles territory for the last eight months. Circuit officials say that the increased revenue offsets any possible loss through diminished patronage if there is any. The independent theatre prices in the territory remain about the same but it is expected that the increases by the major circuits may have some effect on these operators.

MORE MONEY ASKED FOR NEW PICTURES

Distributors in Kansas City are asking more money for pictures than they did last year, in some cases as much as 25 to 35 per cent more, exhibitors report.

However, while they are getting increased prices from exhibitors, especially from those buying protection in Kansas City, the actual increase is small, probably not over five or ten per cent, and the increased asking price is reported to be largely for trading purposes.

Dickinson Prices Increased

The Glen W. Dickinson circuit in the Kansas City territory has increased admissions at its Booth theatre, Independence, Kan., from 25 to 35 cents. William Wagner, operator of the Beldorf at Independence, also has raised prices from 25 to 35 cents. The Dickinson circuit increased prices at the Dickinson, Hiawatha, Kan., early in September from 25 to 35 cents top, and officials report that there has been no complaint and that attendance has been substantially on the increase.

"Business is very definitely improved at the box offices of theatres throughout the territory," Mr. Dickinson commented. "We had the biggest opening in the history of the Dickinson at Lawrence, Kan., for 'My Man Godfrey.'" He said that he intends to increase other price schedules wherever justified.

The Saenger circuit, which recently acquired Al Yoeman's houses in Meridian, Miss., has advanced the scale at the Temple in that city to 44 cents, with 26 cents the new top price in all other houses.

The increase in prices at Warners' Stanley and Loew's Penn in Pittsburgh, started on "Anthony Adverse" and "The Gorgeous Hussy," will continue in effect indefinitely. Both houses increased their scales for straight pictures by ten cents for matinees and evenings. The Fulton theatre has dropped its bargain opening price of 15 cents. Its early matinee admission is now 25 cents.

The Hamrick-Evergreen Paramount theatre in Seattle has instituted a single feature Class A product policy, according to William Hamrick. "The Gorgeous Hussy" was the opening film under the new policy, with admission rates raised to a 40 cent top in place of the previous 30 cent top for double features.

Three houses in Toledo, Ohio, have increased prices by five cents. They are the Royal and Eastwood, both Smith and Beidler houses, and the Ohio, operated by Jack O'Connell.

Among the newer pictures which have been rolling up an unusual number of box office records are "Dodsworth," "My Man Godfrey," and "Sing, Baby, Sing." "Swing Time," "Anthony Adverse" and "Girls' Dormitory," released earlier, are still mentioned as record breakers.

"Dodsworth," the Samuel Goldwyn production of the Sidney Howard-Sinclair Lewis screen play, was credited with showing to an attendance of 58,250 for its first five days at the Rivoli, New York, beating all records except Charlie Chaplin's "Modern Times." The attendance on the first Sunday of the run surpassed all previous marks in the last five years, including that of "Modern Times." The film also broke all records in its first five days at the Aldine, Philadelphia, according to the manager, Harry S. Torrante.

Universal's "My Man Godfrey" grossed $17,000 on its opening day at the Music Hall, New York, beating $12,000 for "Magnificent Obsession," and $10,000 for "Show Boat" on their opening days at the same theatre. The picture also was reported to have broken records in San Francisco, Los Angeles and Pittsburgh.

The best weekend business in the history of the Brooklyn Paramount was claimed for Warner Brothers' "Anthony Adverse," which played simultaneously at the New York Strand. The picture opened to record business at the Brooklyn house, more than doubling the average opening day figures.

152,903 Pay in Seven Days

Herb MacIntyre, southern district sales manager for RKO, in New York for a conference, reported that "Swing Time," the Astaire-Rogers musical, exceeded records set by "Top Hat" in Dallas, Galveston, El Paso, Memphis, Fort Worth, Little Rock, Birmingham, and New Orleans. He said he expects the picture to make a new record for total sales in the southern sector.

"Sing, Baby, Sing" established new box office and attendance records in its first week at the Roxy, New York. A total of 152,903 persons paid admission in the first seven days with box office receipts estimated at $60,000, or 14 per cent in excess of the first week of "Girls' Dormitory," the Roxy's previous record holder and also a 20th Century-Fox production. On the Friday of its second week the picture attracted an even larger number of patrons than on its opening day.

The number and extent of holdovers in recent weeks also have been unusual. Among pictures chiefly responsible for the unprecedented extended runs were, besides those already mentioned as having scored box office records: "Last of the Mohicans," "The General Died at Dawn," "The Great Ziegfeld," "The Gorgeous Hussy," "Texas Rangers," "Road to Glory," "San Francisco," "His Brother's Wife," "Piccadilly Jim."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE AWARDS AS A GOAL

Whatever their situations, forward-minded men point their hopes and efforts to some goal. In theatre business that goal as concerns the manager is often recognition of his abilities by superiors and through such recognition advancement to more responsible and better paying jobs.

In the three years of competition the Quigley Awards have time and again been credited by showmen for being the means of reaching these objectives, in fact so often that the winning of a Plaque or Mention can be put down as among those things to which theatremen aspire.

The response of the higher-ups from the very beginning proves that these ambitions are not in vain. Leading exhibitors in many sections have unequivocally endorsed the purposes of the Competitions and rewarded the winners. Sentiments of this nature continue to arrive in the mails and among the most recent, from A. H. Blank, president of the far-flung Tri-States Theatres, who on being informed of Herb Grove's success in August writes, in part:

" . . . Am gratified to have one of my oldest managers come through so signally. Permit me to say again that your Round Table is accomplishing much; your awards have come to mean everything and since competition is the life of any business, you are putting a genuine vigor into the industry, month after month.

"You may be assured we are making our men realize the importance of representation on your honor roll."

From Alex Manta, president of the progressive Illinois-Indiana Theatres, who, much impressed with the fine score rolled up by his managers, has this to say about it:

"We are indeed proud of Plaques won by managers of our Circuit. While each winner is individually rewarded in accordance with whether he wins a Silver, Bronze, First or Honorable Mention, we have in mind doing something for the boys as a group around the end of the year. The end of the year, because we still have hopes that during the remaining months some other of the boys may be fortunate enough to take their place with other winners of Plaque campaigns."

From Seth Field, February Bronze Plaque winner, who is taking over a bigger job and credits the Awards thusly:

"Once again the value of winning a Quigley Award has been demonstrated! Since capturing the February Bronze, four positions have been offered me, the last being so attractive that I have accepted it. Beginning October 4, I'll be located at the University Theatre in Cambridge, Mass., as assistant to Stanley Sumner."

There is ample and gratifying evidence that with Mr. Blank, showmen everywhere do indeed realize the importance of being represented upon the Awards honor roll. The new names appearing so often in the monthly listings may be taken as further indication that the forward-thinkers have not only adopted the Competitions as their goal, but are also scoring in no uncertain manner.

▽ ▽ ▽

START AT THE TOP?

High school graduates much concerned with the problem of finding a ladder to climb should be heartened with the recent item in Motion Picture Daily about the girl down in Florida who went right from commencement exercises to a job as theatre manager.

The world do move. Not so long ago, a career in theatre business meant starting as an usher or relief doorman, working up to general handy man, to assistant and sichlike before taking over the reins. The gradual ascent usually took a spell of years, but that of course was in the dear, dead days. Now evidently a high school diploma is an open sesame to starting at the top.

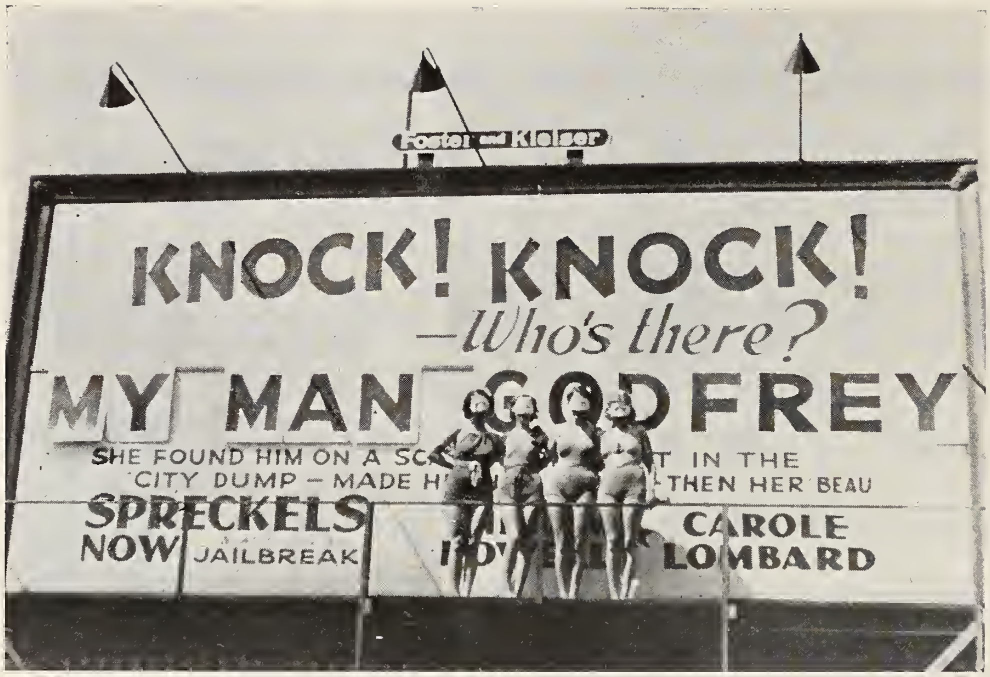
Maybe it's the influence of those study guides.

▽ ▽ ▽

SATISFYING THE SCEPTICS

There should be little reason for protest from Hollywood this year that the theatres are not backing up the finer grade of pictures now being released. In every sector there is activity of the highest order and it is safe to say that no boxoffice angles of consequence are being neglected by the men in the field. Reports in this issue, for instance, on the effective exploitations employed to sell the new season, to tiein with football, should satisfy even the most sceptical of complaining studioites.

A-Mike Vogel



SOBLER'S KNOCK, KNOCK BILLBOARD STUNT IN SAN DIEGO

Best Board Builds "Man Godfrey" Idea

The knock, knock game still going very strong out on the coast, Al Sobler, skipper of the Spreckles Theatre, San Diego, tied in on the gag for "My Man Godfrey" with an outdoor stunt that went very nicely. Al rented the most prominent billboard in the city, had it lettered as illustrated in photo to left, leaving, however, a large blank space where the letters of the title are shown. Cast, theatre and picture catch lines were run, but not the title.

Nothing was done for the next two days to build up interest when Sobler had four masked bathing girls climb to the platform alongside the board and one by one tack up the giant letters in the blank space to spell out the title. The stunt was repeated from time to time.

A newspaper knock, knock contest supplemented the billboard stunt. Prizes were awarded for the best knocks composed from either the first or last name of any member of the cast of "My Man, Godfrey."

"Are You Ready for Football?"

Newspaper Features "Dodsworth" Strip

Top publicity feature of the New York Rivoli campaign on "Dodsworth" was tiein with the Mirror for fourteen day serialization strip built up by the paper with posters on all delivery trucks (see photo). Strip which covered five columns daily was given an advance buildup through special promotional ads.

Macy's tied in with the film from several angles, using newspaper ads, store windows, radio mention over WOR on three consecutive mornings and fashion publicity. Motion picture editions of the book were placed on display in chain drug stores and window cards distributed in strategic spots in various sections.

Fashion shop gave full window display to coat tieup using ads in all papers with prominent picture mention, Bigelow Weavers described several scenes in an advance broadcast and transcriptions were planted on smaller stations. Choice 24 sheet stands were utilized in addition to one sheets in all subway stations. Special front display featured at the Rivoli was emphasized on the date with animated marquee lettering, giant scene and star enlargements among other decorations.

"Are You Ready for Football?"

THE MIRROR
THE MIRROR

Newspaper Delivery Trucks Plug Serialization

Revival Week Staged By Boucher at Met

Frank Boucher at Warner's Metropolitan in Baltimore went after his kid trade with the serial "Custer's Last Stand," every child attending opening matinee receiving an Indian cap through the courtesy of cooperating drug store and a bottle of chocolate milk from dairy. Large heralds were distributed, front of which contained picture copy and reverse merchants' ads.

In connection with his revival week, Frank got some nice publicity in the Baltimore *Sun,* which carried several stories calling attention to the fact that rather than book class "b" pictures, he was putting in features of the past. He also stressed the fact that in each picture some one who then had a very small part had raised to stardom, playing up "Society Doctor" with copy "America's new ideal, Robert Taylor, in the picture that won him stardom."

"Are You Ready for Football?"

PTA Plugs "Mohican" Date for Cornell

Duffy Cornell, United Artists Theatre, San Francisco, Cal., for "Last of the Mohicans" promoted the PTA to use the front cover of their association journal with a circularization of 250,000 for a plug on the picture, a full-page story, the distribution of study guides and the erection of a smash still display at its headquarters.

"Are You Ready for Football?"

Pollock Ties Up Paper On Eight-Week Contest

A swell tieup with the Rochester *Journal American* was effected by Les Pollock, Loew's Rochester Theatre, when he offered guest tickets to those solving "the world's biggest crossword puzzle." Contest runs every Sunday for eight weeks, puzzle covering a full page and each week Les gets a plug in for his current attraction.

Radio Contests Planted By Maloney for "Frisco"

Radio contests highlighted H. H. Maloney's "San Francisco" campaign at Poli's Theatre, New Haven, Conn., one of which was a memory song contest, winners receiving guest tickets and the other listeners-in were invited to write their own lyrics to "Would You?"

An attractive window display was spotted in five-and-ten week ahead showing large fish bowl filled with water and seaweed, sign over top reading, "The invisible gold fish used in making San Francisco." Records of tune hits were played in lobby, and novel display consisted of globe lamp of the word with shade, card atop reading "A vacation suggestion," arrow painted on globe and shade to San Francisco.

Beauty salon cooperated featuring a Jeanette MacDonald coiffure, movie magazines were distributed with picture strips across top and special editorials with art work were run in the *Journal Courier.*

"Are You Ready for Football?"

GIFTS
my man Godfrey

COULDN'T WAIT FOR CHRISTMAS. So announced Santa Claus in the trick Christmas lobby put together by W. C. Ricord, Jr., to publicize coming attractions at the Stadium, Los Angeles.

THEATRES PUBLICIZE NEW SEASON WITH HIGH-POWER EXPLOITATION

Loew Poli Division Motorcycle Cavalcade Parades Cities; Governors and Mayors Sign Scroll Carried by Riders

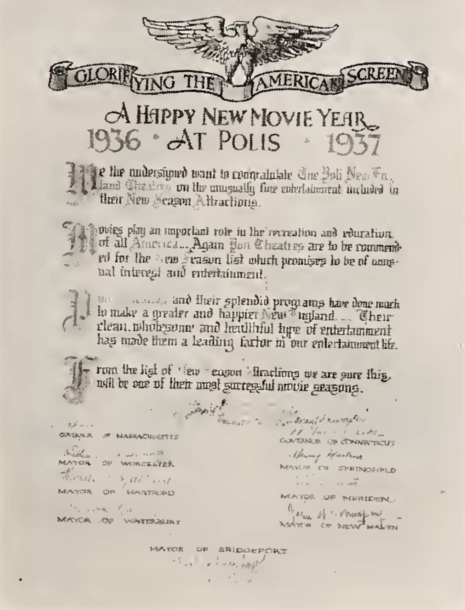
Costumed girls riding brilliantly colored motorcycles over three states, a lobby display illustrating graphically the evolution of the motion picture and a typical New Year's Eve celebration were highlights of the more ambitious of the recently reported campaigns put on by Round Tablers in various parts to inaugurate the new picture season. Harry Shaw, Loew Poli division head, with Erle Wright, division publicity director, plus the direct aid of the Loew-men concerned, did a fancy job with the bike stunt. John J. Baker, at the Fox Hackensack, Hackensack, N. J., conceived and followed through on the motion picture display and Bill Exton takes bows for his campaign waged in favor of the new pictures at the Gateway and Kenosha Theatre, in Kenosha, Wisconsin.

The Motorcycle idea was suggested by Harry Shaw at a managers' meeting as part of the "Happy New Movie Year" drive and with the approval of the theatremen, Erle Wright executed a tiein with the Indian people to supply motorcycles of special construction. Four skilled girls in costumes of red, white, blue and gold rode the bikes, decorated in the same colors and each vehicle carrying the new season and theatre pennants.

Worcester Inaugurates Journey

Cavalcade was started from Worcester, Mass., by Governor Curley and Mayor Benedict, whose signatures appeared on the scroll of honor (see photo) congratulating the Poli theatres on the new season's attractions. Signatures of Governor Cross, of Connecticut, and Mayors of Springfield, Hartford, Meriden, Waterbury, New Haven and Bridgeport also were inscribed, these executives with other civic officials receiving the girls on arrival in each spot. In New York President Lyons, borough president, greeted the Cavalcade (see photo) at the Bronx Borough Hall, which ceremony and the parade following was filmed by Metrotone.

Borough President Lyons Does the Honors



GLORIFYING THE AMERICAN SCREEN

A HAPPY NEW MOVIE YEAR
1936 • AT POLIS • 1937

We the undersigned want to congratulate The Poli New England Theatres on the unusually fine entertainment included in their New Season Attractions.

Movies play an important role in the recreation and education of all America... Again Poli Theatres are to be commended for the New Season list which promises to be of unusual interest and entertainment.

Poli Theatres and their splendid programs have done much to make a greater and happier New England. ... Their clean, wholesome and healthful type of entertainment has made them a leading factor in our entertainment life.

From the list of New Season Attractions we are sure this will be one of their most successful movie seasons.

GOVERNOR OF MASSACHUSETTS
MAYOR OF WORCESTER
MAYOR OF HARTFORD
MAYOR OF WATERBURY
GOVERNOR OF CONNECTICUT
MAYOR OF SPRINGFIELD
MAYOR OF MERIDEN
MAYOR OF NEW HAVEN
MAYOR OF BRIDGEPORT

The Poli New Movie Year Scroll

In Worcester Manager H. B. Watts started the tour by having the girls gather at the Poli Theatre and after collecting a sufficient crowd proceeded to the City Hall for the opening ceremonies following the parade about town. Publicity was in keeping with the rest of the local campaign.

In Springfield, Mass., George Freeman met the Cavalcade with a parade that covered Main Street to the City Hall. Parade included police motorcycle escort, local Bright Side Boys' Band, followed by the girls on their bikes with Erle Wright in the official car with escort from the Springfield Motorcycle Club. Bringing up the rear was the 24-sheet "Great Ziegfeld" sound truck. Procession was staged just as offices were closing with large crowds forthcoming. Mayor signed the scroll at the City Hall.

Governor Signs Scroll

Jack Simons was all set in Hartford to meet the travelers at the outskirts and brought the folks down to the Poli as a growd gathered before proceeding to the office of Mayor Spellacy for the scroll signing. The caravan then proceeded to the grounds of the State Capitol, where Governor Cross also signed and posed with the girls for the newspapers. Cavalcade was then taken on a tour of suburban towns and returned to Hartford to make an appearance at the local Indian dealers.

Top stunt of Simon's campaign was appearance of girls at local motorcycle races, going on as added attraction, to turnaway crowds. Sport pages carried banner headlines on the tiein which had girls circling the track with headlights turned on and spotlights overhead. While the girls were on announcement was made of the new Poli show season.

In Meriden, Manager Louis Falk at the Poli-Palace, staged a local parade in advance of the caravan's arrival, with fife and drum corps and theatre ushers drumming up advance interest. Falk awaited the girls at town's limits with escort of local motorcycle club and police squadron. At the City Hall, Harry Shaw, R. E. Russell and Erle Wright were on hand to greet the riders and also to witness the scroll-signing.

Skouras N. J. Manager Puts On Old-Time Picture Show and Exhibit; "Happy New Year" Celebrated in Kenosha, Wis.

Waterbury being the home of the Indian factory, there was a large turnout of factory personnel, fife and drum corps, motor cycle club, police escort, etc., arranged by Manager E. Fitzpatrick, of the Poli. After the City Hall ceremonies the travelers were guests of the city, feted by leading hotel.

The ceremonies in New Haven were utilized by Manager H. H. Maloney, at the Poli, to advertise his current date on "Great Ziegfeld" with the parade bally making the town before the greetings by Mayor Murphy. And the tipoff on the turnout put on by Manager Morris Rosenthal to tie in his date on "Girls' Dormitory" at the Poli-Majestic, Bridgeport, was that local papers commented that the theatre parade was better than any put on for the recent Centennial celebration.

Bridgeport Stages Three-Block Parade

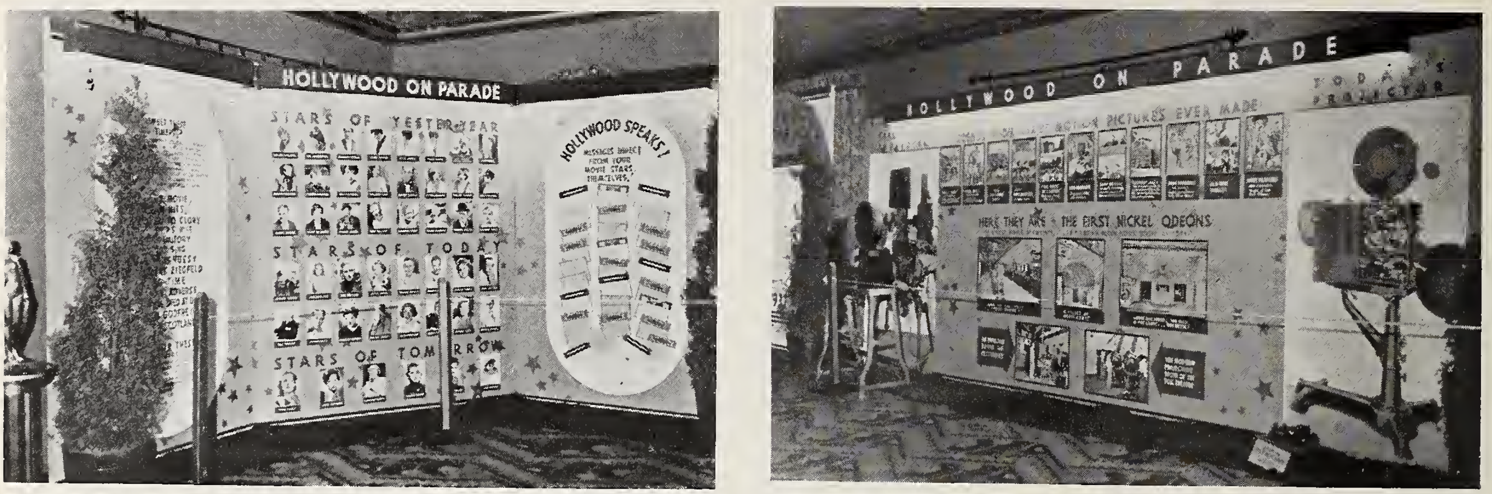
Procession was three blocks long, lined up by Rosenthal while awaiting the arrival of the cyclists. When they hit town girls were escorted to the Mayor's office where Matt Saunders participated in the scroll-signing. Then the parade stopped at the various Loew houses for photos, with traffic blocked and street cars held up until the ceremonies were over. Line-up was headed by police escort, boys carrying New Season banner, a 55-piece band, local cycle riders, parade of cars with theatre and civic officials, boys carrying individual banners of coming attractions, sound truck, another band, 14 girls in line, each with block letter spelling out "Girl's Dormitory."

The high spots in John Baker's New Season campaign at the Fox Hackensack

(*Continued on following page*)

Gov. Cross Welcomes Cavalcade to Hartford

DISPLAYS PROGRESS OF INDUSTRY



TWO VIEWS OF MANAGER JOHN BAKER'S "HOLLYWOOD ON PARADE" LOBBY SHOW IN HACKENSACK

Ace Ideas Feature New Season Drives

(Continued from preceding page)

were, first, a display in his lobby illustrating the evolution of the motion picture and secondly, the presentation each week of an added attraction in the form of one of the very early features, these shown during the drive month called "Hollywood on Parade."

The display was detailed in a number of artistically executed set pieces. One carried photos of the old time stars with the headliners of today and on one wing was set forth a number of congratulatory telegrams from the stars themselves. Another unit featured enlargements of scenes from the earlier pictures with photos of the first nickelodeons. Models of the earlier projectors and the newest were also shown.

Issues of fan magazines from the beginning were also interesting, indicating the changes in style, fashions and favorites over a span of years, and still another display contributed by the Max Fleischer studios described the making of cartoons. Photos and stories of the exhibit were carried in the local papers.

Puts On Old-Time Show

The first added attraction shown by Baker was "Tillie's Punctured Romance," with Marie Dressler and Charlie Chaplin, presented as follows: Introductory trailer explained the historical value of the picture and requested patrons to imagine themselves seated in an old-time nickelodeon 23 years ago. Then an old asbestos curtain with ads of the 90's was lowered, slides projected and a whiskey baritone sang while the audience joined in. Following the picture, interrupted with slides such as "One moment please to change reels," a short trailer was run: "Such was the humble beginning of motion pictures. We salute these pioneers. Because of their courage and foresight we are able to say 'Forward' to the greatest season."

THANKS, KENOSHA!

Our New 1937 Season Opening Was a Huge Success . . . . . .

An Honest Actual Count Shows That 15,246 Persons Passed Through the Doors of

KENOSHA and GATEWAY

THEATERS OVER THE WEEK-END.

15,246 New Year Patrons

Positively Establishing a New High in Kenosha Theaters' Attendance Records . . . . .

It was Happy New Year in good entertainment for you . . . and for me . . . it was a gratifying box office response . . . making my new year . . . something to really be proud of . . . . .

BELIEVE ME . . . .

When I tell you . . . It is only the start . . . I honestly believe that next Saturday and Sunday attendance

WILL BE GREATER

Everyone I meet is talking about the big pictures and most every one I talked to have congratulated . . . and programs at both theaters actually were applauded this week end.

WELL MY DEAR FRIENDS

You Haven't Seen Anything Yet!

Make your plans for the coming week-end — Now . . . You and your friends will surely want to see

"THE GENERAL DIED AT DAWN"

with

GARY COOPER and MADELEINE CARROLL

At the Kenosha — Starting Friday

And once again
my sincere thanks—

WILLIAM EXTON

Bill Exton's Two-Column Kenosha Thanks Ad

"Welcome '37" Week Plugged by Exton

It was "Happy New Screen Year" at the Kenosha and Gateway Theatres, in Kenosha, Wis., and in keeping with the idea Bill Exton put on a lot of New Year parties, distributing hats, noisemakers, serpentime, etc., and putting on "community sings." The keynote of Exton's campaign was "Goodbye 1936—Welcome 1937," and this was followed in all advertising. First announcement was introduced by large illuminated cutout letters across entire orchestra pit just below stage which lighted up at each change of subject when the foots were brought up. All house personnel wore ribbons with this catchline and all phone calls were preceded with "Happy New Screen Year." Doors, windows, lounge rooms, etc., were posted with "Goodby" posters and all ads in advance underlined with the phrase. To all patrons ushers distributed heralds signed "Your Usher" and addressed "Dear Patron" with message from Exton giving all the details of the big pictures slated.

Gives Back-to-School Matinee

Window cards, trailer, mailing list were likewise identified with the catchline and wherever available the entire lower four inches of page one was taken in rural papers. Included in the campaign was a free Back-to-School show tied in with local paper. Over 6,000 children attended and trailer on Texas Ranger was run and a talk made about the coming pictures. In exchange the paper ran a full page ad for Exton run on the opening day.

Exton reports this as the biggest week registered in Kenosha theatre history with the "Goodbye" angle setting the entire town talking and as a followup ran a two-column ad for a thank-you, reproduced in center column. Campaign was also put on in the circuit theatres in Green Bay and Oshkosh.

Safety Campaigns Sell 'Sudden Death'

Through tieup with newspaper, Fred, Weimar, Paramount Theatre, Mitchell, So. Dakota ran a "safe driving quiz" in connection with "And Sudden Death," awarding guest tickets to those correctly answering list of published questions on safe driving; winners' names were published in paper.

City council paid for printing of traffic regulations which were distributed to every patron leaving theatre, police cruising car picked out safe drivers issuing theatre passes and judge sentenced reckless to see picture. For his lobby, Fred, planted a table at entrance one week ahead with scrapbook containing local accident stories and photos.

In Vernon, Texas

Lew Bray, Vernon Theatre, secured the cooperation of two safety councils in staging a parade and also got the Mayor to proclaim a "safety week." Papers ran a safe driving contest and for his street bally Lew promoted a wrecked car which was driven about town on truck properly bannered, as was an ambulance and hearse.

And at Logan, Utah

The junior Chamber of Commerce was approached by Jack Braunagel, Roxy Theatre, for a safety parade. Cards were tacked on all boulevard traffic lights, photos obtained from insurance companies were spotted in lobby two weeks ahead and car with p.a. system and policeman at wheel drove through main streets warning reckless drivers to prevent sudden death.

For his trailer, Jack flashed auto crash scenes on screen followed by flash powder explosion in footlights, a siren was sounded and then "calling all cars" was sounded as it faded into the regular trailer.

"Are You Ready for Football?"

Office Buildings Covered By Krendel for "Show Boat"

Concentrating on the appeal that "Show Boat" would have for office workers, Dan Krendel, Tivoli Theatre, Toronto, Canada, promoted 5,000 sticks of gum which were pasted to small cards and distributed in downtown office buildings, copy reading, "The flavor of the sweetest story ever told," etc., etc.; cast and playdates followed.

Colored bookmarks with cuts of the stars were placed in leading bookstores, stickers with cut of small show boat were used profusely and tieups were made with leading beauty salons which used window and counter cards plugging a facial that would make the customers' complexion as clear as Irene Dunne's. Music stores plugged the song hits and local florist made up a "Show Boat" bouquet devoting window to scene stills and appropriate floral decorations.

"Are You Ready for Football?"

Excuse It, Please

In a previous issue, Samuel Goldman, Carlton Theatre, London, England, was erroneously listed as managing director; proper designation should have been general manager. Excuse it, please.

Siegal's Cooking Class in Session

Newspapers Work With Hague on "Pine"

A. Hague, Pathe Cinema, Bombay, India, for "Trail of the Lonesome Pine" put sandwich boys on streets distributing colored handbills and placing them in all parked autos on streets. Hague also effected a tieup with the Sunday Illustrated Weekly *News,* which is circulated in Bombay and the suburbs, for the insertion of three-color photos of Sylvia Sidney and Fred MacMurray. Paper also ran stories on the picture with art work and playdates.

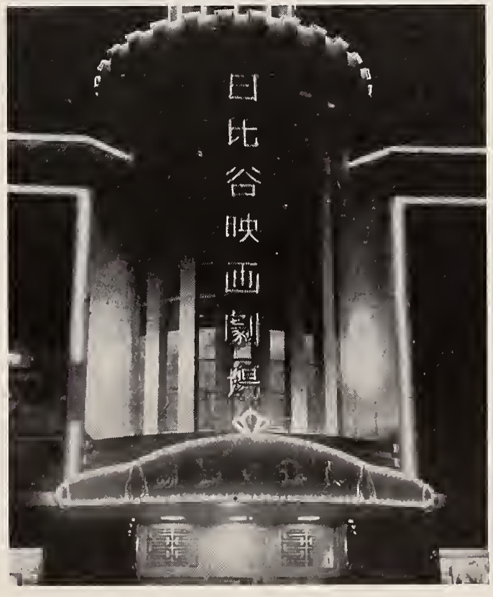
Five weeks ahead, the theatre's program carried a colored cover plugging the engagement, tieup was effected with leading druggists featuring window displays of cosmetics and for his street bally, a mountain shack surrounded by cutout pines was mounted on truck and driven about town.

"Are You Ready for Football?"

Tokyo Marquee Sells "Desire"

Accompanying photo shows the marquee of the Hibiya Gekijo Theatre in Tokyo with its special Japanese dressing for "Desire." Note that the front of the marquee has the title in Japanese and also several strings of pearls draped around.

Special herald was also distributed in shape of a pearl oyster with all reading matter inside the shell and a tieup advertisement on the back of the shell with one of the principal jewelry stores in Tokyo.



Tokyo Marquee Dressed with Necklaces

Front Page Story Inaugurates Tiein

Full-column story on front page was promoted by Ed Siegal, Granada, Buffalo, N. Y., on the promotion of a free cooking class held three mornings under the joint sponsorship of the theatre and the Pioneer Air Conditioning Company which presented a stove from the stage. Various other merchants donated prizes which were presented during the sessions. Ed reports that about 1,700 women attended the classes. Accompanying photo shows the class in session.

Special section of paper, dubbed the "cooking school edition," contained recipes submitted by winners, merchants' ads and swell theatre plug. Ed says the stunt proved highly successful and recommends it to other theatremen.

"Are You Ready for Football?"

Solve the Mystery Contest Used by LaFalce for "Nero"

As part of the exploitation campaign on "Meet Nero Wolfe," Frank LaFalce, Warner Theatres, Washington, D. C., got out a special contest four-page herald whereby readers were asked to pick the person they thought guilty, from a list of possible murderers plus a thumb nail synopsis of the picture to guide readers. Passes were given to first fifty giving correct solution before picture opened.

"Are You Ready for Football?"

Goetz Invites Nurses To See "White Angel"

When Joe Goetz, RKO Paramount, subsequent run in Cincinnati, recently played "White Angel," he invited the nurses of local hospitals to attend in a group as his guests at the nine p. m. showing. There is an intermission at that hour and as the nurses in uniform marched down the aisles in single file to their special section near the front of the house it presented an impressive sight which brought applause. Lights were partially subdued as the procession moved, which added solemnity to the occasion.

"Are You Ready for Football?"

Forsyth Uses Robot To Plug "Chandu"

J. E. Forsyth, chief of exploitation and theatre publicity for Gaumont British in London, devised a talking robot which won considerable attention and resulted in valuable publicity. The mechanical man was stationed at Cole's, a leading store, and was advertised to the public as being able to answer any question asked.

Large crowds gathered and asked questions which penetrated the holes in the robot's chest. The replies came back in a deep voice out of the "man's" mouth, mystifying the public, and drawing larger and larger crowds.

At regular intervals the robot announced the current program at the Regent, GB's theatre in the vicinity of Cole's. The store carried newspaper ads on the appearance of "'Chandu,' the remarkable Gaumont British talking Robot."

Judge Sentences Speeders To See "And Sudden Death"

For "And Sudden Death" at the Victoria in Ossining, N. Y., Charlie Carroll secured the cooperation of the Chief of Police, who issued a proclamation that all residents see the picture and all persons appearing before the Police Judge on speeding charges during the engagement were also sentenced to attend the Victoria.

Accompanying photo shows machine that was used by Carroll for his "Earthworm Tractor" street bally, cutout of Brown was placed at wheel, note card with title, playdates and scene stills atop tractor.

"Are You Ready for Football?"

Hospitals Dress Dolls For Bronson's "Angel" Date

An excellent stunt was arranged by George Bronson, Sheridan Square Theatre, Pittsburgh, for his "White Angel" engagement promoting 20 odd hospitals in his vicinity, each to dress dolls in appropriate costume representing their respective institutions. Dolls properly designated were displayed in prominent store window and stunt received plenty of newspaper breaks.

In addition to this, George sent a box of candy to Kay Francis together with a large photo of the window.

"Are You Ready for Football?"

Newspapers Aid Cornell On "Last of Mohicans"

Duffy Cornell, United Artists Theatre, San Francisco, got some swell breaks in the newspapers on "The Last of the Mohicans" by planting the serialization and a full-page cooperative ad in the *News,* and several feature stories and roto stills in the *Chronicle.* The *News* also carried a contest for three weeks. The *Call-Bulletin* ran a special story and art on Binnie Barnes in connection with "Mohican Red."

The *P.T.A. Journal,* with a circulation of 250,000, carried the front cover and full-page story on the picture, while the organization distributed several hundred study guides and erected a smash "Mohican" still display at its headquarters.

Leading fashion shop filled a window with gowns worn by Binnie Barnes and Heather Angel, and several other women's stores featured "Mohican Red." Cornell likewise made some very effective tieups with the men's stores on lighters, electric razors and sporting goods. Local radio stations gave considerable time to the transcriptions and daily spot announcements, giving the picture a thorough build-up.

"Are You Ready for Football?"

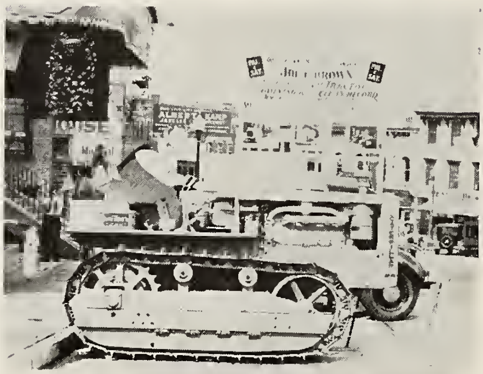
Nurses Movement Tied To "White Angel"

Dorothy Flukes, publicist for Warner's in Sydney, Australia, put over an effective campaign on "White Angel" at the Sydney Town Hall by tying up the Nurses Christian Movement, a special Florence Nightingale service was held at St. Andrews Church attended by 800 nurses in uniform. Archbishop Mowll gave a special sermon on Florence Nightingale, mentioning picture.

Drug company printed counter cards for drug stores, carrying scenes from picture and the Sydney Truth devoted a three column interview to Tempe Piggott, who plays an important role in picture. Hollywood Reporter of radio station also interviewed Piggott on the picture.

A private showing was given to Lady Gowrie, wife of the Governor General in the ballroom of the Federal Government House, screening breaking with story and photos in leading newspapers.

French's "Scotland" Window Tieup



Carroll's "Earthworm" Street Bally

Reymers
PITTSBURGH-PA

Bronson's Hospital Dolls for "Angel"

REAL ESTATE

Drissel's "Mohican" Real Estate Window

Department Stores Tie In With French on "Mary"

Two excellent department store tieups were effected by George French, RKO Memorial Theatre, Boston, for "Mary of Scotland," window display showing costumes from the picture and modern adaptations made from them (see photo). Store, first to use the theatrical invisible glass window featured velveteen and plaids for its fashion display.

George also sent out a personally signed letter to a class mailing list, while bookmarks containing a bibliography of Queen Mary were distributed through chief librarian to all branches.

"Are You Ready for Football?"

Dinerman Plants Contest For "Anthony Adverse"

E. V. Dinerman, director of advertising and publicity for the RKO Midwest Corporation, recently arranged a big newspaper contest for "Anthony Adverse" at the RKO Shubert, Cincinnati, by tying up the Cincinnati *Times-Star* for four days. Paper ran scene mats and stories and readers were asked to send stories of their "big adventure" tying in with the adventures of Anthony in the film. Cash prizes were awarded winners.

"Are You Ready for Football?"

Window Displays Used To Plug New Pictures

With the new show season in full swing, Roscoe Drissel of Loew's Parkway in Wilmington, Del., has begun an extensive program of exploitation in large local department stores and other important spots in lobbies throughout the city. Accompanying photo shows window display for "Last of the Mohicans" in leading real estate window which is reported to have attracted considerable attention.

Roscoe also displayed in window of department store the original costumes used in the production of "The Great Ziegfeld" and a reported first time was the spotting of stills in public library on "Mohicans." George Shepp, assistant, aided in planting the various stunts.

"Are You Ready for Football?"

Teaser Campaign Planted By McKoy for "Bullets"

Week ahead of opening of "Bullets or Ballots" at the Paramount Theatre, Goldsboro, N. C., James McKoy, city manager, ran a series of teaser ads headed "If I Were ——." Names of local city officials were used each day, followed by copy on picture.

Mounted on marquee was large cutout of a bullet and beside it a local ballot form blown up to four by eight feet; between the two was a large question mark. Across top of the bullet was the word "bullet" and over the form, "Ballot," on the question mark was an "or."

Lobby display included various firearms and three nights ahead of opening policeman walked on stage just ahead of feature, apologized for the interruption and proceeded to announce his recommendation that all present witness the new film. A reported first time for this stunt, Jim says it went over with the anticipated bang.

Leading Lady Contest Used by Gates for "Frisco"

A lobby contest formed the highlight of Arnold Gates' "San Francisco" campaign at Loew's Park, Cleveland, with lobby board carrying art work board with still offering guest tickets to those submitting the most impressive ten-word statement on who in their opinion has been Clark Gable's most suitable leading lady and why. Ballot box and statement cards were available at theatre.

Directional arrows were posted on telegraph poles, enlargements of star photos used in dress shops, song guessing contest was planted over radio and picture title lettered in whitewash was placed on side of hill, where thousands entering or exiting from Cleveland Heights were compelled to read it.

"Are You Ready for Football?"

Merchants Cooperate On Allen's Show Season

Through a tieup effected by Wally Allen, Schine's Athena, Athens, Ohio, to open the Schine Greater Movie Season, full page co-op page was secured, each merchant's ad containing plug for a forthcoming picture during the eleven weeks. Stores also gave full window displays, each merchant sponsoring a respective picture, and heralds were distributed listing the coming pictures.

Assistant Fred Helwig helped in working out the details of the campaign.

"Are You Ready for Football?"

Murphy Welcomes Chief For "Last of Mohicans"

F. M. Murphy, relief manager for vacationing Eddie McBride at Loew's State, Syracuse, for "Last of the Mohicans" staged a street parade opening morning, headed by boys' band, magazine boys and Onondaga Indians in full regalia, ushers wearing sashes, bannered trucks and police escort. Chief Tantaquidgeon arriving in city for opening was met at train by two cars of Indians in full regalia, driving through town in bannered cars to hotel where a radio and theatrical reception was held.

Accompanying photo shows the way Murphy dressed his lobby with tepees and picture copy, department store tied up, offering guest tickets to each child purchasing a polo shirt, their advertised feature. Two Indian kiddies were stationed in front of theatre distributing fliers, Indian hats carrying picture and theatre credits were given out to children attending opening matinee and bookmarks were planted in all libraries.

THE LAST OF THE MOHICANS

Murphy's Tepee "Mohican" Lobby

FRAUDS uncovered through the daring and ingenuity of the secret agents of the mail service
AIR MAIL
and See
POSTAL INSPECTOR
FRIDAY SATURDAY SUNDAY
Postal Inspector
RICARDO CORTEZ
PATRICIA ELLIS
U.S. MAIL
1936
U.S. MAIL
Millions of LETTERS Billions of DOLLARS
POSTAL INSPECTOR
FRIDAY SATURDAY SUNDAY

POSTMASTER COOPERATES. Enthusiastic assistance was given Manager John T. Floore by the postmaster of San Antonio in supplying material for lobby display on "Postal Inspector" at the Empire Theatre. Equipment included air mail neon map, mail bags, "wanted" posters and special mailbox set up for regular service.

Radio Contest Staged For "Queen" at Earle

Radio played a big part in the campaign for "Nine Days a Queen" put over by manager Charles Grimes of the Earle Theatre, Washington and publicity director Frank LaFalce whereby announcement was made that invitations to the opening would be sent to the first 200 people phoning in.

Invitations were later mailed on double post cards, second half of which contained a list of descriptive adjectives including "glamorous," "beautiful," "fascinating," etc., etc., with the request that the recipient designate her choice of Nova Pilbeam, star of the picture, and mailing same to the theatre. Radio transcription, which gives a comprehensive resume of the picture, was also planted by the boys.

"Are You Ready for Football?"

"Notable Women" Contest Planted for "White Angel"

A unique contest to sell "White Angel" was planted by George C. Hoover, Capitol Theatre, Springfield, Mass., by planting list of 20 women, who by their brilliant efforts have made notable contributions to the progress of our civilization. Contestants were supposed to fill in blanks run in paper what these particular women had accomplished, guest tickets going to those submitting best entries to theatre.

Letters were sent to all nurses, private screening held for press and members of hospital boards, beautician featured a "White Angel" coiffure and department store tied in by offering guest tickets to first 75 customers purchasing a white uniform.

Lampe Hosts Author Of "Anthony Adverse"

District Manager Gus Lampe and Jay Golden of Keith's Syracuse scored a neat tieup on "Anthony Adverse" when they got Hervey Allen, author of the novel to attend a private screening of the picture along with a group of theatremen. Preview was covered by local press with wire services picking up story and pictures of attending celebrities.

Prior to opening theatre gave dinner party for the author and accompanying photo shows, seated, Mrs. Allen, Hervey Allen, L. W. Schine and standing, Gus Lampe, George Seed of Warner's Buffalo Branch and Jay Golden.

Following the preview, which was held a week ahead of opening, a contest was run in the Syracuse *Herald* for the best fan review of the picture, prize being copy of the novel signed by the author

Hervey Allen Guest at "Adverse" Party

MANY FOOTBALL CAMPAIGNS READY

In last week's issue, the first reports on football tieins were reported by some of the members and on this page are detailed what other Round Tablers have done last year and are doing this season to take advantage of 1936's wider gridiron popularity. Set down in alphabetical order are ideas contributed by Harry Botwick, Harry Brown, Jr., Louis Charninsky, Mort Goodman, Milt Harris, Joe Kinsky, John McManus, Bill Powell, Ed Siegal, Charlie Winchell, Dick Wright and Vic Gauntlett.

Botwick Makes Up Score Sheets For Posting on Ace Windows

One of Harry Botwick's favorites for use at the State, Portland, Me., is the planting of a sheet about 11 by 14 with room for scores of 10 games, headed "Football Scores" with bottom carrying theatre and current program. Names of teams are posted and sheets posted on front windows of cigar stores, restaurants, groceries, drug stores. Close contact is made with the newspapers and as the scores come in, a boy is sent out to set them down. Merchants like the idea, as folks stop to look and the theatre ad also gets the break. Only cost is the sheets, scores filled in with black crayon, and Botwick says he is good for at least 50 of the best windows during the season.

Along the same line is Harry's lobby score board on Saturday nights during the season. Scores from 10 to 20 leading games are posted as they come in and there are always crowds about taking a look at the figures. At the same time the folks observe the various attractions advertised. Then at seven o'clock, through the house p.a. system, scores of the important contests are announced. This takes about three minutes, costs nothing, and is a very popular feature. At games of popular semi-pro team on Sunday Botwick has secured exclusive rights to the p.a. system that announces all plays and by which the current picture and show is announced three times every game to an average of over 5,000 in the stands.

Something new on the coming Paramount "Rose Bowl" is planned by Botwick wherein an original dress or copy of one of the sport dresses worn by Eleanore Whitney in the picture will be offered as a prize in a contest already arranged with leading store. Tieup takes in newspaper and one school team. Shots of various high school games will be taken on 16 mm. stock and shown in one of the store windows with clips from the picture and theatre copy. Store pays for everything, and the contest angle, Botwick believes, will sell the women on the football picture as well as the sport styles tied in by the store.

Brown Announces Football Night Every Saturday During Season

With members of the local team and their girl friends as guests, Saturday nights in Newport at Shea's Paramount are to be celebrated as Football Nights, says Harry Brown, Jr. School pennants will be strung along the lobby and under the marquee and every woman attending is to receive a midget football attached to ribbon bearing the local school colors and seal.

VIC GAUNTLETT USES VARIOUS AIR STUNTS

For the Evergreen State Theatres, up in Seattle, ad head Vic Gauntlett, has had planes towing 50-foot banners flying over stadiums and also likes the gag whereby toy balloons each carrying theatre banner are sailed into the stands. Tiein with fireworks company to set off fire bombs with parachutes attached, these with ads on current attractions, is also recommended. Gauntlett has also arranged for 50-word announcements before and after each broadcast this season of all University of Washington Pacific Coast games.

On the night previous to the team's first game, Brown put on a Rally between features with entire team, coaches, etc., seated on stage. Principal coaches made pep speeches and the nationally-known Boston sports writer, Bill Cunningham, was slated to talk on the current season's outlook. Sweaters to the varsity squad promoted from the local merchants was also penciled in for a feature of the evening.

Score cards with theatre credits for distribution at games is also contemplated by Brown and he is working on a tieup with the bus lines to supply bannered busses for free rides from the field direct to theatre. Pictures of important home games to be shown at the Paramount on the following Monday and Tuesday are also planned.

Louie Shows Football Short At Start of Local Schedule

Few weeks back, at the Rialto, in Dallas. Louie Charninsky booked in the short, "Football Flashes," to tune in with the start of the local fall practice. Set pieces and blowups were planted in the lobby, letters mailed to college and high school coaches asking them to inform teams of the showing and also in advance, Louie promoted an announcement over the p.a. system at the Chicago Bears-Centennial All-Stars game.

Last year at the Dallas Capitol, on "Fighting Youth," Charninsky won the first prize offered by Universal for the best campaign on the picture and among his featured stunts was a tiein with sporting goods store which furnished football uniforms dressed on models and planted in ace windows with theatre credits. Ushers were clad in football uniforms and week ahead Louie built lobby of goal posts and figure in uniform. Another football-clad figure was placed atop the boxoffice reaching for a football suspended in the air by a wire. On opening day a parade was put on with the two leading high school bands leading a procession of bannered cars with uniformed ushers announcing the picture via megaphone.

See
Early to Bed
at the

STREET STUNT. A mirth provoker gag was used by Wayne Sweeney, La Porte Theatre, La Porte, Wis., for "Early to Bed" with this gangling boy in sleeping garments covering downtown streets.

Goodman Suggests Team Contest For "All-American Entertainments"

Although he has not as yet worked the idea, Mort Goodman, Warner Cleveland publicist, suggests a slant based on the pictures to be played during the football season where bookings can be set that far ahead. Take about 25 available coming pictures, says Mort, and from them on a newspaper tiein, ask readers to select what they think are the 11 tops and would like to see. Pictures are listed in football style, such as "Anthony Adverse," left end; "Texas Ranger," left tackle, etc., and contestants asked to write short essays on their choices. Selections coming nearest to actual bookings win the prizes.

Goodman also fancies a "most popular player" contest with paper tiein for high schools. Paper runs daily blank to be filled in and left at theatre. Merchants may be asked to come in with votes for purchases and blanks might also be offered with admissions. First prize could be trip to some big time game.

"Miss Great Lakes" To Plug Local Games and Loew Theatres

With the closing of the Great Lakes exposition in Cleveland shortly, the girl chosen as "Miss Great Lakes," said to be the most photographed personality in town, will act as a good-will ambassador in visits to out of town college towns to extend invitations to students to come to Cleveland and root for their teams in games with local schools. At the same time the girl will aid in exploiting attractions at the Cleveland Loew downtown theatres, State and Stillman.

In addition to the above, Milt Harris, Loew's publicist, details other tieups worked in previous years and to be repeated this season, including printing of official score cards. Entertainment of local and visiting teams at Loew's State night previous to games is also slated, this accompanied by parade down Euclid Avenue to theatre, banners reading "On Our Way to Loew's State to See (so and so) as Guests of (Name of Star)." Invite includes teams and school band. In exchange, theatre banners are dis-

MEMBERS OUTLINE PIGSKIN TIEINS

played along grandstands at games and girl in football costume with theatre banner is allowed in grounds.

Further tieins reported by Harris include theatre banner on Goodyear blimp flying over field during big games. Imprinted blotters with schedules of local teams, theatres and attractions are distributed to students and for a laugh in street parades, old collegiate Ford with girl and boys in costume bring further attention to the Loew houses.

Kinsky Arranges for Exclusives On Score Card Privileges

At various theatres in his district, Joe Kinsky, Tri-States Davenport district chief, reports exclusive score card privileges at local high school games. Colored cards, about five inches wide by 11 deep, headed with "Football" cut and illustration, contain lineups of the two teams, all players with corresponding numbers, coaches, etc. Space in center allows for actual lineup. About half the space at bottom is given over to theatre and attractions. This card is one used by the Garden, in Davenport, Iowa, one of Kinsky's houses, and is distributed at high school stadium by the gatemen themselves. Arrangement has been in effect for past three years and renewed in 1936. Kinsky writes the theates also cooperate in ticket drives, pep meetings, etc.

McManus Awards Term Pass To Outstanding Local Player

To the player voted outstanding at the end of the season on the local Rockhill University team, John McManus, Loew's Midland, Kansas City, awards a term pass, the offer obtaining sizable mention in the college papers and downtown dailies. Entertainment feature stressed by John include acting as host at the theatre to traveling teams stopping over. Last year, Notre Dame, University of Kansas, University of Detroit were among the teams so entertained, with players introduced from the stage for resultant newspaper attention.

McManus also reports using imprinted blotters, heralds, etc., with team schedules and theatre attractions. Also found effective one season was a cheap, serviceable leatherette seat cushion carrying theatre name and location.

Most Valuable Player Award Works Best for Bill Powell

At the top of his highly effective football tieups, Bill Powell, Western Massachusetts Theatres publicity chief, lists a "most valuable player" tiein with sports department of newspaper, theatre and two high schools. Prize was inscribed silver cup, one for each school, and selection made by vote of the student body, the contest riding all through the season. Stunt was clinched by permission of school authorities and coaches, who cooperated.

Votes were deposited only in special box set in the inside lobby with explanatory poster alongside. Ballots were distributed at each school and students allowed one vote only for each game. (Cost of ballots was taken care of by jeweller's ad on reverse side.) Committee appointed by the school papers distributed the vote blanks and once each week collected them from the locked ballot boxes. Votes were carefully checked to insure them being bonafide and that students only voted once.

CASH FOR "GUESSES" NEWSPAPERS OFFER

In the New York metropolitan area, there is a lot of activity promoted by newspapers this season on the weekly score-guessing stunt with cash prizes and tickets to local games offered as prizes. The Mirror, for instance, runs a daily 15-game box to be filled in and mailed to Football Selection Editor at the paper no later than noon of day of games. First prize is $150 with others in proportion and entrants are allowed only one coupon each week. Rules say that neatness will also count in judging.

Because of the value of the tiein to the team and publicity to the schools, students were placed on their honor not to gag the stunt. Sports writers plugged it continuously and pointed out how to select the player, not on the basis of long runs and touchdown but rather on proper carrying out of assignments, good blocking, hard, consistent playing, team discipline, etc. In addition to all the season's buildup for the theatre, stunt was topped on the two high school nights (one for each team) when the prizes were awarded from the stage by the team's coach, of course, to packed houses and more.

Carried out properly, Powell says the tiein is one of the year's ace ideas containing plenty of institutional and direct value to the theatre. When stunt was repeated the second year it was built up further with pictures taken of certain standout plays from local games shown on a weekday following, usually to full houses.

POLK'S MODEL CRAFT HOBBIES
Thrills IN THE CLOUDS WITH THE TEST PILOTS
DEVIL'S SQUADRON
Starring
Richard DIX
LLOYD NOLAN
BILLY BURRUD
NOW at LOEW'S STATE

WINDOW TIEUP. Promoted by Al Lippe, Loew's State, Newark, N. J., was this window tieup to sell "Devil's Squadron." Display was flanked on both sides by scene stills and model airplanes.

Former Gridiron Player Lists Many Smart Slants

As Ed Siegal, now at Schine's Granada, Buffalo, is an old-time football player, it was natural to expect a slew of good stuff from him for these pages and Ed comes across with some snappers he has found quite useful. For instance, in Pittsburgh last year Ed tied in with a hat shop to put on a sort of "Vox Pop" broadcast in front of the theatre. Many questions were asked, including: "If you were an All-American, would you try for a screen career?" this to tie in with the players usually found in a football picture.

On football pictures, Siegal finds that merchants can be tied in on co-op ads and also windows on all sorts of women's and men's wear along the line of "what the well dressed man or woman will wear at the Big Game." Newspaper publicity can be built around contests for best all-local team and on football pictures, comparing local stars with famous footballers in the picture.

For the youngsters, an autogrophed football with signatures of local high school or college stars to be contested for at a Saturday matinee is recommended and for flash fronts Siegel likes the animated football figure kicking a goal with pennants of the local teams arranged so thay seem to be flying in the breeze. In towns with two or more high schools, this member suggests a band concert on the stage perhaps on the eve of some big game.

Winchell Describes 1935 Campaign To Publicize "Champion" Short

As Minnesota was acknowledged the 1935 National football champion team, the theatremen in that sector had especial reason to publicize this and it was done through the medium of a short created by Ben Blotcky, of Paramount Pictures, taken from various Paramount newsreels, of the high lights of the Minnesota games and made up collectively to be shown as an added attraction.

Charlie Winchell, Minnesota Amusement circuit ad head, realizing the value of the short in his territory, made up a sales plan for the circuit's managers to be used in putting over the short, suggesting copy such as: "Extra Added Attraction. A $15.40 50-Yard Line Seat to the Seven Most Thrilling Footbal Games of the 1925 Minnesota Schedule." Other smart slants included an advance lobby display of a miniature football field placed flat on a small table. Miniature footballs on an endless belt traveling from goalpost to goalpost were included with the name of the team on each ball together with the opposing team and the score of that game. The scores were listed for the information of the managers.

Contacts with schools was suggested to sell the date and announcements made on bulletin, in school papers, etc. Contact with alumni associations of all colleges concerned was another idea and it was set down that if parents or close relatives of any of the Minnesota players were local residents to have them as guests at the showing.

YOU ARE INVITED TO JOIN UP

BENSON CAPSUTO

owns the Grove Theatre in Brooklyn, N. Y., which is certainly close enough to club headquarters for him to stop in one of these days and get personally acquainted. Many's the contribution we receive from Brooklyn, Capsuto, and here's hoping you add another active member to the list by sending along accounts of your activities at the house.

▽

JOHN WALSH

manages the Colonial Theatre in Newport, R. I., and since joining we're sorry to say he hasn't sent along any material. Your obligation just starts when you sign on the dotted line, John, so remember we expect regular reports from you and the Colonial.

▽

CHARLES S. ROSSELET

manages the Alhambra Theatre in Hong Kong, China, and we are glad to welcome him in the Club. Your brother members here are always interested in reading the activities of overseas showmen, so we're hoping you shall be a steady contributor to our pages. As you doubtless know, we have many active members from China and are looking forward to your swelling the ranks.

▽

SAM W. KENDALL

is the house manager of the Roxy Theatre in Yakima, Wash., and neither his house nor city is a stranger to this section. We extend a very cordial invitation to continue to keep your theatre's activities posted in our section. Remember your obligation just starts when you sign on the dotted line; we expect to hear from you frequently.

▽

JOSEPH WALLACE

joined the club as assistant manager of the State Theatre in Paterson, N. J., and before we had a chance to give him this formal welcome, he was made manager of the Wyckoff Theatre in Brooklyn. Well, Joe, you are close enough to club headquarters to come on over and get personally acquainted. Remember the latch string is always out and we shall anticipate your visit.

▽

R. E. RICHARDSON

who manages the Roxy Theatre in Yorktown, Sask., Can., is no stranger to our pages since his activities have been duly recorded on several occasions. Bob started working in theatres seven years ago from doorman up to managing houses and says the HERALD had more to do with his success than any other factor. That's very nice, Bob, but since you've taken advantage of so many of your brother members' stunts, how about a few of your own?

▽

MAX CADWALADER

from Bushnell, Ill., manages the Rialto Theatre, having started as an operator. When sound on film was installed he acted as relief operator and usher and then became assistant manager under Mr. Ferm Lynn. In 1936 he resigned to become manager of the Lamoine Theatre in Macomb and then was advanced to manager of the Rialto.

Suzy
HARLOW
FRANCHOT TONE
CARY GRANT
JEAN HARLOW
Suzy
FRANCHOT TONE
CARY GRANT

Above lobby setpiece was created by poster artist Hans R. Boese at the Waco Theatre, Waco, Texas, for the "Suzy" engagement. Entire display was done in oils.

Showmen's Calendar

NOVEMBER

1st	Daniel Boone Born—1734
2nd	North and South Dakota Admitted to Union—1889 James Dunn's Birthday James R. Polk (11th President) Born—1795
4th	John Philip Sousa Born—1854 Will Rogers' Birthday Dixie Lee's Birthday
5th	Joel McCrea's Birthday
6th	Lincoln Elected President—1860 Francis Lederer's Birthday
7th	Montana Admitted to Union—1889
8th	Katharine Hepburn's Birthday
11th	Armistice Day Red Cross Roll Call Washington Admitted to Union—1889 Roland Young's Birthday
12th	William Collier's Birthday
13th	Robert Louis Stevenson Born—1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma Admitted to Union—1907
19th	Franz Schubert Died—1828 James Garfield (20th President) Born—1831 George Barbier's Birthday
20th	Reginald Denny's Birthday
23rd	Franklin Pierce (14th President) Born—1804 Harpo Marx's Birthday
24th	Zachary Taylor (12th President) Born—1784
26th	Thanksgiving Day
28th	Fred Astaire's Birthday Rubenstein, Composer, Born—1829
29th	Genevieve Tobin's Birthday
30th	Mark Twain Born—1835 Louisiana Purchased—1803

FELIX McMANUS

acts as manager and projectionist for the Strand Theatre, Chilliwack, B. C. Felix was originally the lessee of the Opera House in Chilliwack and the Edison, Lyric and Imperial Theatres of the same city, the Regent in Vancouver and for the past four years manager of the Famous Players Canadian Strand. Felix has already contributed to our pages and we look forward to further accounts from him.

▽

FRANK HANZEL

is the assistant manager of the Gayety Theatre in Chicago, Ill., and now that both he and the manager are signed up we are anticipating that that house shall be duly represented. How about letting us and your brother members in on what's doing around Chicago?

▽

WILF G. BROWN

manages the Regal Theatre in Lancaster, England, for James Brennan. Wilf says he finds much of interest and advice in our pages for which we thank him. Well, Wilf, you say you have relatives in Seattle, Wash., who keep you in touch with theatre business. How about letting us know what you are doing so that it may be detailed in our section, and your friends in turn can read what you are accomplishing.

▽

R. W. HUFFMAN

in Grand Junction, Colo., manages the Mission Theatre and is fairly new to showbusiness, having started with the J. H. Cooper Enterprises, who own the Mission, as publicity man and was then made manager of the house. Grand Junction appears in our section frequently and we are expecting that you will help swell the ranks of reporters from that city.

▽

ROBERT W. P. DODD

who manages the Merri Theatre in Victoria, Australia, is new to showbusiness, having only been in it a year. Well, we hope he derives much benefit from our section, but this is a give-and-take business and we're hoping that this will serve as a gentle reminder that we expect contributions of his activities at the Merri before long.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Rebin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36†		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Oct. 10,'36†		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36†		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36†		
Valley of Terror	Kermit Maynard	Nov. 20,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36		
(See "In the Cutting Room," Feb. 15,'36.)				
Tundra (G)	Del Cambre	Sept. 15,'36†	78	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4,'36†		
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36	64	
Little Red Schoolhouse	Oickie Moore-Junior Coghlan	Mar. 2,'36	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		
Missing Girls	Roger Pryor-Sydney Blackmer	Sept. 10,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Oan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36	63	Mar. 14,'36
End of the Trail	Jack Holt-Louise Henry	Sept. 18,'36†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36	58	
Gallant Defender (G)	Charles Starrett-Joan Perry	Nov. 30	57	Sept. 26,'36
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36	86	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28	57	May 2,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36	72	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12,'36	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36	60	Aug. 22,'36
Shakedown (G)	Lew Ayres-Joan Perry	July 17,'36	57	Sept. 12,'36
Stampede	Charles Starrett-Finis Barton	June 8,'36	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 8,'36
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23	58	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36	65	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†		
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Oct. 8,'36†	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36		
Beloved Vagabond, The (G)	Maurice Chevalier		80	Sept. 26,'36
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†		
Come Closer Folks	James Dunn-Marian Marsh			
Cowboy Star, The	Charles Starrett			
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
I Promise to Pay	Leo Carillo - Marian Marsh - Geo. Bancroft			
Interlude	Grace Moore			
Lady from Nowhere	Mary Astor-Charles Quigley			
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
(Exploitation: Sept. 5,'36, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36†		
Nightingale Flies Home, The	Grace Mooro			
North of Nome	Jack Holt-Evelyn Venable			
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Racketeer in Exile	George Bancroft			
Ranger Courage	Bob Allen-Martha Tibbetts			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'38	6 rls.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'36
Rebellion	Tom Keene-Rita Cansino	Oct. 27,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Ground	Tom Keene	Dec. 8,'36†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36†	78	
Hungaria (English titles)	Travelogue	Mar. 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15,'36†	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Car of Dreams	Torzs-Percell	Oct. 10,'36†	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36†	65	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15	60	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36†	84	
Kilou, The Killer	Technicolor	Oct. 1,'36†	60	June 1
L'Equippage	Annabella	Oct. 15,'36†	79	
Notre Dame		Oct. 1,'36†	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36	67	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36	81	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36	63	May 23,'36
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36	88½	Aug. 15,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36	69	June 20,'38
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36	68	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36	70	June 13,'36
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36	67	Feb. 1,'36
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'38	84	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'38	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36	56	Apr. 11,'36
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12,'38†	91	Aug. 15,'38
(Exploitation: Sept. 5,'36, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'38, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11,'36	57	May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The (G) 960	Kay Francis-Ian Hunter	July 4,'36	91	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92; Sept. 19,'36, p. 69.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Oct. 31,'36†	*70	Sept. 19,'36
Case of the Black Cat	Ricardo Cortez-June Travis			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29,'36
God's Country and the Woman	George Brent-Beverly Roberts			
(See "In the Cutting Room," Sept. 26,'36.)				
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Erroll Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Here Comes Carter	Ross Alexander-Anne Nagel	Oct. 24,'36†		
Mountain Justice	Josephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Eros	A. Marikos	Sept. 7,'36†	11[illegible]	
Exo Ftohea	Exo	Sept. 20,'36†	96	
Independence	Phillip Alexander	Feb. 16,'36	100	
News from Greece	Travelogue	Feb. 9,'36	80	
Sarka and the Eagle	Olympia Deos	Oct. 18,'36†	118	
Voskopoula	Sophea Damoglou	Jan. 5,'36	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1,'36†	76	Sept. 12,'38
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36	79	May 16,'36
(Exploitation: Sept. 19,'36, p. 68.)				
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Aug. 4,'36, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36	83	May 23,'36
Seven Sinners (A)	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent	Oct. 15,'36†	72	Sept. 12,'38
Everybody Dance	Ernest Truex	Dec. 1,'36†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	78	May 30,'38
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauher-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Nov. 1,'36†		
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15,'36†		
Two of Us, The	Jack Hulbert-Gino Malo			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36†		
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'36†	66	
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'36†		
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'36†	65	

(THE RELEASE CHART--CONT'D)

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			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10,'36	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'38	70½	
Devil on Horseback, The	Lili Damita	Sept. 15,'36†		
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36		
Law of 45's	Big Boy Williams-Molly D'Day	Dec. 1	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36	57	July 18,'36
Ring Around the Moon	Erin O'Brien-Moore-D. Cook.. Cook	Jan. 23,'36	69½	Mar.28,'36
She-Devil Island	C. Guerrero - J. J. Martinez Casado	June 1,'36	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36	59	
West of Nevada	Rex Bell	June 22,'36	59	

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Oct. 13,'38†	68	
Grand Canyon		Jan. 1,'37†		
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 22,'36	*75	Sept. 19,'36
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
We're in the Legion (G)	Reginald Nagel-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title "Rest Cure")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 6,'38†	65	

GUARANTEED

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		

HOFFBERG

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	62	

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36†	62	
Voice of India	Hoeffer Expedition	Nov. 1,'36†	70	

HUNGARIA

(Hungarian Dialogue)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20	85	
Heart Specialist	B. Somegyl	Dec. 30	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20	85	

IMPERIAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36†		
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25	71	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36†	82	Dec. 1

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36†		June 6,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36†	68	
With Pleasure, Madame	Conrad Nagel	Dec. 15,'38†		

INVINCIBLE

Distributed through Chesterfield)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'38	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'38		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36	66½	July 11,'36

			Running Time	
Title		Rel. Date	Minutes	Reviewed
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'36	*67	Aug. 29,'38
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36	75	July 4,'38

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Ellis Island	Donald Cook, Peggy Shannon			

MASCOT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36	63	

METRO-GOLDWYN-MAYER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36	71	Apr. 11,'38
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36	72	Mar. 7,'28
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36	79	July 11,'38
Devil Is a Sissy, The (G) 858	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36†	92	Sept. 12,'38
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36	62	Feb. 8,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'38	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy-Luise Rainer	Sept. 4,'36	180	Apr. 4,'38
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 78; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66.)				
His Brother's Wife (A) 857	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36	89	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36	68	Mar. 28,'35
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'38, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36	111	July 4,'35
(Exploitation: Aug. 1,'36, pp. 93, 94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85; Sept. 5,'36, p. 80; Sept. 12,'36, pp. 66, 68.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36	95	July 18,'35
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36	75	May 18,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Minutes	Reviewed
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Blossoms	Richard Tauber	Oct. 23,'36†		
Born to Dance	Eleanor Powell-James Stewart	Nov. 13,'36†		
Camille	Greta Garbo-Robert Taylor	Nov. 27,'36†		
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Libeled Lady 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36†		
(See "In the Cutting Room," Sept. 19,'38.)				
Longest Night, The 704	Robert Young-Florence Rice	Oct. 2,'36†	51	
(See "In the Cutting Room," Sept. 12,'36.)				
Leve on the Run	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36†		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'36†	76	
Mr. Cinderella 707	Jack Haley-Betty Furness	Oct. 30,'36†		
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'36†	80	Sept. 5,'36
Our Relations 710	Laurel and Hardy	Nov. 20,'36†	74	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Oec. 18,'36†		
White Oragon	Elissa Landi-Edmund Lowe	Nov. 6,'36†		

MITCHELL LEICHTER

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36	65	
Riddle Ranch	Black King	Dec. 16	56	

Coming

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19,'36	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 76, 77; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84; Sept. 19,'36, p. 66.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36	92	Feb. 22,'36
(Exploitatien: July 11,'36, p. 127.)				
Arizona Raiders, The 3564	Buster Crabbe-Marsha Hunt	June 26,'36	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Oec. 13	63	Oec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36	85	May 9,'36
(Exploitatien: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Oec. 27	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92: May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Oesert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121; Sept. 26,'36, p. 76.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. Oe Mille	Feb. 14,'36	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36	72	May 2,'36
General Oied at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36	98	Sept. 12,'36
(See production article, Aug. 15,'36, p. 18.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8,'36	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36	76	Feb. 22,'36
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36†	75	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36†	81	Aug. 29,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117; Sept. 26,'36. p. 76.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Oec. 13	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36	83	Apr. 11,'36
Murder with Pictures (G) 3610	Lew Ayes-Gail Patrick	Sept. 25,'36†	71	Sept. 5,'36
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
(Exploitation: Sept. 19,'36, p. 65.)				
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31,'36	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, p. 74; Aug. 22,'36, p. 111; Sept. 5,'36, p. 85; Sept. 12,'36, p. 68; Sept. 19,'36, p. 64; Sept. 26,'36, 74.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Oonald Calthrop	Oec. 20	73	Oec. 21
Sky Parade 3550	Jimmy Allen-Katharine OeMille	Apr. 17,'36	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36	87	Feb. 15,'36
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31,'36	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10,'36	77	June 20,'36
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28,'36†	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36†	99	Aug. 29,'38
(Exploitation: Sept. 5,'36, p. 78; Sept. 26,'36, p. 71.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17,'36	64	July 4,'36
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36	72	Apr. 11,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'36	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 86; Sept. 26,'36, p. 76.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36
Yours for the Asking (G) 3571	George Raft - Oolores Costello Barrymore	July 24,'36	75	Aug. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger	Paul Kelly-Marsha Hunt	Oct. 9,'36†		
Along Came Love	Irene Hervey-Chas. Starrett	Oct. 23,'36†		
Big Broadcast of 1937, The 3612	Jack Benny-Burns & Allen	Oct. 9,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Champagne Waltz	Gladys Swarthout-F. MacMurray	Nov. 6,'36†		
College Holiday	Jack Benny-Mary Boland			
Easy to Take	Marsha Hunt-John Howard			
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36†		
Hideaway Girl	Shirley Ross-Robt. Cummings			
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36†		
Jungle Princess, The	Ray Milland-Oorothy Lamour			
Maid of Salem	C. Colbert-Fred MacMurray			
Plainsman, The	Gary Cooper-Jean Arthur			
Rose Bowl	Eleanore Whitney-Tom Brown			
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	110	Sept. 26,'36
Wedding Present 3613	Joan Bennett-Cary Grant	Oct. 9,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				

PRINCIPAL

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy- Luana Walters	June 6,'36†	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3,'36†	60	Sept. 19,'36
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36†		

RAY KIRKWOOD

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Oaredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	

Coming

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Oonald Reed	Oec. 3,'36†		
El Justiciero	Ernesto Guillen	Oec. 3,'36†		
Fighting Vagabonds	Bobby Nelson-Oonald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	57	Sept. 26,'36
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25,'36†	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	62	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Apr. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36	68	
Go-Get-'Em Haines 3549	William Boyd-Sheila Terry	June 15,'36	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79; Sept. 19,'36, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36†	72	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36	67	Feb. 29,'36
(Exploiation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36	58	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15,'36	65	June 27,'36
Oh, Susannah 6303	Gene Autry-Frances Grant	Aug. 19,'36†		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36	59	
President's Mystery, The	Henry Wilcoxon-Betty Furness	Oct. 1,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36	52	Dec. 14
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15,'36	65	Sept. 5,'36
Three Mesquiteers (G)	Ray Corrigan-Kay Hughes	Sept. 10,'36†	*60	Sept. 12,'36
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36	67	July 25,'36
Undercover Man	Johnny Mack Brown - Suzanne Kaaren	Sept. 24,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalry	Bob Steele-Frances Grant	Oct. 7,'36†		
Country Gentlemen	Olsen and Johnson	Oct. 21,'38†		
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 15,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36	85	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18,'38†	85	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 828	William Powell-Jean Arthur	May 15,'36	81	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36	67	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68: July 25,'36, p. 78; Sept. 12,'36, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22	87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36	76½	Jan. 18,'36
Last Outlaw, The (G) 829	Harry Carey-Heot Gibson	June 19,'36	70	May 30,'36
Let's Sing Again (G) 648	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36	77	Feb. 8,'36
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 84, 85; Sept. 26,'36, p. 70.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36	66	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36	66	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36	68½	Jan. 25,'36
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Seven Keys to Baldpate (G) 811	G. Raymond-Margaret Callahan	Dec. 13	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 78.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36	61	May 2,'36
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36	65	May 2,'36
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36	68½	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Scarlet	Ann Dvorak	Dec. 25,'36†		
Big Game, The	June Travis-Philip Huston	Oct. 9,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Daniel Boone	George O'Brien-Heather Angel	Oct. 16,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
General Delivery	Gloria Stuart-Lee Tracy	Nov. 6,'36†		
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13,'36†		
(See "Daddy and I" "In the Cutting Room," Sept. 26,'36.)				
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
Night Waitress	Margot Grahame	Dec. 4,'36†		
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Oct. 30,'36†		
(See production article, Aug. 22,'36, p. 16.)				
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall	Nov. 27,'36†		
Riddle of the Dangling Pearl	James Gleason-Zasu Pitts	Dec. 4,'36†		
Smartest Girl in Town	Ann Sothern-Gene Raymond	Dec. 11,'36†		
(See "Million Dollar Profile," Sept. 19,'36.)				
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal	Dec. 11,'36†		
(See "One Man Came Back," "In the Cutting Room," Aug. 22,'36.)				
Winterset	Burgess Meredith-Margo	Nov. 30,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong	Oct. 23,'36		
(See "In the Cutting Room," Sept. 26,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 8,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 26,'36
Trouble Ahead (G)	Charles Farrell-Margot Grahame	Atlantic	Sept. 17,'36†	75	Sept. 26,'36

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leong		6 rls	
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36		
Kid Ranger, The	Bob Steele	Feb. 5,'36		
Last of the Warrens	Bob Steele	May 10,'36	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36	58	
Sundown Saunders	Bob Steele	Mar. 25,'36		
Trail of Terror	Bob Steele	Dec. 20		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3,'36	59	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36	77	Mar. 21,'35
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82; Sept. 12,'36, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36	71	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36†	71	Oct. 26
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36	70	July 18,'36
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'38	85	Mar. 21,'31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'38, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 66; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 61; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36	76	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36	62	Feb. 8,'36
First Baby, The* (G) 648	Shirley Deane-Johnny Downs	May 15,'36	74	Apr. 16,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36†	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36	63	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell.	Feb. 14,'36	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	58	Aug. 29,'36
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'38	72	Mar. 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36	68	Nov. 22
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36	76	Nov. 2
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 16,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36	79	May 30.'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111; Sept. 19,'36, p. 68.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36	78	Jan. 4,'36
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36†	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36†	87	Aug. 15,'36
Sins of Man (G) 646	Jean Hersholt-Dom Ameche	June 19,'36	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36†	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36†	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15	87	Nov. 2
(Exploitation: Feb. 8,'36. p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'38	85	Aug. 29,'36
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36†	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76; Sept. 19,'36, p. 67.)				
Under Two Flags (G) 844	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 118, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 76; Sept. 12,'36. p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 2,'36†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurance Olivier		95	Sept. 19,'36
(See production article, June 13,'36, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea			
Can This Be Dixie? 723	Jane Withers-Slim Summerville			
Career Woman	Claire Trevor-Michael Whalen			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
Dimples * 715	Shirley Temple-Frank Morgan	Oct. 16,'36†		
(See "The Bowery Princess," "In the Cutting Room," June 27,'38.)				
15 Maiden Lane 716	Claire Trevor-Cesar Romero	Oct. 30,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Glory 724	Jane Darwell-Delma Byron			
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'38†		
(See "In the Cutting Room," Aug. 15,'38.)				
Living Dangerously 721		Nov. 27,'38†		
Lloyds of London	Freddie Bartholomew-V. Field			
One in a Million 722	Sonja Henie			
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 23,'36†		
(See "In the Cutting Room," Sept. 12,'38.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article, July 4,'36, p. 16.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'38†		
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	*60	Sept. 19,'36
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 20,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 13,'38†		
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36	100	Feb. 22,'36
Amazing Quest, The	Cary Grant-M. Brian	Sept. 26,'36	70	
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23,'36†	*90	Sept. 26,'36
(See production article, Aug. 8,'36, p. 16.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Lawrence Olivier-Penelope Dudley Ward	July 10,'36	76	Nov. 30
Incertidumbre (G)	Hilda Moreno	Sept. 18,'36†	70	Sept. 26,'36
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36†	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68; Sept. 26,'36, p. 72.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'38, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117; Sept. 12,'36, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36	79	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110; Sept. 26,'36, pp. 70, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'36†		
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36†		
(See production article, Sept. 5,'36, p. 32.)				
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36	54	July 16,'38
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17, 36	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9	67	
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88: July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11	59	
Love Before Breakfast (G)9007	Carole Lombard-Preston Foster	Mar. 9,'36	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 61; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 16,'36, p. 96; May 23,'36, pp. 87, 95; June 8,'36, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66.)				
Next Time We Love (G) 6004	Marg't Sullavan-James Stewart	Jan. 27,'36	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36	65	Aug. 29,'36
Parole (G) 9036	Anne Preston-Henry Hunter	June 14,'36	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36. p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16,'36	59	Aug. 22,'36
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers	John Wayne-Nan Gray	Sept. 20,'36†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36	112	May 9,'36
(See musical analysis, May 9,'38, p. 85; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'38, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86; Sept. 5,'36, p. 80; Sept. 12,'36, p. 68; Sept. 19,'36, pp. 67, 69; Sept. 26,'36, p. 70.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36		
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25	78	
Two in a Crowd 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†		
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36†		
Class Prophecy	Louis Haywood-Wendy Barrie			
Empty Saddles	Buck Jones-Louise Brooks			
Flying Hostess	Judith Barrett-Wm. Hall	Nov. 1,'36†		
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct. 25,'36†		
Girl on the Front Page, The (G)	Gloria Stuart-Edmund Lowe	Oct. 4,'36†	*70	Sept. 26,'36
Love Letters of a Star	Walter Coy-Polly Rowles	Nov. 15,'36†		
Luckiest Girl in the World	Jane Wyatt-Louis Hayward	Nov. 8,'36†		
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Oct. 11,'36†		
(See "A Fool for Blondes," "In the Cutting Room," Sept. 26,'36.)				
Man I Marry, The	Doris Nolan-Michael Whalen	Oct. 18,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
Night Key	Boris Karloff			
Showdown	John Wayne-Jean Rogers			
Son of a Champion 1036		Nov. 22,'36†		
Three Smart Girls	Binnie Barnes-Alice Brady	Nov. 29,'36†		
Top of the Town	Hugh Herbert-Gertrude Niessen			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Joan Barclay	Nov. 26,'36†		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Silks and Saddles	Herman Brix	Nov. 16,'36†		
Two Minutes to Play	Herman Brix	Dec. 28,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'38, p. 68.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'38†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36	58	Apr. 25,36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30	77	Nov. 2
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	88	July 18,'36
(Exploitation: Sept. 19,'36, p. 64.)				
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87; Sept. 5,'36, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Jean Blondell-Glenda Farrell	Dec. 14	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36	83	Jan. 18,'38
(Exploitation; May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'38	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'38	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	
(See production article, Aug. 29,'38, p. 36.)				
California Mail	Dick Foran-Linda Perry			
Charge of the Light Brigade	Errol Flynn-O. De Havilland	Nov. 7,'36†		
(See production article, July 25,'36, p. 16.)				
Fugitive in the Sky	Jean Muir-Warren Hull			
Great O'Malley, The	Pat O'Brien-Sybil Jason			
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Gale Sondergaard			
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	*60	Sept. 5,'36
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe (G)	Joe E. Brown-Carol Hughes		*65	Sept. 26,'36
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26,'36.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Ciboulette (G)	Simen Berriau		Sept. 11,'36†	100	Sept. 26,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9,'36		Sept. 19,'36
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuevo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'38	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'38
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'38	90	Apr. 18,'36
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36	83	May 18,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxen	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30	1 rl.
Ali Baba	Jan. 30,'36	9
Tom Thumb	Mar. 30,'36	7
Dick Whittington's Cat	May 30,'36	7
Little Boy Blue	July 30,'36	
Happy Days	Sept. 30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19	7
No. 3—"Spark Plug"	Apr. 12,'36	6½
No. 4—Major Google	May 24,'36	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 18,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36	18½
Caught in the Act Andy Clyde	Mar. 5,'36	18
Champ's a Chump, The (All Star)	June 20,'36	18
Disorder in the Court (3 Stooges)	May 30,'36	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls
Half Shot Shooters (3 Stooges)	Apr. 30,'36	19
Hot Paprika Andy Clyde	Dec. 12	18½
I Don't Remember Harry Langdon	Dec. 26	18½
Just Speeding	Jan. 23,'36	18
Midnight Blunders (All Star)	Apr. 21,'36	17
Mister Smarty Andy Clyde	July 15,'36	18
Movie Maniacs (3 Stooges)	Feb. 20,'36	18
Pain in the Pullman, A (3 Stooges)	June 27,'36	18
Peppery Salt, The Andy Clyde	May 15,'36	18
Share the Wealth Andy Clyde	Mar. 19,'36	17½
Three Little Beers (3 Stooges)	Nov. 28	17
Unrelated Relations (All Star)	Jan. 9,'36	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11,'36†	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5	8½
Dr. Bluebird	Feb. 5,'36	8
Football Bugs	Apr. 29,'36	7
In My Gondola	Sept. 3,'36†	
Glee Worms	June 24,'36	7
Merry Mutineers	Oct. 2,'36†	
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36	7
COLUMBIA TOURS		
Star Gazers	Sept. 26,'36†	
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
I Love a Doctor	Oct. 2,'36†	
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27	7
11. Bird Stuffer, The	Feb. 1,'36	7
12. "Lil Ainjil"	Mar. 19,'36	6
13. Peace Conference (re-issue)	Apr. 10,'36	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36	10
Hold 'Em Cowboy	Sept. 25,'36†	
Hunters' Paradise	Nov. 30	11
Ice Cut-Ups	Feb. 6,'36	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36	10
Sport Magic	June 13,'36	9½
Stop, Look and Guess	Mar. 9,'36	10
Thrills with Daredevils	Mar. 19,'36	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7	7
Looney Balloonists	Sept. 24,'36	
Playing Politics	July 8,'36	7
Scrappy's Boy Scouts	Jan. 2,'36	7
Scrappy's Camera Troubles	June 5,'36	7
Scrappy's Pony	Mar. 16,'36	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2,'36	10½
No. 6—	Jan. 31,'36	10½
No. 7—	Feb. 28,'36	10½
No. 8—	Mar. 27,'36	10
No. 9—	Apr. 24,'36	9½
No. 10—	May 29,'36	10
No. 11—	June 26,'36	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SCREEN SNAPSHOTS (New Series)		
No. 1—	Sept. 11,'36†	
SPECIAL		
Robinson Crusoe	Sept. 7,'36†	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27	11
No. 4—	Nov. 16	10
No. 5—	Jan. 15,'36	11
No. 6—	Jan. 17,'36	10
VOICE OF EXPERIENCE		
No. 4—	Oct. 28	10½
No. 5—	Nov. 12	10½
No. 6—	Nov. 27	10½
No. 7—	Dec. 12	10½
No. 8—	Jan. 2,'36	11
No. 9—	Feb. 25,'36	10½
No. 10—	Mar. 26,'36	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36	18
Fresh from the Fleet	Apr. 24,'36	18
He's a Prince	Oct. 18	18
Mixed Policies	Jan. 17,'36	20
Sleepless Hollow	May 8,'36	16
Where Is Wall Street	Apr. 10,'36	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13	20
Knockout Drops	Dec. 6	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36	21
Moonlight and Melody	Oct. 11	21
Perfect Thirty-Sixes	Dec. 20	18
Thanks, Mr. Cupid	Jan. 24,'36	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Easy Pickin's	Dec. 27	10
Going Native	Aug. 28,'36†	11
Happy Birthday	Oct. 23,'36†	1 rl.
Hillbilly Love	Oct. 11	11
Pink Lemonade	Sept. 18,'36†	1 rl.
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
Seeing Nellie Home	Dec. 20	11
Sorority Blues	Dec. 6	11
Spooks	Apr. 17,'36	9
Way Out West	Oct. 25	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36	18
Gold Bricks	Mar. 20,'36	20
Grand Slam Opera	Feb. 21,'36	21
Ladies Love Hats	Nov. 1	20
Three on a Limb	Jan. 3,'36	19
Timid Young Man, The	Oct. 25	20
Triple Trouble	Apr. 3,'36	16
White Hope, The	Mar. 27,'36	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15	6
Alpine Yodeler	Feb. 2,'36	6
Barnyard Amateurs	Mar. 6,'36	6
Bully Frog, A	Sept. 18,'36†	6
Busy Bee, The	May 29,'36	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in the Hot Spell	July 10,'36	6
Farmer Al Falfa and the Runt	May 15,'36	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Farmer Al Falfa's Twentieth Anniversary		1 rl.
Feud, The	Jan. 10,'36	6
Foiled Again	Oct. 4	6
Football	Oct. 18	6
Home Town Olympics	Feb. 7,'36	6
June Bride, A	Nov. 1	6
Kiko Foils the Fox	Oct. 2,'36†	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36†	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27	6
19th Hole Club, The	Jan. 24,'36	6
Off to China	Mar. 20,'36	6
Puddy the Pup and the Gypsies	July 24,'36	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36†	1 rl.
Rolling Stones	May 1,'36	6
Sailor's Home, The	June 12,'36	6
Southern Horse-pitality	Nov. 29	6
Tough Egg, A	June 26,'36	6
Western Trail, The	Apr. 3,'36	6
Wolf in Cheap Clothing, A	Apr. 17,'36	6
Ye Olde Toy Shop	Dec. 13	6
TREASURE CHEST		
Animal Cunning	May 1,'36	10
Fast Friends	June 5,'36	9
Feminine Form	Aug. 7,'36†	10
Fisherman's Luck	Jan. 31,'36	9
Gangsters of the Deep	Nov. 1	8
Krazi Inventions	Oct. 2,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'38	10
Nature's Songsters	Sept. 4,'36†	8
Seeing Eye, The	Jan. 17,'36	10
Ski-Scrapers	May 24	8
Sports in the Alps	Sept. 11,'36†	9
Sunday Sports in Mexico	Nov. 8	10
Symphony in Snow		1 rl.
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36	19
One Big Happy Family	Nov. 15	21
Rail Birds	May 22,'36	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy	Aug. 14,'36†	19
Chemist, The	Oct. 9,'36	2 rls.
Diamonds in the Rough	Sept. 25,'36†	2 rls.
Gags and Gals	Sept. 11,'36†	20
Happy Heels	Aug. 1,'36†	18
It Happened All Right	May 15,'36	19
Parked in Paree	Aug. 28,'36†	10
Peaceful Relations	June 19,'36	18
Wacky Family, The	Sept. 4,'38†	21
Whose Baby Are You?	Oct. 2,'36†	2 rls.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36	21
Way Up Thar	Nov. 8	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36	1 rl.
Irish Melody	Mar. 9,'36	8
Italian Caprice	Dec. 1	8
Liebestraum	Apr. 20,'36	1 rl.
Mediterranean Songs	Nov. 1	7
NEWSLAUGHS		
No. 2—	Nov. 26	1 rl.
No. 3—	Dec. 30	1 rl.
No. 4—	Jan. 20,'36	1 rl.
No. 5—	Feb. 20,'36	1 rl.
No. 6—	Mar. 20,'36	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15	1 rl.
Old Faithful Speaks	Nov. 15	
Deep Sea Harvest	Jan. 15,'36	1 rl.
Ride Along Dude	Feb. 15,'36	1 rl.
City of Proud Memories	Dec. 10	1 rl.
Realm of Ghosts	Mar. 1,'36	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36	10
It's a Bird	Jan. 20,'36	17
Life of Theodore Roosevelt	Feb. 1,'36	19
Tough Breaks	Mar. 1,'36	18
Spanish Interlude, A	Sept. 15,'36†	26
Sport of Flying	Sept. 12,'36†	
Symphony of the Seasons	Jan. 27,'36	9
Young Explorer	Mar. 2,'36	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36	8
No. 2—	Feb. 28,'36	8
No. 3—	Mar. 8,'36	10
No. 4—	Mar. 22,'36	10
No. 5—	Apr. 10,'38	7
No. 6—	Apr. 22,'36	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36	9
No. 2—	Mar. 6,'36	9
No. 3—	Apr. 11,'36	9
No. 4—	May 4,'36	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36	6
2. Nomads of the South Seas	Feb. 17,'36	6
3. Nomads of the Past	Mar. 3,'36	6
4. Nomads of the Air	Mar. 17,'36	5½
5. Nomads in the Making	Apr. 3,'36	6
6. Nomads of the River	Apr. 17,'36	6
7. Nomads of the Plains	May 3,'36	5½
8. Nomads of the Sea	May 17,'36	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isla of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36	20
Life Hesitates at 40	Jan. 18,'36	15
Manhattan Monkey Business	Nov. 9	21
Neighborhood House	May 9,'36	
On the Wrong Trek	Apr. 18,'36	19
Public Ghost No. 1	Dec. 14	20
Vamp 'Til Ready	Mar. 28,'36	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23	18
No. 5—Hit and Run Driver	Dec. 28	20
No. 6—Perfect Setup	Feb. 1,'36	21
No. 7—Fool Proof	Mar. 7,'36	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2	8
Japan in Cherry Blossom Time	Mar. 21,'36	9
Modern Tokyo	Dec. 28	9
Quaint Quebec	Sept. 12,'36†	
Rio de Janeiro, City of Splendor	Apr. 18,'36	8
Rural Mexico	Nov. 30	8
Sacred City of the Mayan Indians	Feb. 22,'36	7
St. Helena and Its Man of Destiny	May 16,'36	8
Victoria and Vancouver	Jan. 25,'36	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16	10
17—Run, Sheep, Run	Dec. 14	10
18—Bottles	Jan. 11,'36	10
19—Early Bird and the Worm, The	Feb. 8,'36	9
20—Old Mill Pond, The	Mar. 7,'36	8
21—Two Little Pups	Apr. 4,'36	8
22—Old House, The	May 2,'36	
23—Pup's Picnic	May 30,'36	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19,'36†	11
How to Behave	Apr. 25,'36	10
How to Train a Dog	July 4,'38	8
How to Vote	Sept. 5,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	10
Jenker Diamond	Mar. 28,'36	10
Let's Dance	Jan. 4,'36	8
Little Boy Blue	May 23,'36	11
Master Will Shakespeare	June 13,'36	10
Primitive Pitcairn	Dec. 7	9
West Point of the South	Feb. 1,'36	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21	10
Dare Deviltry	June 27,'36	9
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36	8
Table Tennis	Feb. 15,'36	10
Racing Canines	Mar. 14,'36	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets in Spring	Sept. 5,'36	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36	18
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36	15
Lucky Corner, The	Mar. 14,'36	16
Pinch Singer	Jan. 4,'36	18
Second Childhood	Apr. 11,'36	19

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36	20
At Sea Ashore	Apr. 4,'36	20
Hill Tillies	Apr. 4,'36	18
Hot Money	Nov. 16	18
Pan Handlers	Feb. 29,'36	20
Top Flat	Dec. 21	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines	Sept.12,'36†	11
Killer Dog	Aug. 29,'36	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes	Sept. 5,'36†	11
Swing Banditry	Sept.19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36	7
Betty Boop and the Little King	Jan. 31,'36	7
Grampy's Indoor Outing	Oct. 16,'38†	7
Happy You and Merry Me	Aug. 21,'36†	7
Henry, the Funniest Living American	Nov. 22	7
Little Nobody	Dec. 27	7
Mere Pep	June 19,'36	
Not New	Feb. 28,'36	7
Song a Day, A	May 22,'36	7
Training Pigeons	Sept.18,'36†	7
We Did It	Apr. 24,'36	6
You're Not Built That Way	July 17,'36	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15,'36	8
Greedy Humpty Dumpty	July 10,'36	7
Hawaiian Birds	Aug. 28,'36†	9
Little Stranger	Mar. 13,'36	8
Musical Memories	Nov. 8	7
Play Safe	Oct. 16,'36†	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36	10
Gypsy Revels	Aug. 7,'36†	11
Knock, Knock, Who's There Vincent Lopez and Orch.	Sept.18,'36†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36	10
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3,'36	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Play, Don Don Bestor and Orch.	July 31,'36	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6	10
Star Reporter, The Betty Jane Copper-Donald Novis-Ina Ray Hutton	Oct. 30,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept.11,'36†	10

PARAGRAPHICS

Title	Rel. Date	Min.
It's a Good Stunt	Oct. 23,'36†	
Lulu's Love	Aug. 14,'36†	18
Sailor Sherty	Sept.18,'36†	
Straight as an Arrow	Oct. 9,'36†	10

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 4—Jewelery — Made to Order — Let's Listen to Latin America	Nov. 3	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	10
No. 13—	July 17,'36	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1—What's Afoot—Golden Acres—Don Baker	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog—Keys to Concentration	Sept.18,'36†	10
No. 3—	Oct. 16,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 5	Dec. 13	10
Broadway Highlights No. 6	Apr. 3,'36	9
Collie, The	Feb. 21,'36	10
Countryside Melodies (Technicolor)	Nov. 29	6
Dangerous Jobs	May 1,'36	9
Fashions in Love	July 24,'36	10
Here Comes the Zoo	Mar. 13,'36	9
Movie Milestones (No. 2)	Jan. 31,'36	10
Poodle, The	May 22,'36	10
Rhythm Party, The	June 26,'36	10
Rookie Fireman, The	Apr. 24,'36	10
Shorty at Coney Island	Jan. 10,'36	10
Shorty at the Seashore	July 10,'36	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25	8
Bridge Ahoy!	May 1,'36	8
Brotherly Love	Mar. 6,'36	7
Clean Shaven Man, A	Feb. 7,'36	7
Hold the Wire	Oct. 23,'38†	
I-Ski Love-Ski You-Ski	Apr. 3,'36	6
I Wanna Be a Lifeguard	June 26,'38	7
Let's Get Movin'	July 24,'36	6
Little Swee' Pea	Sept.25,'36†	7
Never Kick a Woman	Aug. 28,'36	7
Sinbad the Sailor (Special)	Jan. 31,'36	2 rls.
Spinach Overture, The	Dec. 8	8
Vim, Vigor and Vitality	Jan. 3,'38	7
What, No Spinach?	May 29,'36	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 2	Nov. 29	10½
No. 3	Jan. 24,'36	11
No. 4	Mar.27,'36	11
No. 5	May 29,'36	10
No. 6	July 17,'36	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1	Aug. 28,'36†	11
No. 2	Oct. 30,'36†	1

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The The Westerners	July 24,'36	10
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29	10
No Other One Hal Kemp and Orchestra	Jan. 24,'36	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 17—Jumping Champion	Oct. 25	10
No. 18—Sport on the Range	Nov. 22	10
No. 19—Sporting Network	Dec. 20	10
No. 20—What's the Answer	Jan. 17,'36	10
No. 21—Finer Points	Feb. 14,'36	10
No. 22—Winged Champions	Mar. 13,'36	10
No. 23—Sun Chasers	Apr. 10,'38	10
No. 24—Catching Trouble	May 8,'36	10
No. 25—River of Thrills	June 5,'36	10
No. 26—Sporting Comparisons	July 3,'36	10
No. 27—Neptune's Scholars	Aug. 7,'38†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36	5
No. 22	Feb. 31,'36	5½
No. 23	Apr. 3,'36	5
No. 24	May 29,'36	5
No. 25	July 10,'36	

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4	10
Debonair New Orleans	Mar. 27,'36	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36	
Job's a Job, A	May 22,'36	
Old Fashioned Movie, An	Feb. 28,'36	11
Tricks of the Trade	Sept. 6	10
Winter at the Zoo	Jan. 31,'36	10½
World Within, A	Nov. 1	10

HEADLINER SERIES

Title	Rel. Date	Min.
No. 2—Tuned Out	Nov. 15	20
No. 3—Camera Cranks	Jan. 17,'36	19
No. 4—Wedtime Story, A	Mar. 20,'36	21
No. 5—Bad Medicine	May 22,'36	15
No. 6—Sleepy Time	July 24,'36	

(1936-37)

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20,'38†	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Alummy Ache	July 10,'38	
Gasoloons	Jan. 3,'36	15½
Happy the Married	Nov. 1	18
High Beer Pressure	May 8,'36	18
Vocalizing	Oct. 23,'36†	20½
Will Power	Mar. 6,'36	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'38	9
No. 2	June 5,'36	
No. 3	July 3,'36	

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 4	Oct. 18	18½
No. 5	Nov. 8	18
No. 6	Nov. 22	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Jan. 17,'36	18½
No. 2	Feb. 17,'36	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36	21
No. 5	May 15,'36	
No. 6	June 12,'36	
No. 7	July 10,'36	
No. 8	Aug. 7,'36	21

(1936-37)

Title	Rel. Date	Min.
No. 1	Sept. 4,'36†	23

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12,'36	
Fight Is Right	Apr. 10,'38	17
Radio Barred	Feb 7,'36	15½
Who's Looney Now?	Sept. 4,'36†	10
Worm Burns, The	Dec. 6	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36	17
Camp Meetin'	Oct. 9,'36†	17
Foolish Hearts	Dec. 27	16
Melody in May	May 1,'36	19
Swing It	July 3,'36	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29,'36	
Cupid Gets Her Man	July 24,'36	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36	7½
It's a Greek Life	Aug. 2,'36	7
Molly Moo Cow and the Indians	Nov. 15	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'38	7
Neptune Nonsense	Apr. 17,'36	8
Toonerville Picnic	Oct. 2,'36†	7
Toonerville Trolley	Jan. 17,'36	7
Trolley Ahoy	July 3,'36	8
Walf's Welcome, A	June 19,'36	

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36	18½
And So to Wed	June 19,'36	
Framing Father	Apr. 17,'36	16½
So and Sew	Sept.18,'36†	15
Too Many Surprises	Dec. 3	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years	Mar. 27,'36	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports	Dec. 13	11
High, Wide and Dashing	Sept. 4,'36†	9
Never Catch the Rabbit	Apr. 24,'38	11
Pardon My Spray	Oct. 2,'36†	10
Row Mr. Row	June 19,'36	
Tomorrow's Halfbacks	Jan. 24,'36	9
Winter Sport	Mar. 13,'36	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8	10½
Living Jewels	June 12,'36	
Underground Farmers	Apr. 17,'36	9
Swamp Land	Sept.18,'36†	9
Winged Pageantry	Feb. 14,'36	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22	18
Down the Ribber	Mar. 27,'36	21
Home Work	Sept. 20	19
Uppercutlets	Jan. 24,'38	18½
Listen to Freezin'	July 31,'36	15
One Live Ghost	Nov. 6,'36†	21
Wholesailing Along	May 29,'36	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36	11
Land of Evangeline	Nov. 22	19½
Morocco	Jan. 10,'36	
Prominent Personalities	Feb. 21,'38	11
Trinidad	Sept.11,'36	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36†	10

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		6

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe		11

NDRTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
D'Mahoney-George Bout		17

PHIL BRDWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36	10
Filming Feminine Headliners	Dec. 27	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22	10
Geneva-by-the-Lake	Dec 21	10
Hong Kong Highlights	Jan. 31,'38	10
Irish Pastoral	Aug. 7,'38	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25	10
Winter Magic	Dec. 27	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
35. Pluto's Judgment Day	Sept. 28	9
36. On Ice	Nov. 6	8
37. Mickey's Polo Team	Feb. 5,'36	8
38. Orphans' Picnic	Mar. 12,'36	9
39. Mickey's Grand Opera	Apr. 9,'36	9
40. Through the Mirror	June 18,'36	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½

SILLY SYMPHONIES

Title	Rel. Date	Min.
29. Music Land	Oct. 10	8½
30. Three Orphan Kittens	Nov. 21	9
31. Cock of the Walk	Dec. 19	8
32. Broken Toys	Jan. 9,'36	8
33. Elmer the Elephant	May 14,'36	8½
34. Three Little Wolves	May 27,'36	10
35. Toby Tortoise Returns		8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16	Dec. 23	10
No. 17	Jan. 20,'36	
No. 18	Mar. 9,'36	10½
No. 19	Mar. 23,'36	10
No. 20	Apr. 20,'36	9
No. 21	June 8,'36	
No. 22	June 22,'36	
No. 23	July 6,'36	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	10
No. 26	Aug. 17,'36	
No. 27	Sept.14,'36†	
No. 28	Oct. 19,'36†	
No. 29	Oct. 26,'36†	
No. 30	Nov. 23,'36†	
No. 31	Dec. 21,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25	2 rls
Flippen's Frolics	July 15,'36	
Fun in the Fire House	Oct. 28,'36†	
Gus Van's Garden Party	Sept. 2,'36†	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4	20
Harlem Bound (No. 4)	Nov. 6	20
Marine Follies	Apr. 29,'36	2 rls.
Musical Airways	Sept.30,'36†	1 rl.
On Your Radio Dial (No. 3)	Oct. 23	10
Playing for Fun	Mar. 18,'36	15
Signing Off	Feb. 19,'36	19
Speedy Justice (No. 2-B)	Sept.25	20
Teddy Bergman's International Broadcast	June 3,'36	20
Vaude-O-Mat, The	Apr. 8,'36	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36	8
Battle Royal	June 22,'36	7
Barnyard Five	Apr. 20,'36	
Beachcombers	Oct. 5,'36†	
Beauty Shoppe	Mar. 20,'36	6½
Case of the Lost Sheep, The	Dec. 9	7
Doctor Oswald	Dec. 30	
Farming Fools	May 25,'36	
Fun House, The	May 4,'36	
Kiddie Revue	Sept.21,'36†	
Monkey Wretches	Nov. 11	1 rl.
Music Hath Charms	Sept. 7,'36†	8
Night Life of the Bugs	Oct. 19,'38†	
Slumberland Express	Mar. 9,'36	
Soft Ball Game	Jan. 27,'36	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty	Mar. 30,'36	9½
No. 19—Novelty	Apr. 13,'36	9
No. 20—Novelty	June 1,'36	
No. 21—Novelty	June 15,'36	
No. 22—Novelty	June 29,'36	
No. 23—Novelty	July 13,'36	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	9
No. 27—Novelty	Sept.28,'36†	
No. 28—Novelty	Oct. 12,'36†	
No. 29—Novelty	Nov. 9,'36†	
No. 30—Novelty	Dec. 7,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had	Jan. 8,'36	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept.30	21
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36	11
Vitaphone Entertainers Sylvia Froos	June 27,'36	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36	11
Vitaphone Topnotches	May 30,'36	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36	10
Vitaphone Varieté Louise Prima and Orch.	Nov. 16	1 rl.
Vitaphone Stageshow	July 25,'36	1 rl.
Vitaphone Gaieties Jack Pepper	Sept.19,'36†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lonesome Trailer El Brendel	Oct. 26	20
Officer's Mess, The Shemp Howard	Nov. 9	2 rls.
Double Exposure Bob Hope	Nov. 23	21
Lucky Swede, The El Brendel	Dec. 21	21
While the Cat's Away Shemp Howard	Jan. 4,'36	20
They're Off Yacht Club Boys	Jan. 18,'36	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36	21
Shop Talk Bob Hope	Feb. 15,'36	21
Joe Palooka in for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36	21
Calling All Tars Bob Hope	Mar. 28,'36	21
Slum Fun Johnny Berkes- Charles O'Dennell	Apr. 11,'36	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6,'36	21
Wife of the Party, The Ken Murray	June 20,'36	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
The Oily Bird Ken Murray	July 25,'38	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15,'36	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 18	20
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30	20
Okay, Jose El Brendel	Dec. 7	21
Katz' Pajamas Fifi D'Drsay	Dec. 14	21
Broadway Ballyhoo Dwen, Hunt and Pareo	Dec. 28	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36	21
Study and Understudy	Jan. 25,'36	22
Between the Lines Bernice Claire	Feb. 8,'36	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36	21
Paris in New York Irene Bordoni	Mar. 21,'36	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36	22
College Dads Leon Janney	Apr. 11,'36	21
Double Crossky, The Dlga Baclanova	Apr. 18,'36	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36	21
Maid for a Day Grace Hayes	May 23,'36	20
City's Slicker, The Dawn D'Day-Radio Rubes	May 30,'36	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36	
Changing of the Guard Sybil Jason	June 6,'36	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36	20
When You're Single Cross and Dunn	July 18,'36	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'38	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29,'36	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36†	20
Joe Palooka in "The Choke's on You" Shemp Howard- Robert Norton	Sept.12,'36†	21
Backyard Broadcast, The	Sept.26,'36†	
Say It with Candy Virginia Verrill	Oct. 3,'36†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Colorful Occupations	Oct. 3,'36	
Pearl of the Pacific	Sept. 5,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 15—Alpine Antics	Jan. 4,'36	7
No. 16—Phantom Ship, The	Feb. 1,'36	7
No. 17—Boom! Boom!	Feb. 29,'36	7
No. 18—Blow Out, The	Apr. 4,'36	7
No. 19—Westward Whoa	Apr. 25,'36	7
No. 20—Fish Tales	May 23,'36	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36	7
No. 23—Porky the Rainmaker	Aug. 1,'36	7
No. 24—Porky's Poultry Plant	Aug. 22,'36	7

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4,'36	10
B. A. Rolfe and Orchestra	Feb. 1,'36	11
Jolly Coburn and Orchestra	Feb. 22,'36	11
Little Jack Little and Orchestra	Mar. 21,'36	11
Ramon Ramos and Orchestra	Apr. 18,'36	11
Dave Apollon and His Band	May 16,'36	10
Vincent Lopez and Orchestra	June 6,'36	10
Carl Hoff and Orchestra	July 11,'36	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra	Sept. 5,'38†	11
Leon Navara and His Orch.		11
Harry Reser and Eskimos	Sept.26,'36†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30	7
No. 15—I Wanna Play House	Jan. 11,'36	7
No. 16—Cat Came Back, The	Feb. 8,'36	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36	7
No. 19—Let It Be Me	May 2,'36	7
No. 20—I'd Love to Take Orders from You	May 16,'38	7
No. 21—Bingo Crosbyana	May 30,'36	7
No. 23—When I Yoo Hoo	June 27,'36	
No. 24—I Love to Singa	July 18,'38	7
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	7
No. 26—At Your Service, Madame	Aug. 29,'36	
Toy Town Hall	Sept.19,'36	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 2—Playground James Wallington	Oct. 5	11
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Nature's Handiwork	Nov. 30	11
No. 5—Odd Occupations	Dec. 28	12
No. 6—Steel and Stone	Jan. 25,'36	11
No. 7—Day's Journey, A	Feb. 22,'36	11
No. 8—Harbor Lights	Mar. 21,'36	11
No. 9—We Eat to Live	Apr. 18,'36	10
No. 10—Vacation Spots	May 16,'36	11
No. 11—Irons in the Fire	June 13,'36	1 rl.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sports Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7	11
Can It Be Done?	Dec. 21	10
Wild Wings	Jan. 11,'36	11
Some Class Charles Ahearn	Feb. 8,'36	10
Timber Giants	Feb. 22,'36	11
Half Wit-ness Radio Ramblers	Mar. 21,'36	1 rl.
Beneath the Sea	Apr. 18,'36†	8
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs	Sept.12,'36†	11

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty		10
Logging Along	Sept.26,'36†	
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Island Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN
(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'38†	(1st episode, 4 rls., followed by 14 two-reel episodes.)
Clutching Hand, The Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18,'36	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36	
Jungle Jim Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

There now, it is Friday and Sherm Fitch has not come to take us to the Black Hills to see Leo Peterson and some more of the boys this week. We presume he went to Minneapolis, but what anyone would want to go to Minneapolis for when he could go to the Hills is more than we can understand. Some want to go to Minneapolis and some want to go to bed, but, anyhow, last night we put on a slipper and went to the Moon theatre and saw "The Bride Walks Out," with Barbara Stanwyck, Gene Raymond, Robert Young, Helen Broderick and Ned Sparks. We don't know what the critics and reviewers would say about this picture, but it is our guess that those who pay at the box offices to see it will pass it as pretty good entertainment regardless. We have seen a whole lot worse pictures than this one, but then of course we have seen some better ones, but you will always see a good one when Helen Broderick and Ned Sparks are in it.

▽

There, the carnival is over. Mr. and Mrs. Grasshopper and their family of several million children and their Aunts and Uncles and their Cousins and Mrs. Grasshopper's folks have been holding a carnival in our vegetable and flower gardens for three or four weeks and have cleaned up every damthing but the bird bath and garage. If they ever go down to Pittsburgh we hope it rains. When it comes to families Mr. and Mrs. Grasshopper have got the Quintuplets beat a mile. You take a good healthy couple like Mr. and Mrs. Grasshopper and give 'em a good garden to work on, and the census enumerator will have to call for help and get six adding machines and three politicians to keep up with the job.

The Grasshopper family is the most prolific family we know of. Sundays and the Fourth of July are just like any other days to them, and when they see the sign "Keep Out" they think it means "Come to Dinner."

There is this about a grasshopper we admire: he never needs a tonic for his appetite. He can relish anything from the Constitution of the United States to a wire fence on the Elkhorn, and nothing ever gives him indigestion. Should you need any grasshoppers please let us know. All orders for hoppers promptly filled, either dead or alive, preferably dead. You remember Zeb Smith, don't you? Well, Zeb had—

A Plymouth Rock rooster that started out
to find
Some angleworms and bugs for his supper,
And he spied a big hopper on a sweet potato
vine
And that was the last of Mr. Hopper.

▽

A New Yorker went "Out West" to visit his Uncle in Dayton, Ohio, and he pointed to a large building and said, "Say, Uncle, what's that building over there," and his Uncle replied, "Why, that's our school house," and the New Yorker said, "Your school house, eh? Well, I'll be darned; I didn't know you had school houses away out here."

▽

AN OPEN LETTER TO GERTRUDE

Dear Gertie:

If your imagination is sufficiently fertile, and I am assuming it is, you can imagine my surprise, and pleasure, in receiving your letter. In this letter you addressed me as "Dear Dad." Now, listen, Gertie, I don't object to the "Dear" part, but what I want to know is where you get that "Dad" stuff.

You must have been corresponding with Sherm Fitch at Sioux Falls, S. D. Sherm has been calling me "Dad" ever since he spotted me a stroke a hole on the Sioux Falls golf course and won a case of beer, and the wonder is that he doesn't refer to me as Grandpa.

You said you hoped to go out to the Pacific coast some time. I hope so, too, and when you do I want you to go to Hollywood and go to the Herald office and meet Mildred Early. You will find Mildred an excellent lady and a most capable chaperone, and you will need her assistance in Hollywood; in fact, you will need several out there. It won't be necessary to introduce yourself; just tell her you are a special friend of mine, and from then on everything will be easy, for Mildred thinks I am a pretty good guy (I hope).

While you are out there I wish you would call on Lola Gentry, secretary of the Film Board in Los Angeles. Lola and I are to have dinner some time, but the Lord only knows when that "some time" will be. You can tell her that my heart is still on the left side.

I understand that Bill Weaver is down there helping you get out the Herald on time. Please tell Bill that unless my memory goes haywire, I will send him a new nightshirt for Christmas to take place of the one I ripped up the back when I was at his house that time.

I wish you would also say to A-Mike Vogel and Denny Shea, the two Polanders in the office there, that they have my kindest regards.

Should I ever get back there to Rockefeller Center, which I probably won't, I shall surely visit the office force, including yourself, provided you have taken the sign off the office door "Dogs Not Allowed," but in the meantime I hope you will be assured of my best wishes always.

Very respectfully yours,
"DAD"

▽

The chairman of our board of supervisors was coming through the town of Orchard the other day and he says he saw a lot of fellows going down the street carrying guns. He thought there had been a robbery or a bank holdup of some kind, and so he asked one fellow what was going on and he said, "Oh, we are just going out on that shelterbelt to shoot jack rabbits for the government." Gosh, I wish they would send them down here to shoot grasshoppers in our garden.

▽

All right, Ernie, it's time for you to go and see your sick grandma; the ball game starts in a few minutes.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

THE HERALD covers THE FIELD like an April Shower.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 202, Vol. 8—Legionnaires capture Cleveland as thousands march down Euclid Avenue....Catapault hurls plane on sea hop....New discovery stirs football world.... Snapshots: 1—100,000 members of Holy Name Society meet at Randall's Island; 2—Twin typhoons hit Korea; 3—Sarah Churchill starts a mystery; 4—A gorilla that does everything but talk.

HEARST METROTONE NEWS—No. 203, Vol. 8.—Alcazar dynamited in Spanish war horror.... Winged "Whale" dominates air lanes on first California test....Argentines take the polo cup....Speed kings race for President's Cup.

MOVIETONE NEWS—No. 3, Vol. 19.—Storm along Atlantic coast....Richman and Merrill return from London....Tear gas used to repel lettuce strikers at Salinas, California....Society turns out for Belmont Park opener....Argentina trounces U. S. polo stars....Fischer wins amateur golf title....The Hollywood spotlight....450,000 brownshirts salute Hitler....The war in Spain.

MOVIETONE NEWS—No. 4, Vol. 19.—The American Legion parade in Cleveland....The G.A.R. parades in Washington....Fashions....Wizards of science demonstrate glass products....Newsettes with Lew Lehr....Boswell wins St. Leger horse race in Great Britain....Buxom mermaids turn lifeguards.... Blimps banging away at wrestling in the Alps.

PATHE NEWS—No. 19, Vol. 8.—Glimpses of the Dionne quintuplets....America hails the Legion.... Landon outlines farm program....Test flights of German flying boat....Al Smith addresses Holy Name Society.

PATHE NEWS—No. 20, Vol. 8—Landon on social security....Youth of Italy in poison gas drill.... Elder Michaux leads his flock in baptism....Giant flying boat marks aviation progress....Duke defeats Colgate.

PARAMOUNT NEWS—No. 15.—Freeze hill to help build Coulee Dam....Dr. Maxwell predicts 1937 weather forecast....Princess Juliana of Netherlands and Prince Bernhard of Germany become engaged ....Million tons of rock falls into Loen Lake, Norway....Shop window dummies in Germany....Miss Churchill in New York....10-ton plane catapulted on long flight....G.A.R. honors Lincoln, while Legion meets.

PARAMOUNT NEWS—No. 16.—Cup winner drives boat mile-a-minute....School burns, firemen hurt, pupils escape....Legion moves forward with new chieftain....Elephants take part in nuptial ceremony....Textile strike ended, France watches Franc....Rebels take Toledo, Rescue Alcazar force ....Football's here, major elevens clash.

UNIVERSAL NEWSPAPER NEWSREEL—No. 496, Vol. 8.—The Legion parades in Cleveland....The G.A.R. parades in Washington....German flying boats take off on return trip to Old World....Surgery fails to save baby....Football pros ready to go....Angler pedals own "canoe"....Ship rammed, sunk in fog....Holy Names Societies meet....Racing driver cheats death....Coast town has wine fete.... Tempts lion on tightwire.

UNIVERSAL NEWSPAPER NEWSREEL—No. 497, Vol. 8.—Argentina four trounces U. S. A.....Ma Ja, the second, speedboat victor....French try out new bomber....Hold year's biggest wedding..Black diamonds get respect....Gravity addles freak plane....Commemorate fighting saint....Farmers sharpen hatchets....Seeking the "model" model.

Chesterfield Set in 90% of Territories

Approximately 90 per cent of the country has been closed for distribution of Chesterfield and Invincible product, according to Edward Golden, general sales manager, who returned this week from a tour of the country. All Star Attractions in Los Angeles and San Francisco, and Charles Tarbox of F. C. Exchanges in Buffalo and Albany are the latest deals to be closed.

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UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

YOUR OPPORTUNITY TO BUY CHAIRS. Warehouse chuck full of veneer back, panel back and fully upholstered chairs. Special on spring cushions newly covered $1 each. Don't delay. ALLIED SEATING CO., 358 W. 44th St., New York City.

POSITIONS WANTED

THEATRE MANAGER, 30, MARRIED. 7 YEARS' experience in managerial capacity. Anywhere. BOX 772, MOTION PICTURE HERALD.

MANAGER, THOROUGHLY EXPERIENCED with record of successful operations. Will consider any proposition. BOX 773, MOTION PICTURE HERALD.

MANAGER—32, 5 YEARS EXPERIENCE. BEST of references. BOX 760, MOTION PICTURE HERALD.

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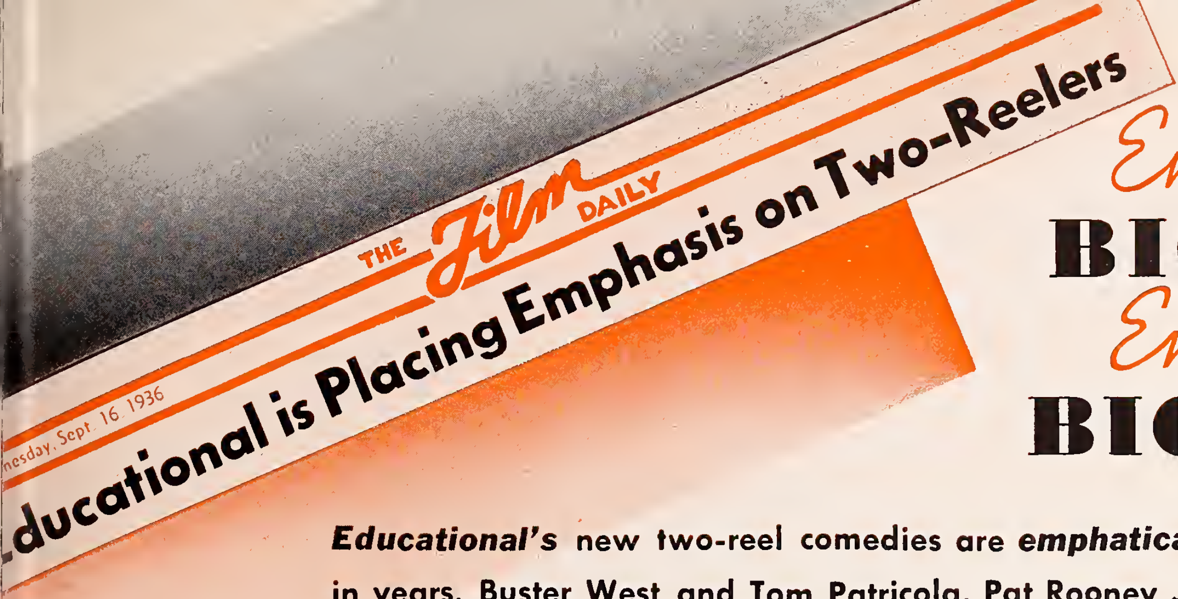
WILL BUY THEATRE, CITY 10,000 OR MORE, east or middle west. EINO-HEINONEN, 862 43rd Street, Brooklyn, N. Y.

BUY OR LEASE THEATRES RUNNING OR closed in Ohio. STEWART ANDERSON, Utica, O.

WILL BUY OR LEASE SMALL TOWN THEAtre. PAUL WEINBERGER, 6322 Cabanne Ave., St. Louis, Mo.



THE Film DAILY

nesday, Sept. 16 1936

ducational is Placing Emphasis on Two-Reelers

Emphasis on BIG NAMES Emphasis on BIG LAUGHS

Educational's new two-reel comedies are ***emphatically*** the finest laugh line-up in years. Buster West and Tom Patricola, Pat Rooney Jr. and Herman Timberg Jr., Tim and Irene, have all been keeping the crowds in stitches since the season began . . . Buster Keaton set 'em on fire with "Blue Blazes" . . . Jefferson Machamer made the most novel laugh short of years in his first "Gags and Gals" Musical . . . Bert Lahr has critics and exhibitors singing over "Boy, Oh Boy" . . .

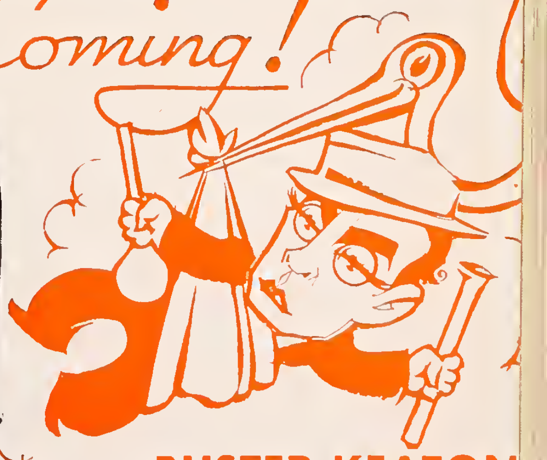
. . . and now Lahr does it again . . . here's a sweet confection...with a double portion of real belly laughs...

Bert Lahr

IN

"WHOSE BABY ARE YOU?"

Coming!



BUSTER KEATON
in "The Chemist

Presented by
E.W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

DISTRIBUTED IN U. S. A. BY 20th

"I am Carrie.. who laughed at love."

"Read my story on pages 43 to 46"

Paramount's "VALIANT IS THE WORD FOR CARRI

MOTION PICTURE HERALD

WHO BOUGHT WHAT In Circuit Deals

Starting in This Issue:
A NEW SERIES OF SHOWMEN'S TRAVELOGUES

VOL. 125, NO. 2 OCTOBER 10, 1936

Entered as second class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

GREAT

as a Road-Show

GREATER

at Popular Prices

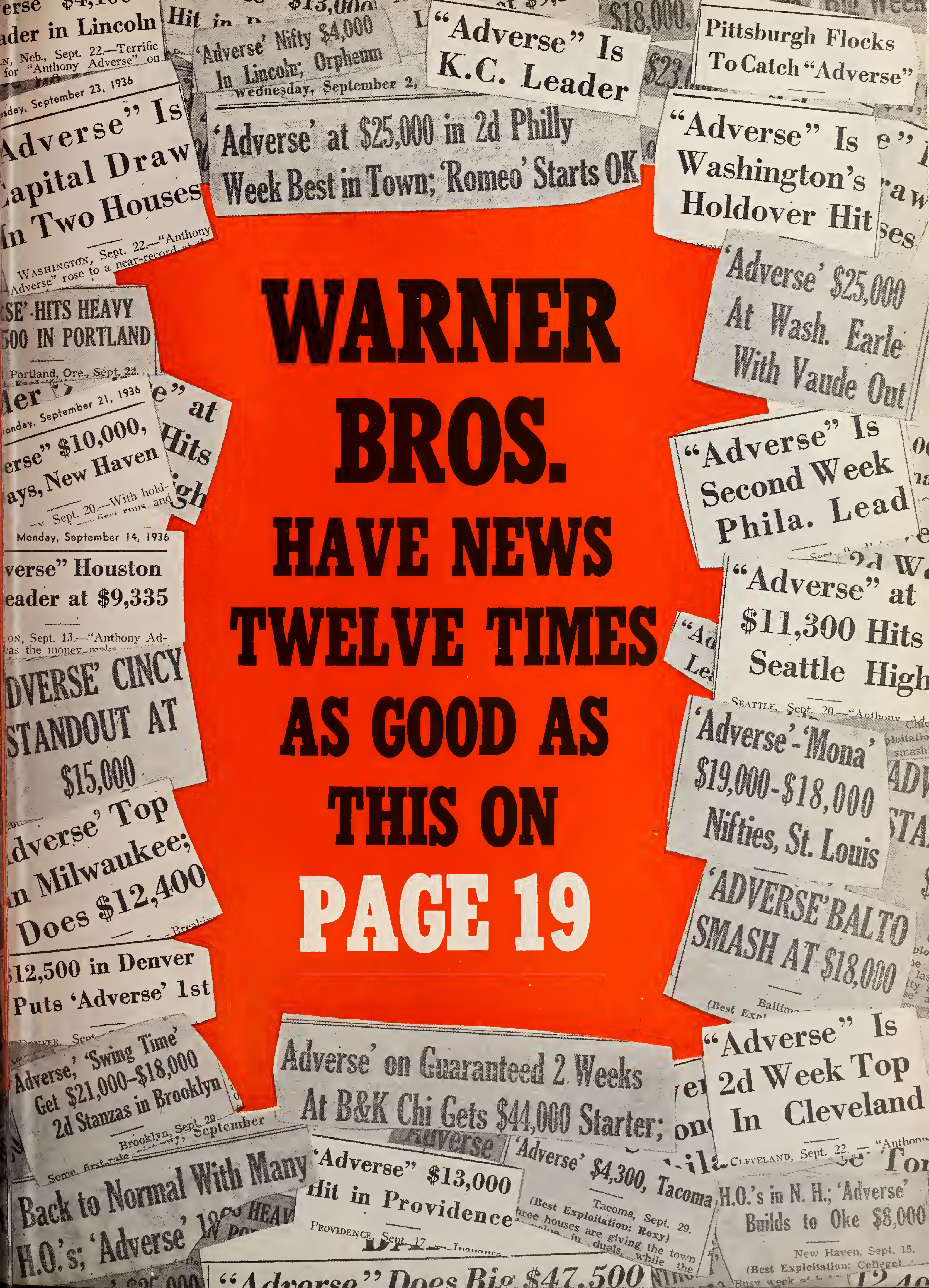
GREATEST

attraction ever to
start a New Season!

See PAGE 43

METRO-GOLDWYN-MAYER'S

Great ZIEGFELD



ader in Lincoln
N, Neb., Sept. 22.—Terrific
for "Anthony Adverse" on

'Adverse' Nifty $4,000
In Lincoln; Orpheum

Wednesday, September 2,

"Adverse" Is
K.C. Leader

Pittsburgh Flocks
To Catch "Adverse"

Tuesday, September 23, 1936

Adverse" Is
Capital Draw
In Two Houses

WASHINGTON, Sept. 22.—"Anthony
Adverse" rose to a near-record

'Adverse' at $25,000 in 2d Philly
Week Best in Town; 'Romeo' Starts OK

"Adverse" Is
Washington's
Holdover Hit

'Adverse' $25,000
At Wash. Earle
With Vaude Out

SE' HITS HEAVY
500 IN PORTLAND

Portland, Ore., Sept. 22.

Monday, September 21, 1936

erse" $10,000,
ays, New Haven

Sept. 20.—With hold-

"Adverse" Is
Second Week
Phila. Lead

Monday, September 14, 1936

verse" Houston
eader at $9,335

ON, Sept. 13.—"Anthony Ad-
was the money

"Adverse" at
$11,300 Hits
Seattle High

SEATTLE, Sept. 20.—"Anthony Ad

DVERSE' CINCY
STANDOUT AT
$15,000

'Adverse'-'Mona'
$19,000-$18,000
Nifties, St. Louis

dverse' Top
n Milwaukee;
Does $12,400

'ADVERSE' BALTO
SMASH AT $18,000

Baltimore

12,500 in Denver
Puts 'Adverse' 1st

DENVER, Sept.

'Adverse' on Guaranteed 2 Weeks
At B&K Chi Gets $44,000 Starter;

"Adverse" Is
2d Week Top
In Cleveland

CLEVELAND, Sept. 22.—"Anthony

Adverse,' 'Swing Time'
Get $21,000-$18,000
2d Stanzas in Brooklyn

Brooklyn, Sept. 29.

Back to Normal With Many
H.O.'s; 'Adverse'

"Adverse" $13,000
Hit in Providence

PROVIDENCE, Sept. 17.

'Adverse' $4,300, Tacoma
(Best Exploitation: Roxy)
Tacoma, Sept. 29.

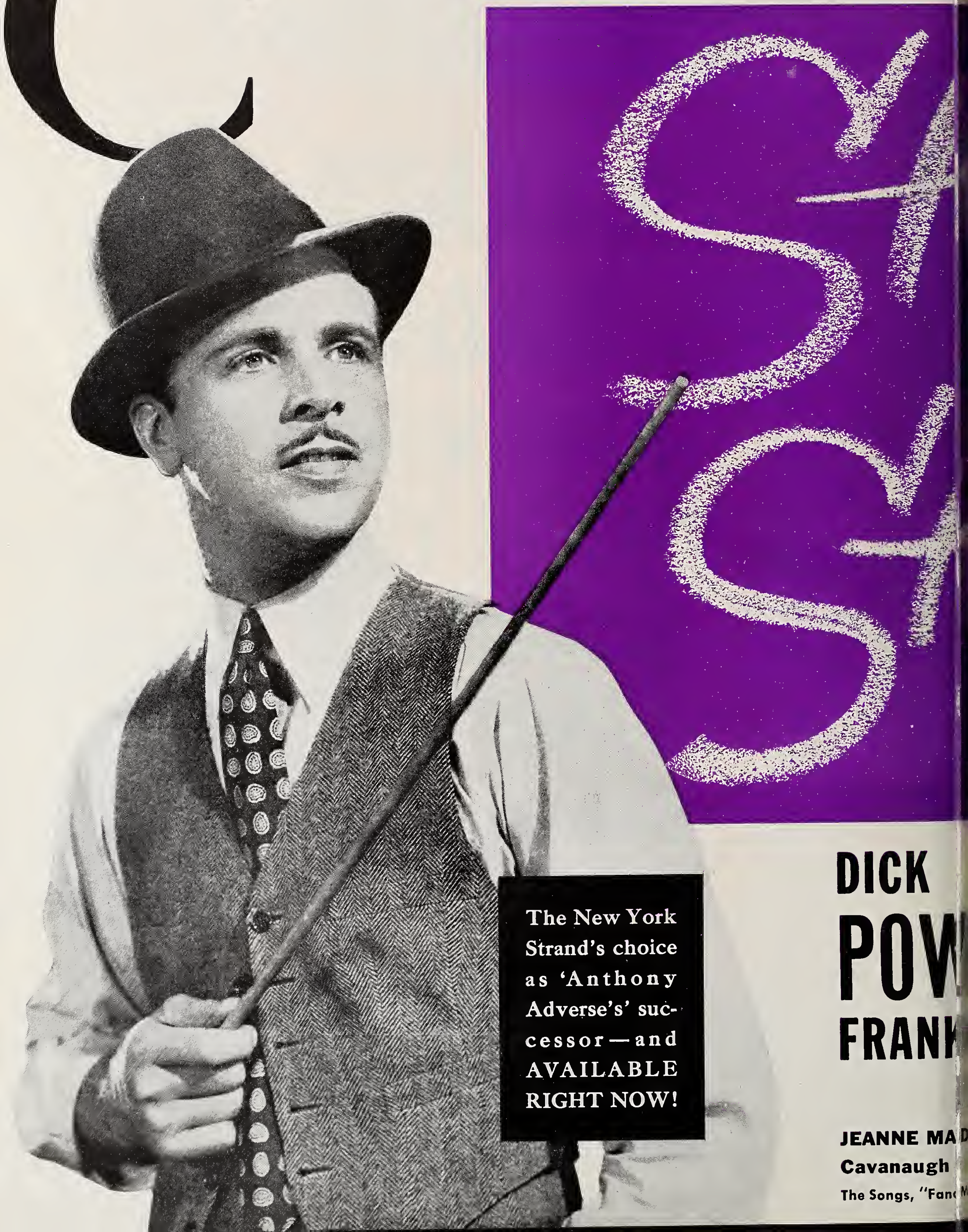
H.O.'s in N. H.; 'Adverse'
Builds to Oke $8,000

New Haven, Sept. 15.
(Best Exploitation: College)

"Adverse" Does Big $47,500

WARNER BROS.
HAVE NEWS TWELVE TIMES AS GOOD AS THIS ON
PAGE 19

Chalk Up ANOTHER



The New York Strand's choice as 'Anthony Adverse's' successor—and AVAILABLE RIGHT NOW!

DICK

POW

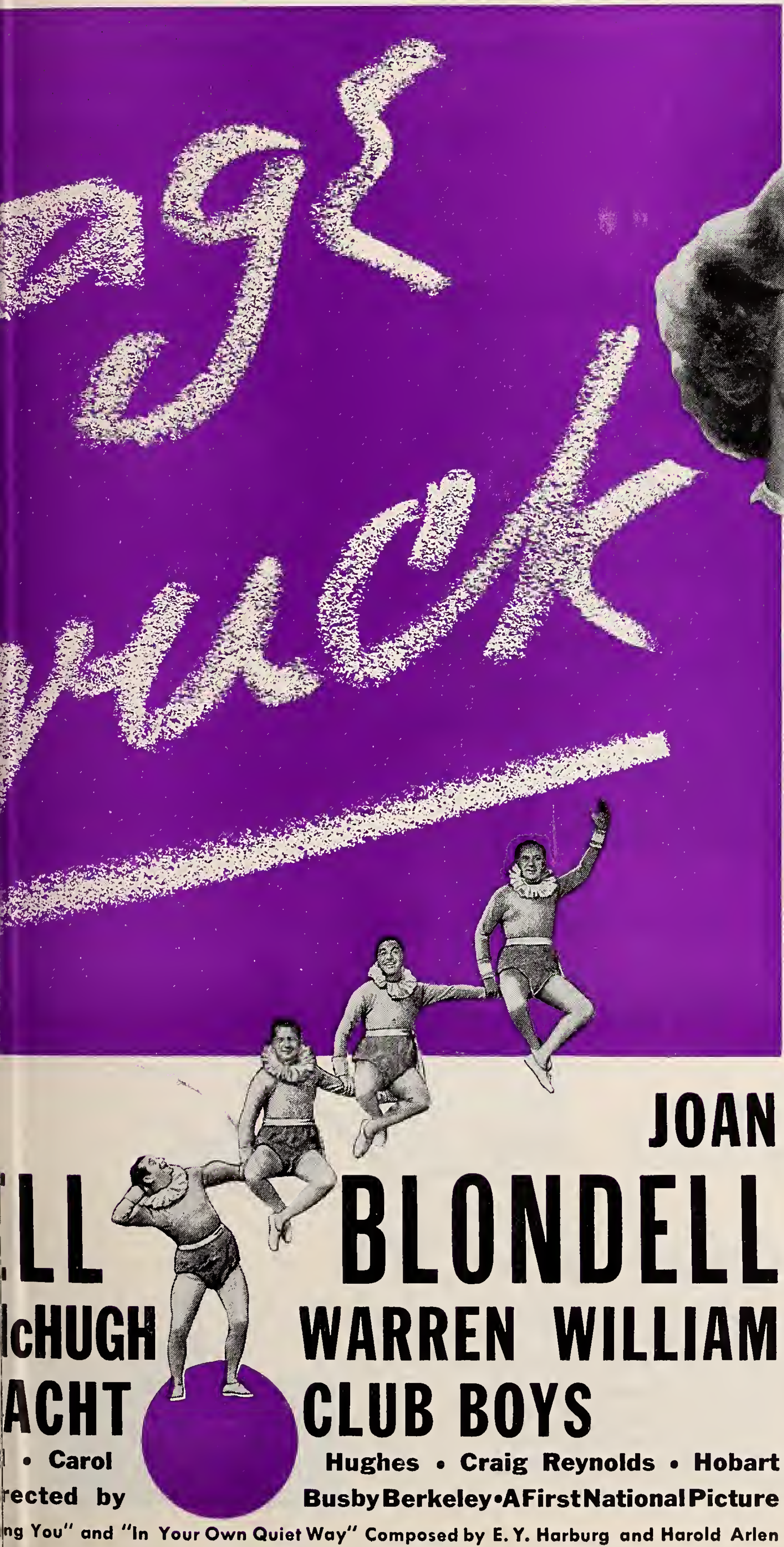
FRANK

JEANNE MA

Cavanaugh

The Songs, "Fan

sical Hit for WARNER BROS.!



Happy Joan and Dick—happier than ever now that everyone knows their new show's a success!

It's cut from the same cloth that made '42nd Street'! N.Y. SUN

Excellent—loaded with good clean fun! In "Stage Struck" as well as out of it, Mr and Mrs. Powell, team engagingly together You ought to see them! N Y. AMERICAN

A great company in a lively musical comedy. A refreshing relief from the extravagant magnitude of the usual girl-and-music spectacle! N.Y. MIRROR

Bright and amusing! The Yacht Club Boys are themselves worth the price of admission! N Y. EVENING JOURNAL

LL
cHUGH
ACHT
• Carol
rected by

JOAN
BLONDELL
WARREN WILLIAM
CLUB BOYS
Hughes • Craig Reynolds • Hobart
Busby Berkeley • A First National Picture

ng You" and "In Your Own Quiet Way" Composed by E. Y. Harburg and Harold Arlen

RECORDS TUMBLE AS AUDIENCES FALL FOR "LADIES IN LOVE"!

Baltimore and Rochester pre-release runs prove lure of 20th's smash cast!

20th thrills the trade again with another hold-over knockout! Sell-out gross in Rochester tops "To Mary—with Love" and "Private Number"! Traffic-blocking Baltimore business assures 2nd week! Plan *your* extended run now . . . and oil your ticket-machine for high-speed action.

Janet *Loretta* *Constance*

GAYNOR · YOUNG · BENNETT

in

Ladies in Love

with

SIMONE SIMON

DON AMECHE • PAUL LUKAS
TYRONE POWER, Jr. • ALAN MOWBRAY

Directed by Edward H. Griffith
Associate Producer B. G. DeSylva
Screen play by Melville Baker
Based on the play by Ladislaus Bus-Fekete
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 2

October 10, 1936

WORDS OF CHEER

IN this fervid October of a campaign year with the atmosphere laden with viewings of alarum and outcries of peril for the nation and the world, there is a warming thrill in the discovery of an important industrialist who thinks that in a large way things are a little bit of all right and tending toward the better.

The press has not yet discovered a formula for making the millions aware of the frequently sensational character of good news, so there has not been much attention for the utterances of Mr. A. W. Robertson, chairman of the Westinghouse Electric and Manufacturing Company, before a gathering of distributors of electrical wares in Boston about a week ago.

"The truth is," Mr. Robertson remarked, "that we have traveled farther along the road to a safer and more enjoyable life in the past one hundred years than in all the preceding centuries of recorded history. And the last twenty-five or fifty years have surpassed all others. . . . Our life expectancy has been extended ten years. If we were all under sentence of death we would have a better appreciation of what a priceless boon ten more years of living truly is."

In his survey of attainments for the better life and forecasts for the future, Mr. Robertson placed heaviest emphasis on what air conditioning might be expected to do for a crowded city civilization. He observes that we eat and drink now and then, and go to considerable pains about the quality of the intake, while we breathe eighteen times a minute, and a lot of it pretty bad air.

In that connection we are pridefully reminded that air conditioning has had its introduction to the public, and right down into the lower buying power masses, too, through the instrumentality of the motion picture theatre. The motion picture has a share in the new Golden Age, as a disseminator of technologies as well as emotional stimuli.

△ △ △

OUR "ART" ECHOES

A SOUND bit of business, be it wit, humor or comedy, becomes immortal, always. Many a year ago the editor of this page set rolling the story of the late Mr. Rudyard Kipling's repulse of an American interview with the testy remark: "Young man, if I had a good story, I would not tell you—I'd write it."

And now one can fancy that Mr. Howard Dietz gets an amused moment now and then with the recrudescence in the public prints of a quip he conceived in the days of his publicity service of the Goldwyn company. Mr. Goldwyn was in London interviewing Mr. George Bernard Shaw. Mr. Dietz cabled his London office to tell the press that Mr. Shaw had said, "Mr. Goldwyn, you are so much of an artist, and I am so much of a business man, that we will never agree." The story came back over the press cables and went around the world. It has been going ever since.

So it has been inevitable that in the current twittering about Mr. Shaw and his St. Joan absurdities, it should come back again. The other day the New York *Times* recorded Mr. Shaw as saying to Mr. Goldwyn: "All you think of is art and all I think of is money." Every year or so there is a new version.

△ △ △

UNAUTHORIZED

A PUBLICITY seeking attack on the Production Code Administration of the organized industry of the motion picture in the United States by Wardour Films in London, addressing the English press for attention to a release entitled "Living Dangerously," was given attention in the news pages of *Motion Picture Herald* of September 12.

In sequel Mr. Bruce Allan, London representative of *Motion Picture Herald*, transmits a letter which he has had from Mr. John Maxwell, chairman and managing director of Associated British Picture Corporation, Ltd., controlling, among other interests, Wardour Films, Ltd. Mr. Maxwell in his letter, discussing the publicity material involved, says:

> *Now that I have read it I can say that I would not have permitted it to go out had I seen it before. I do not approve of animadversions on other countries' censorship codes. These are entirely their own affair, and are no doubt designed to met the different outlooks and feelings of their respective peoples. Nor would I have approved of making publicity out of the fact of a picture being banned in another country. I consider that an antiquated and pointless form of sales-talk, although I know it is frequently used by both distributors and exhibitors. Naturally I have not time to supervise all the details of the various branches of our business or know all that is going on.*

Meanwhile, the further fact remains that the picture in question was not banned, and could not be, but was rather in the same process of adjustment to Code requirements as product of American origin.

△ △ △

THE mallard drakes that went slinking away into hiding in the ragged moulting days of midsummer are back again on the waters of the Silvermine Valley in gay feather and full of arrogant quackery. Also a cock pheasant, immodestly ornate, has brought his harem to share the last of the sweet corn. Any day now his raucous, challenging crow may puncture civilized indulgence and bring Fate down from the gun rack.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Who Bought What

Important circuits throughout the country to the number of 95, representing some 3,700 theatres in key cities, have signed 346 contracts for 1936-37 product. A nationwide survey by MOTION PICTURE HERALD lists this information which is important to exhibitors who are buying subsequent runs to follow the circuits included in the study. Information on long term franchise deals is included where such data are available. The deals included in the survey are those concluded in representative territories throughout the country except Chicago, where a fight over clearance has delayed product buying.

The story is on page 13. *The list starts on page* 14.

Mrs. Fox Loses Round

Mrs. Eva Fox, wife of the former motion picture magnate, lost a point in the involved litigation surrounding Mr. Fox's receivership hearings when Federal Judge John Boyd Avis in Camden, N. J., ruled that Mrs. Fox must place the books of All-Continent Corporation in a neutral place where they will be available to Referee Robert E. Steedle. Mr. Fox testified last week that while he was worth $100,000,000 in 1930, today he has nothing but a "few odds and ends."

Developments in the hearings are reported on page 40.

Universal's Plans

Efficient functioning of the Universal Pictures studio under the first six months of the company's new regime has decided officials to announce an increase of 10 pictures, from 42 to 52, in the production schedule for the 1937-38 season, according to R. H. Cochrane, president. Mr. Cochrane returned this week from a visit to the studio on the coast and was enthusiastic in his praise of the work completed and contemplated.

An interview with Mr. Cochrane is quoted on page 40.

Showmen's Travelogue

London as a theatre center is called 20 cities in one because of a multitude of factors. The article in this issue's "Managers' Round Table" starts a second series of articles by MOTION PICTURE HERALD correspondents covering show business in the world's key cities. Listed for early publication are articles on Tokyo, Bombay, Sydney, Warsaw, Vienna, Nanking, Berlin, and, on this side, Indianapolis, Washington, Columbus, Cleveland.

The London article starts on page 93.

Trade Practices

Exhibitors concerned with trade practice disputes turned their attention this week to New York, with the arrival of Ed Kuykendall, president of the Motion Picture Theatre Owners of America, for final action on his organization's 10-point program to remedy the entire situation. It is expected that the issues will be cleared up this week.

For details of Mr. Kuykendall's stand on the matter, and other exhibitor organization activities, see the story on page 32.

* * *

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The Release Chart Page 99
Technological Page 78

Chicago Anti-Trust Suit

Independent exhibitors in Chicago expect that their anti-trust suit, now in preparation, against Balaban and Katz and the large distributing companies and charging that they have violated the consent decree of 1932 and an agreement not to adopt a uniform system of clearance and zoning, will result in a federal investigation which will break up what they call "trust combinations." The suit is to be filed in ten days.

Details of the Chicago clearance situation, which is holding up product deals with independents, appear on page 80.

Circuit of 100

A circuit of 100 newly-built "intimate" community theatres to compete with the present reputedly obsolete houses in small towns was announced this week as the goal of American Community Theatre Corporation, of which the principal independent exhibition, equipment manufacturing and private banking sponsors are Walter Reade, American Seating Company's L. N. Olmsted, and Frank V. Storrs.

Preparations for television, wide range and stage broadcasting of radio programs were announced as part of the plan, described in full on page 31.

British Expansion

Bernstein Theatres in England has undertaken an ambitious program of expansion which is to bring the circuit to 40 houses at an outlay of $5,000,000. Most of the 16 new houses, and ten of them already are under construction, are to be in newly developing residential sections.

These and other news developments in the British field are discussed on page 68.

Giannini Opinion

Dr. A. H. Giannini, president of United Artists Corporation, told reporters on his arrival in New York last weekend that the mounting European interest in motion picture production is the most significant development confronting the industry.

Dr. Giannini's views are reported on page 30.

Radio "Solutions"

"Cures" for the "evils" attributed by exhibitors to film stars' radio broadcasts are pouring in from everywhere, and range from the stopping of film programs to pick up important broadcasts on the stage, to a dictatorial control of how and when and where the stars may make such broadcasts.

The "sure-cures" are detailed on page 29.

That Gaumont Deal

The status of the Gaumont British agreement with 20th Century-Fox and Metro-Goldwyn-Mayer continued uncertain this week. Joseph M. Schenck, in Hollywood, criticized the Ostrer brothers for considering a competitive offer believed to have been made by John Maxwell, of British International Pictures. Sidney R. Kent, president of the Fox company, is in London to carry on the negotiations. Reports from the British capital continued to quote persistent rumors that the deal will not be consummated, citing opposition from the British Government.

Latest reports on the situation are reviewed on page 46.

Junior Laemmle's Plans

Three and possibly four pictures will be produced this year by Carl Laemmle, Jr., through the medium of his new company, Laemmle Productions, Inc., which is to be formed shortly, the youthful producer revealed upon his arrival in New York from Europe. He was accompanied by his father, Carl Laemmle, Sr., who said he had no plans to enter the motion picture industry even though he would like to produce about one picture a year.

The plans of the younger Laemmle, with a list of the four stories he may make into motion pictures, are found in the story on page 32.

74 Stories Bought

With the production wheels turning over at full speed in Hollywood to meet release commitments, the studios during September purchased 74 vehicles as suitable screen fare. Paramount led with 23 purchases, followed by Warner, Radio and Twentieth Century-Fox. Of the total number of purchases, 40 were original stories, 32 were novels and published magazine stories and two were plays, neither of which are current on Broadway.

The complete list of purchases, with all the available screen credits, is found in the story which begins on page 33.

The Irish in Them

Anna Lee, cast for an Irish part in the Gaumont-British adaptation of Sir Rider Haggard's "King Solomon's Mines," at Shepherd's Bush, London, is learning an authentic brogue from Tony Quin, native of Kilkenny and former member of the Abbey Players of Dublin.

These and other bits of sidelights on the British studio activities of the day are presented on page 69.

Hopes in China

What with political accord between Canton and Nanking rapidly being reached, film folk in China are more optimistoc concerning business activity than at any time since the former Canton government laid down its drastic quota regulations and added a local censor fee for good measure, writes J. P. Koehler from Shanghai. Mr. Kohler's article was written before the latest Japanese naval force landed to patrol a part of Shanghai following the shooting of a Japanese policeman, so what effect this incident will have on theatre receipts is still to be learned.

Mr. Koehler's news letter is on page 65.

Pickets in Philadelphia

Executives of Musicians' Local 77 in Philadelphia are preparing to conduct a picket campaign patterned after the New York precedent in an attempt to increase the number of occupational opportunities for their members in twelve key neighborhood motion picture theatres.

Steps taken and objectives sought are disclosed on page 40.

Legislation

Legislation aimed at motion picture theatres in particular, and the industry in general, was proposed this week in Minneapolis, where an ordinance seeks to prohibit construction of any new theatres; in Detroit, where it is aimed to keep children out of the houses at night. In Pittsburgh, the Waynesburg Sunday vote was declared illegal.

These and other taxation matters are reviewed on page 30.

Thalberg's Will

The will of the late Irving Thalberg, who died after a short illness recently, was filed for probate in the court at Los Angeles this week. The producer left an estate estimated unofficially as approximately $10,000,000. By the terms of the will, the widow, Norma Shearer, is left the bulk of the estate.

The details of the document, especially the highlights, are found in the story on page 30.

Hollywood Index

The state of production affairs in Hollywood is indexed by the launching of thirteen pictures last week while eleven were being taken to the cutting room, leaving a net forty-eight in work.

Titles, casts and directors are listed on page 49.

Argentine Quota

A quota plan for Argentina, which would require importers and exhibitors to rent one home-made picture for each ten foreign throughout 1937, with the ratio increasing to 15 per cent the following year, is proposed by Sr. Juan A. Bracamonte, honorary technical director of the Argentine Motion Picture Institute. Mr. Bracamonte proposed that private production of motion pictures, but with government financial support and control, be countenanced only until the Government itself can take over the job.

Details of the report appear on page 72.

Teaching by Film

Financing of motion picture production by private companies for purposes of general education in the public schools of Japan is provided for in the budget Minister Hirau of Education has submitted for the coming year. The plan is to sponsor formation of distributing leagues throughout the nation which will have charge of the work.

Chikushi Tani's faithful reporting of this and other news of the industry in Japan is presented on page 76.

Dutch Competition

Competition is starting for the American motion picture in Holland, and it is coming from the Dutch Indies, in the form of a newsreel organized by 15 companies there. The reels will be airmailed to Holland. As for features, several are now in work in Holland. When experienced American producers and directors are obtained, something like real competition is to be expected.

The new developments in Holland and its colonies are described on page 84.

Republic Stock Issue

Herbert J. Yates, president of Consolidated Film Industries and a principal in Republic Pictures, has been discussing with Wall Street houses a projected public stock issue for Republic.

Exhibitor Sessions

The Independent Motion Picture Theatre Owners of Connecticut, at a meeting this week in New Haven, set October 13 as the date for voting on affiliation with Allied States Association. Sentiment at the meeting was in favor of aligning with the national unit.

The Associated Theatre Owners of Indiana will hold their annual convention October 27 in the assembly room at the new Variety Club in Indianapolis. Meanwhile, the annual convention of the M.P.T.O. of Washington at Seattle has been postponed to October 23, a week later than the original date scheduled.

This Week in Pictures

CONVENTION'S END. A notable company attending the banquet at the Savoy Hotel, London, closing the annual British convention of United Artists presided over by Murray Silverstone, included Alexander Korda, Theodore H. Fligelstone, Oscar Deutsch, Lothar Mendes, Elisabeth Bergner, Marlene Dietrich, Ann Harding, Marie Tempest, Edward G. Robinson, Douglas Fairbanks, Jr., Conrad Veidt, Paul Czinner and William K. Howard.

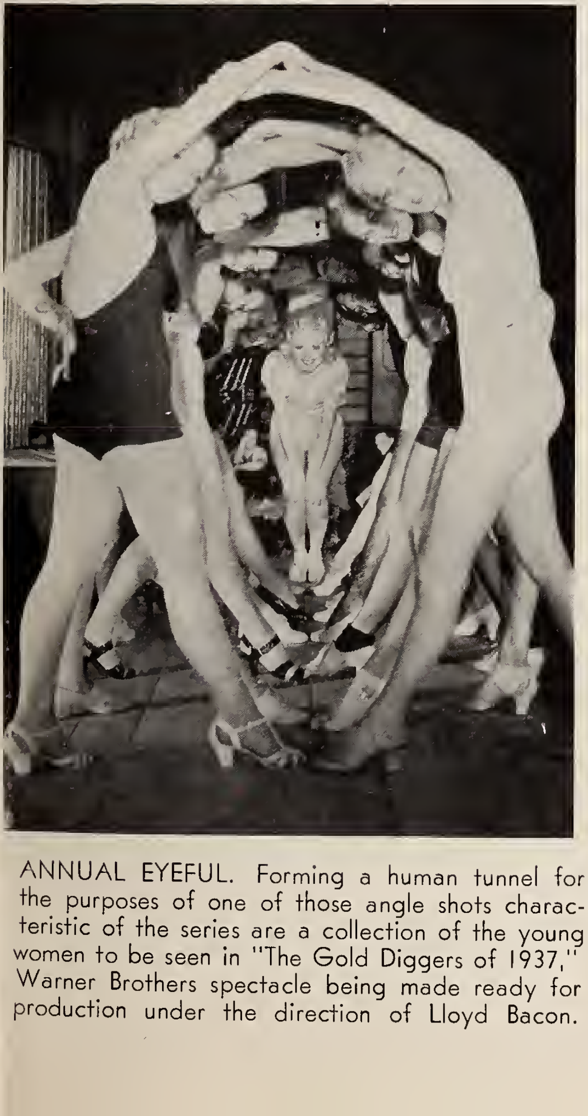
MANAGERS' HOLIDAY. Managers of the Commonwealth Amusement Corporation theatres in Kansas and Missouri were guests of C. A. Shultz, circuit head, at the Pistol Club, Lake of the Ozarks, Mo. The picture shows a small group of the forty-five members who attended the party. Mr. Schultz is seen at the extreme right. At his left is C. M. Parkhurst of the home office, Kansas City.

GREETINGS. Edwin Morris, vice-president and general manager of Music Publishers Holding Corporation, greets his father and mother, Mr. and Mrs. Sam E. Morris, arriving from Europe on the Queen Mary.

GEM
RAZOR
TWIST

COVERAGE. Reporting the world's series for cinema goers were (l. to r.) Teddy Hickman, Metrotone; Henry DeSiena, Paramount; Carl Larsen, Movietone; Irving Smith, Universal. [PARAMOUNT NEWS PHOTO]

LEADING. Thomas Eugene Breen, son of Joseph I. Breen, Production Code administrator, is first among 15,000 contestants for the title role in Selznick's "Tom Sawyer."



ANNUAL EYEFUL. Forming a human tunnel for the purposes of one of those angle shots characteristic of the series are a collection of the young women to be seen in "The Gold Diggers of 1937," Warner Brothers spectacle being made ready for production under the direction of Lloyd Bacon.

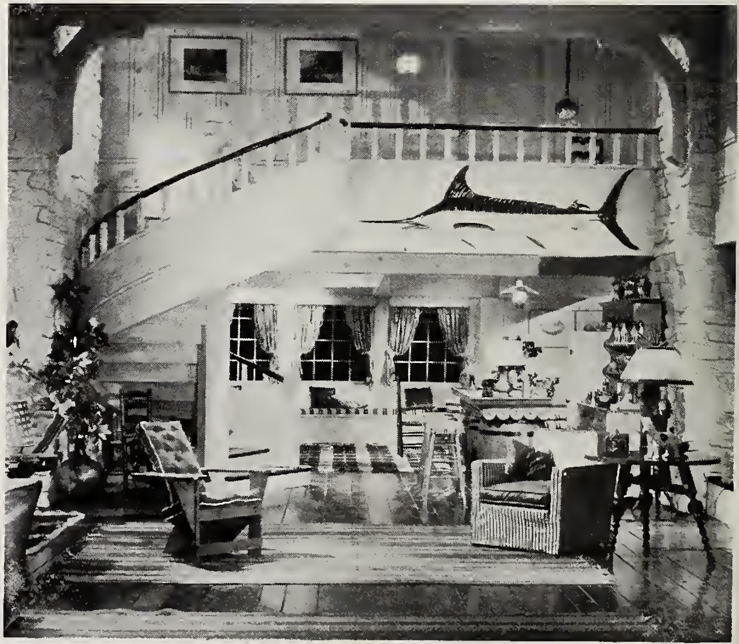
HONORED. Director Rene J. Huet of Warner Brothers-First National, S.A.E., right, presents to Barcelona Manager Alfonso Casado a silver trophy won by the Barcelona agency in the annual sales contest while agency attaches look on. Left to right, front row, Jose Viros, Messrs. Casado and Huet, Ramon Fernandez, (second row) Eduardo Visnay, Francisco Bonet, Eduardo Regas, Juan Soler, (top row) Juan Jernet, Bertha Juan, Maria Arnal, Maria Mora, F. Lagunas, F. Roig.

HOME. Phil Reisman, vice-president of RKO Export Corporation, arrives home on the Normandie after a several weeks tour of the company's exchanges in Europe.

HONEYMOON. Henry Fonda and Mrs. Fonda, formerly Mrs. Frances Brokaw, were caught by the cameraman at Chicago, momentary stopping place on their coast-to-coast honeymoon by plane. The Fonda-Brokaw wedding was widely noted by society editors.

PREMIERE. Rouben Mamoulian, director of "The Gay Desperado," Pickford-Lasky film for United Artists, arrives in New York to attend the premiere at Radio City Music Hall.

VISITORS. David B. Cunynghame, production manager of London Films, and Robert T. Kane, producer of New World Pictures, visit the set of "Rembrandt," directed by Alexander Korda for London. The set, representing Amsterdam as of the 17th century, has been built on the ground of Denham Studios.



SNUG. Maybe that's the fisherman's word for this fishing cabin designed by Cedric Gibbons and decorated by Edwin B. Willis for the new MGM production, "Libeled Lady," co-starring Jean Harlow, William Powell, Myrna Loy and Spencer Tracy. It is a Laurence Weingarten production, directed by Jack Conway.

95 CIRCUITS CONTRACT FOR 17,646 PLAYDATES IN 3,700 THEATRES

A total of 346 contracts, representing 17,646 individual playdates for the 1936-37 product of ten large distributors, have been signed by 95 of the most important circuits of the country, involving some 3,700 theatres. This is determined in a nationwide survey by MOTION PICTURE HERALD as to which circuits possess what product for the new season. The circuits covered in the study are the key to the whole national exhibition structure, the independent subsequent-run exhibitors taking their product after the important circuits, which in virtually all cases get prior runs because of their buying power.

In the table starting on the following page are listed the important circuit contracts concluded to date. While the buying season has not reached its conclusion, so much progress has been made that exhibitor buyers expect the majority of circuit contracts to be signed by the end of this month. Although these major circuit deals include only about 30 per cent of all accounts usually entered on distributors' books, they bring more than half the total rentals for the year.

Reported attempts by distributors to increase rentals or to extend the number of percentage pictures slowed up deals in a number of situations, but except in a few instances negotiations have now been completed. Other factors have delayed completion of contracts in one or two territories, notably the Chicago area, where a fight over clearance is being waged.

Exhibition sources report that all companies are making strong efforts for increased terms, basing their demands on the greatly improved business conditions. In addition to stepping up rentals everywhere, the distributors are pressing for more percentage deals this year, and where these are being sought the guarantees are more strict and the percentage higher, predicated on the showing made by pictures during the last year either on a flat rental or percentage basis.

Independent exhibitors have complained heatedly about the level of rentals demanded, but, except in the Atlanta area, the larger circuits have signed for product on the new terms. Demands for substantial advances over past averages have slowed up activity in the Georgia territory, where general sales of new contracts to the circuits, some 20 in number, with each involving from six to fifty theatres, have been very few, according to sales managers in the exchanges.

Opposition Voiced

The independents realize that major producer-distributors are getting higher rentals from their own theatres, but they are reported to resent the selling point being made by some distributors based on this factor. This opposition is expected to continue as buying by independent exhibitors continues through the year.

DISTRIBUTORS LIST 514 FILMS FOR YEAR

A total of 514 features has been scheduled for the 1936-37 season by ten large producer-distributors, as follows: Columbia, 58; Gaumont British, 24; Metro-Goldwyn-Mayer, 48; Paramount, 78; RKO-Radio, 54; Republic, 52; 20th Century-Fox, 69; United Artists, 29; Universal, 42, and Warner Brothers, 60.

The concentrated drive for percentage deals is expected to characterize the season's sales policies insofar as the great majority of subsequent run exhibitors are concerned.

For the new selling season all major distributors have abandoned the minimum admission clause, generally included in contracts during the depression years. All but four have also eliminated the double featuring restrictions from their 1936-37 contracts and, inasmuch as three of these, Paramount, Warner and Metro-Goldwyn-Mayer, are on a double feature policy in most of their affiliated theatres, it would seem that no serious effort to enforce the clause will be made by these companies.

Cite Business Improvement

All these factors in the sales policies are attributed by sales officials to the rapidly improving business situation and the reasonable expectancy of better product from all companies.

They also see solution, through percentage deals, for the problems engendered by unreasonably low admissions and, in some instances, unnecessary double featuring.

Apparent from the amount of product for which a majority of circuits have contracted is the fact that double features will probably continue in a large number of houses throughout this season.

Uncertainty at Chicago

Uncertainty of subsequent run exhibitors in Chicago over the amount of product they will require for the new season in the face of the indicated return to double features there has been cited as one reason for the buying stalemate in that city, which was precipitated by a fight over clearance schedules. Balaban and Katz, Paramount affiliate which dominates the territory, has delayed putting into effect its announced new double feature policy, the reason given being that not enough new product can be obtained to place all the neighborhood houses on a double bill basis. Exhibitors not vitally affected by the clearance dispute are reported to be holding back on their buying because of the resultant uncertainty.

The unsettled clearance problem, however, is seen as the major factor holding up film deals running into hundreds of thousands of dollars. It was brought about when independent theatres refused to buy any product on terms other than those of last year and has now reached the point where Allied Theatres of Illinois has announced that a suit, including the complaints of 100 exhibitors, will be filed in federal court.

B & K, in buying new product, demanded from distributors an extra seven days clearance between "C" week and the first week of release. When the circuit was given the extra clearance Allied Theatres, as a group, refused to buy any product until the old terms were included in all contracts. Allied said that the new terms were a violation of a consent decree handed down in the United States district court in 1932.

Depend on Forthcoming Suit

Independent exhibitors have become so aroused by the dispute that in most instances they have steadfastly refused to contract for new season product and are depending on the pending suit to force the distributors to revise the terms. As playdates for some of the new pictures rapidly are drawing near, the situation is causing both theater men and distributors grave concern.

B & K originally planned to start the dual policy in outlying theatres about the middle of September, but business in the Loop has been so good that many new pictures have been held over and not enough new product is available for the double bills. The circuit has contracted for all major product.

In other territories where disputes threatened for a time to delay contracts the difficulties have been ironed out and negotiations concluded. In San Francisco a two-year product deal was signed by the Golden State and T. & D., Jr. circuits with Universal after a squabble during which Universal threatened to sell around the first-run circuits and even to distribute product through church and social auditoriums.

A survey of the buying situation indicates that most contracts have been signed for the important circuits, which include first-run houses in the key cities.

Sales executives of the distributors are confident that the present totals of accounts signed, which in some instances are 30 to 40 per cent greater than last year at the same time, indicate that new highs will be reached when the accounts are totaled at the end of the season.

PRODUCT BOUGHT BY LARGE CIRCUITS

The following table shows the product purchased by the larger circuits of the country, long term franchise deals being indicated where such information is available. Many circuits affiliated with distributors have long term franchise contracts, but under arrangements which provide for negotiation each year, the contracts thus amounting to continuing options. Under such deals both parties are obliged to confer annually on rentals. This type of contract is especially true of Paramount with its circuit partnerships. Several major distributors, as a matter of policy, refuse information on long term franchise deals, particularly with their affiliated circuits. Metro-Goldwyn-Mayer, RKO Radio, Warner Brothers and 20th Century-Fox product will be played by these companies' affiliated circuits but terms of the contracts are withheld. Similarly Columbia and Universal are officially silent on long term franchises.

Many of the circuits listed herewith have not purchased their full supply of product and are still negotiating with one or more of the distributors.

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Aldun Amusement	10, Alabama, Georgia	MGM Paramount RKO Radio 20th-Fox United Artists
Associated Theatres	27, Ohio	RKO Radio Warner
Atlantic Theatres	9, New Jersey	20th-Fox Warner
Balaban & Katz	38, Illinois	MGM Paramount RKO Radio 20th-Fox United Artists Universal Warner
Barham, Tracy	2, Indiana	Paramount
Benton, William	6, Upstate New York	RKO Radio
Buffalo Theatres	11, Buffalo, Niagara Falls, North Tonawanda, N. Y.	RKO Radio 20th-Fox Warner
Butterfield	89, Michigan	MGM RKO Radio 20th-Fox Universal Warner
Central States	44, Iowa, Nebraska	Paramount RKO Radio
Century	8, New York City	Paramount Republic (1 serial)
Comerford Theatres	103, New York, Pennsylvania	GB MGM Paramount 20th-Fox
Comerford *(Continued)*	62, New York, Pennsylvania	Warner
	9, Pennsylvania	Republic (2 serials)
Commonwealth	23, Iowa, Kansas, Missouri	Columbia MGM Paramount RKO Radio United Artists Universal Warner
Confederation	6, Montreal	RKO Radio Universal
Cooper, J. H.	9, Colorado	RKO Radio
Cooperative Theatres	86, Michigan	GB MGM Paramount RKO Radio 20th-Fox United Artists
Cumberland	8, Tennessee	Paramount (long term franchise)
Dent, Louis	5, Colorado; 1, Nebraska	Columbia GB Republic
Dickinson Theatres	22, Iowa, Kansas, Missouri	Columbia GB Paramount 20th-Fox Universal
Dubinsky Brothers	12, Kansas, Missouri	GB MGM RKO Radio 20th-Fox Universal Warner
	11, Kansas, Missouri	Paramount (10 year franchise—1943)

CONTRACTS COVER 3,700 THEATRES

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract (All 1936-37 contracts, for complete feature programs, unless otherwise specified)*
Durkee Enterprises	19, Maryland	20th-Fox Universal Warner
Essaness Theatres	27, Illinois	Paramount
Evergreen State	35, Oregon, Washington	GB Columbia MGM Paramount RKO Radio 20th-Fox Universal Warner
Fabian, Si	7, Albany, Brooklyn, Schenectady, Troy, N. Y.	GB
	3, Brooklyn	MGM Republic Columbia
Famous Canadian	200, Canada	MGM
	187, Canada	Universal
	135, Canada	RKO Radio (10 year franchise—1946) 20th-Fox
	126, Canada	Warner
Fanchon & Marco	5, St. Louis	Columbia RKO Radio 20th-Fox Universal Warner (10 year)
Feiber & Shea	20, New York, Ohio, Pennsylvania	Columbia RKO Radio
Fourth Avenue	18, Indiana, Kentucky	Paramount RKO Radio 20th-Fox
Fox Intermountain	65, Denver territory	Columbia MGM Paramount RKO Radio 20th-Fox United Artists Universal Warner
	9, Idaho, Utah	Republic
	3, Salt Lake City	GB
Fox Midwest	120, Illinois, Iowa, Kansas, Missouri, Nebraska	Columbia GB MGM (3 year) Paramount (2 year) RKO Radio Republic 20th-Fox United Artists Warner
Fox Midwest *(Continued)*	16, Kansas City territory	Universal (10 year)
Fox West Coast	169, Arizona, California	Columbia GB MGM Paramount RKO Radio Republic 20th-Fox United Artists Universal Warner
Fox Wisconsin	42, Michigan, Wisconsin	GB MGM Paramount RKO Radio 20th-Fox
Fulton, W. D.	7, Kansas, Missouri	Columbia GB MGM Paramount United Artists Universal Warner
Golden State Theatres	31, California	Paramount (long term franchise) Universal (2 year)
Griffith Amusement	95, Oklahoma, Texas	Columbia Paramount (long term franchise) RKO Radio 20th-Fox Universal Warner
Harris Amusement	12, Michigan, Ohio, Pennsylvania	MGM
Hoblitzelle, Karl	84, Texas	20th-Fox United Artists
Huffman, Harry	8, Denver, Colorado	GB 20th-Fox Columbia United Artists Universal Warner
Interstate	17, New England	RKO Universal
Interstate Theatres	92, New Mexico, Texas	GB Paramount 20th-Fox United Artists
	21, Texas	Republic

(Continued on following page)

17,646 INDIVIDUAL PLAYDATES

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
Jefferson Amusement	60, Texas	Columbia Paramount RKO Radio (long term franchise) Republic 20th-Fox Universal
Kallett Theatres	7, Upper New York	MGM
Libson, Ike	5, Cincinnati, Dayton	MGM Paramount RKO Radio 20th-Fox Warner
Lightman, M. A.	35, Arkansas, Tennessee	Columbia GB Paramount RKO Radio (2 year franchise) 20th-Fox (long term franchise)
Loew's	120, California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada	Columbia MGM Paramount United Artists
	67, Met. New York	Republic 20th-Fox Universal
E. M. Loew Theatres	13, New England	RKO Radio Republic Universal
Long, Luis, F.	5, Arizona	RKO Radio Republic
Lucas and Jenkins	39, Georgia	Paramount 20th-Fox
	16, Georgia	RKO Radio (3 year franchise)
Maine and New Hampshire	29, New England	Paramount RKO Radio 20th-Fox Universal
McFaul, Vincent	10, Buffalo	United Artists
Minnesota Amusement	83, Minnesota, No. and So. Dakota, Wisconsin	MGM (3 year franchise expires 1939) Paramount (long term franchise) 20th-Fox (3 year franchise expires 1939)
	32, Minnesota, No. and So. Dakota, Wisconsin	RKO Radio Universal Warner
Monarch Theatres	6, Indiana, Ohio	Paramount
Mullins and Pinanski	100, New England	Paramount 20th-Fox
	70, New England	MGM Warner
	5, Massachusetts; 3, Rhode Island 1, Maine	GB
Neighborhood Theatres	7, Virginia	Columbia 20th-Fox Universal
Notes	4, Washington, D. C.	Republic
Perry, Hunter	4, Virginia	Paramount
Phoenix Amusement	10, Kentucky	Columbia Paramount RKO Radio 20th-Fox Universal Warner
Pizor	9, Pennsylvania	RKO Radio
Publix Bamford	5, North Carolina	Paramount RKO Radio
Publix Great States	60, Illinois, Indiana	Paramount Universal
Publix Salt Lake	6, Idaho, Utah	Republic
Prudential and Playhouse	35, Connecticut, New Jersey, New York	Paramount 20th-Fox

95 CIRCUITS' CONTRACTS LISTED

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
RKO	100, California, Colorado, Illinois, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Rhode Island	Columbia RKO Radio United Artists Universal
	75, Massachusetts, New Jersey, New York, Ohio and Rhode Island	20th-Fox
	34, Metropolitan New York; 20, Iowa, Massachusetts, Minnesota, Nebraska, Ohio, New Jersey	Warner
	42, Metropolitan New York	GB Republic
	21, Boston, Columbus, Dayton, New Brunswick, Rockaway, Rochester, Syracuse, Trenton, Union City	Paramount
Randforce	44, Brooklyn, N. Y.	MGM RKO 20th-Fox
Reade, Walter	25, New Jersey, New York	Columbia MGM Paramount RKO Radio 20th-Fox United Artists Warner
Rembusch	3, Indianapolis	RKO Radio
Robb and Rowley	64, California, Oklahoma, Texas	Paramount RKO Radio (long term franchise)
	35, Oklahoma, Texas	Columbia
Rome Enterprises	11, Maryland	GB RKO Radio
Saenger Theatres	114, Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas	Paramount 20th-Fox Warner
Saxe Amusement	11, Wisconsin	RKO Radio
Schine	71, New York, Ohio	Paramount RKO Radio Universal
	65, New York, Ohio	MGM Warner
	58, New York, Ohio	20th-Fox
	47, New York, Ohio	GB
Shea, M. A.	45, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania	Paramount MGM 20th-Fox Universal
	32, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania	Warner
Shearer	4, Alaska	RKO Radio Republic
Simons	6, Idaho, Montana	Republic
Skouras	53, New York and New Jersey	MGM Paramount 20th-Fox
Sparks, E. J.	61, Florida	Paramount United Artists Universal
Springer-Cocalis	20, New Jersey, New York	20th-Fox
Sterling Far-West	14, Seattle	GB
Stevenson Amusement	6, North and South Carolina	MGM Paramount Republic 20th-Fox Warner
S. J. Switow	12, Indiana, Kentucky	Columbia Paramount 20th-Fox Universal Warner

(Continued on following page)

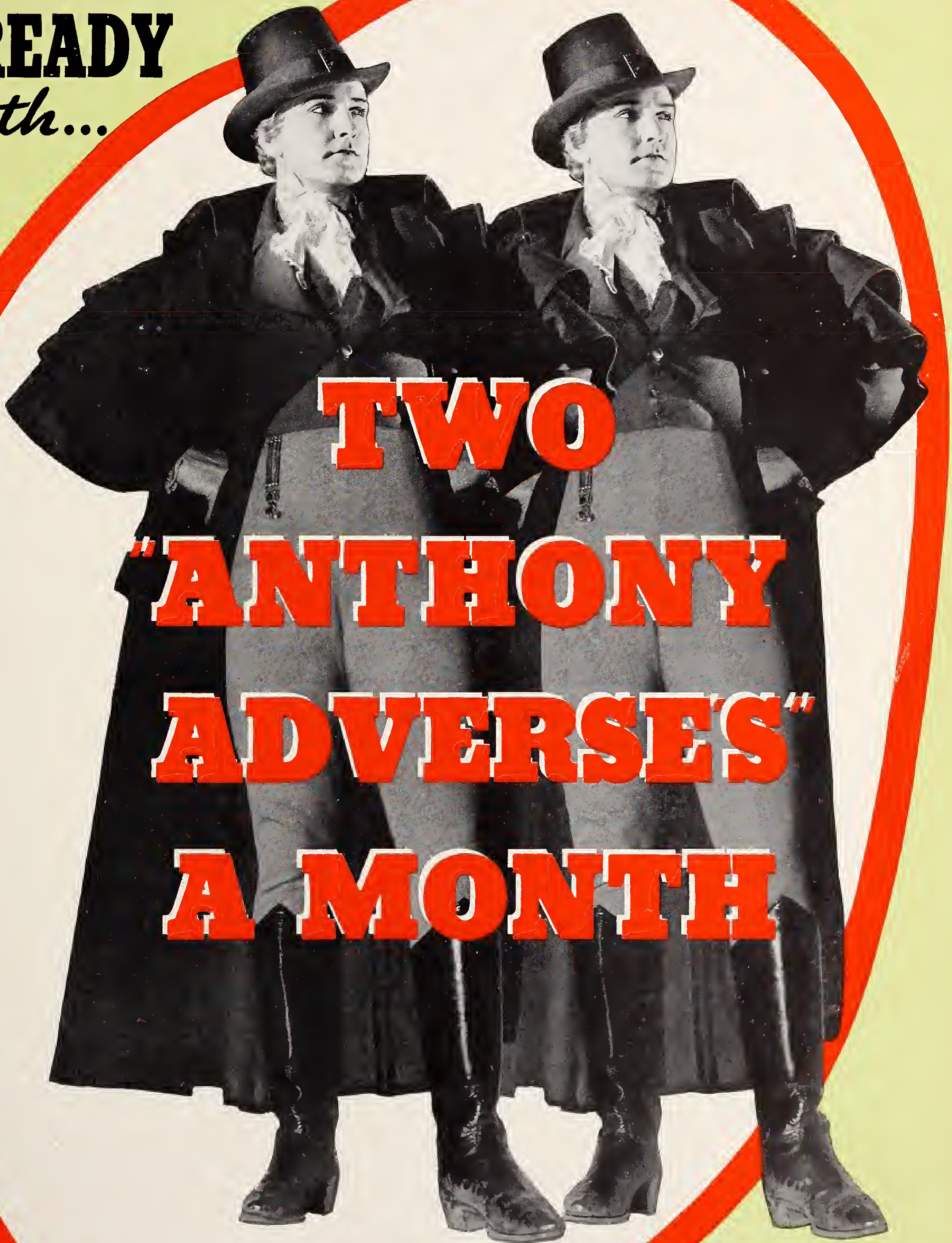
LONG TERM FRANCHISE DEALS

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1936-37 contracts, for complete feature programs, unless otherwise specified)
T. & D., Jr., Enterprises	21, California, Nevada	Paramount Universal (2 year franchise—1938)
Thalheimer	6, Virginia	20th-Fox Universal
Theatrical Managers	21, Indiana	Columbia Paramount RKO Radio Republic 20th-Fox United Artists Universal
Tri-State Theatres	17, Oregon, Washington	Paramount (long term franchise)
Tri-State Theatres	27, Iowa, Illinois, Nebraska	20th-Fox Universal
United Amusement	19, Montreal	Warner
United Detroit	12, Detroit	MGM Paramount United Artists Warner
Warner Brothers	446, California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin	Columbia MGM (3 year franchise expires 1939) Paramount (2 year franchise expires 1938) RKO Radio (3 year franchise expires 1937) United Artists Universal Warner
Warner Brothers *(Continued)*	300, Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, Pennsylvania, District of Columbia	20th-Fox (3 year franchise expires 1939)
	195, New England, New Jersey, New York; Pittsburgh, Philadelphia, Washington	GB
	11, California	Republic
Washington Theatres	6, Ohio	MGM
Waters Theatre Co.	9, Alabama	MGM Paramount RKO Radio Republic 20th-Fox Universal Warner
Western Massachusetts	14, Massachusetts	MGM Paramount RKO Radio 20th-Fox Warner
Wilby-Kincey	121, Georgia, North and South Carolina, Tennessee, Alabama	Universal
	96, Georgia, North Carolina	Paramount 20th-Fox Republic
	9, Georgia	Republic
	3, Atlanta, Griffin, Georgia	GB
Wilmer & Vincent	20, Pennsylvania, Virginia	Paramount 20th-Fox
	12, Pennsylvania, Virginia	Warner
	4, Pennsylvania, Virginia	GB
Wometco Theatres	12, Florida	GB
Worman Circuit	12, Utah	Paramount United Artists
Zeppos, George	2, Virginia	Paramount

Warner Bros.

ARE READY

with...



TWO "ANTHONY ADVERSES" A MONTH

FOR THE NEXT SIX MONTHS!

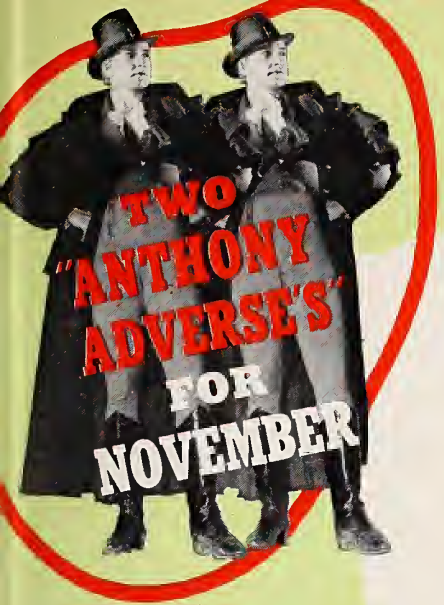
TWO
"ANTHONY ADVERSE'S"
FOR
OCTOBER

The 'DREAM'—At Popular Prices

Max Reinhardt's Production of
'A MIDSUMMER NIGHT'S DREAM'
By William Shakespeare
Music by Mendelssohn
Starring JAMES CAGNEY • JOE E. BROWN • DICK POWELL
JEAN MUIR • VICTOR JORY
VERREE TEASDALE • HUGH HERBERT • ANITA LOUISE
FRANK McHUGH • IAN HUNTER
ROSS ALEXANDER • OLIVIA de HAVILLAND • MICKEY ROONEY
Directed by Max Reinhardt and William Dieterle

MARION DAVIES
and CLARK GABLE in
'CAIN AND MABEL'
with ALLEN JENKINS • ROSCOE KARNS • Walter Catlett • David Carlyle • Hobart Cavanaugh
Songs by Harry Warren & Al Dubin
A Cosmopolitan Production
Directed by Lloyd Bacon

Marion and That Gable Man in 'MABEL



'3 MEN ON A HORSE'
with
FRANK McHUGH
JOAN BLONDELL
GUY KIBBEE • CAROL HUGHES
ALLEN JENKINS • SAM LEVENE
TEDDY HART • A MERVYN
LEROY PRODUCTION • A First
National Picture

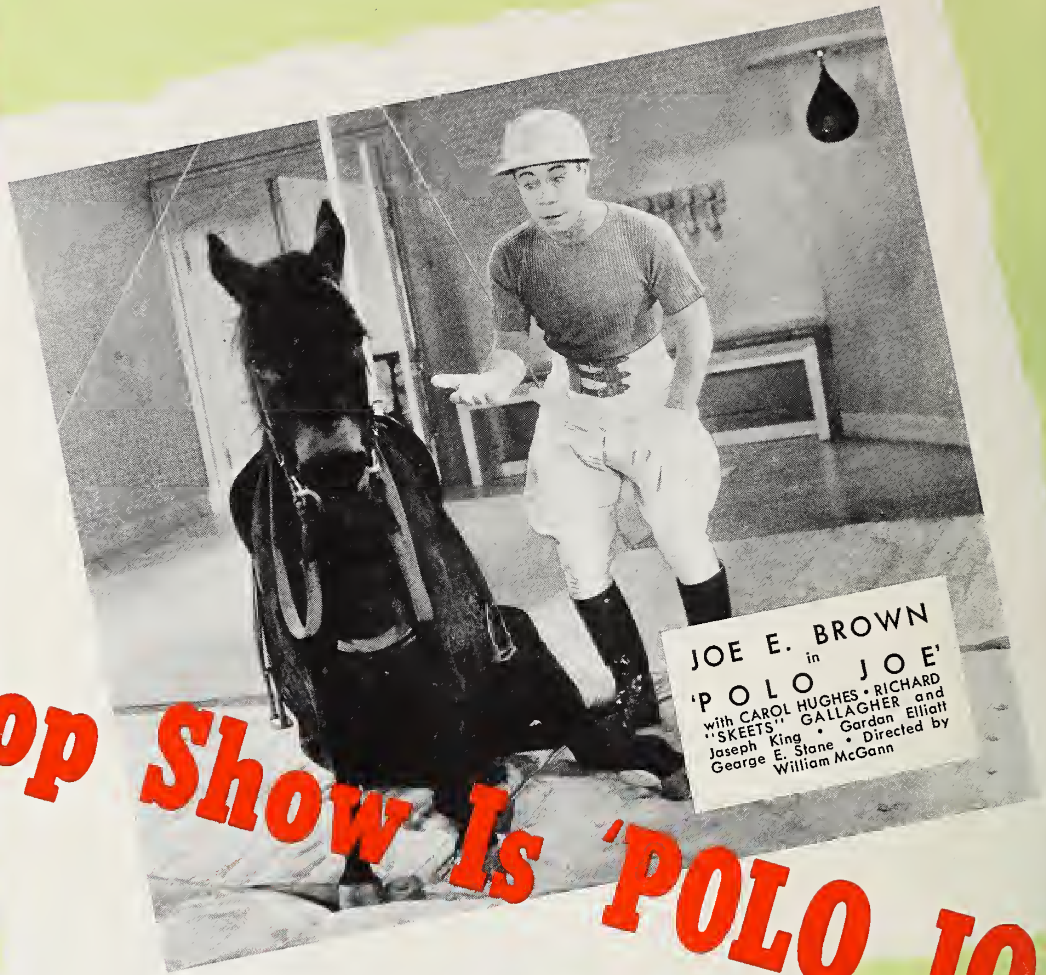
Years on B'way—'3 MEN ON A HORSE'!

ERROL FLYNN
OLIVIA de HAVILLAND
in
'THE CHARGE OF
THE LIGHT BRIGADE'
With PATRIC KNOWLES • HENRY
STEPHENSON • NIGEL BRUCE
Donald Crisp • David Niven
Directed by Michael Curtiz

IGHT BRIGADE' On Thanksgiving!

TWO
"ANTHONY
ADVERSE'S"
FOR
DECEMBER

Brown's Top Show Is 'POLO JOE



JOE E. BROWN
in
'POLO JOE'
with CAROL HUGHES • RICHARD "SKEETS" GALLAGHER and Joseph King • Gordon Elliott George E. Stone • Directed by William McGann

DICK POWELL
JOAN BLONDELL
in
'GOLD DIGGERS OF 1937'
with VICTOR MOORE • GLENDA FARRELL • LEE DIXON • OSGOOD PERKINS • ROSALIND MARQUIS
Songs by Harry Warren & Al Dubin and Harold Arlen & E. Y. Yarburg • Directed by Lloyd Bacon
Dances by Busby Berkeley
A First National Picture

'GOLD DIGGERS' for Christmas

TWO "ANTHONY ADVERSE'S" FOR JANUARY

'GOD'S COUNTRY AND THE WOMAN'

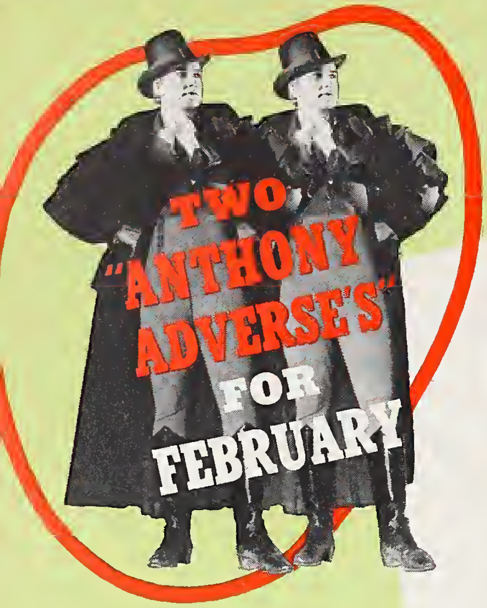
Based upon the novel by James Oliver Curwood • Photographed entirely in gargeous Technicolor, with **GEORGE BRENT**
BEVERLY ROBERTS
Bartan MacLane • Robert Borrat • El Alon Hale • Joseph King • Addison Brendel • Joseph Crehon • Addison Richards Directedby Wm Keighley

GOD'S COUNTRY" in Technicolor!

'BLACK LEGION'

with
HUMPHREY BOGART
Erin O'Brien Moare • Dick Foran
Ann Sheridan • Henry O'Neill
Eddie Acuff • Directed by
Archie Mayo

Daring as 'Fugitive'-BLACK LEGION'!



Kay's Greatest—'STOLEN HOLIDA

KAY FRANCIS
in
'STOLEN HOLIDAY'
with
CLAUDE RAINS
IAN HUNTER
ALISON SKIPWORTH
Directed by Michael Curtiz

Errol Flynn in Famous 'GREEN LIGHT

ERROL FLYNN
ANITA LOUISE
in
'GREEN LIGHT'
From Lloyd C. Douglas's novel, with MARGARET LINDSAY • SIR CEDRIC HARDWICKE • WALTER ABEL • HENRY O'NEILL • A Frank Borzage Production • A Cosmopolitan Production • A First National Picture

TWO
"ANTHONY ADVERSE'S"
FOR
MARCH

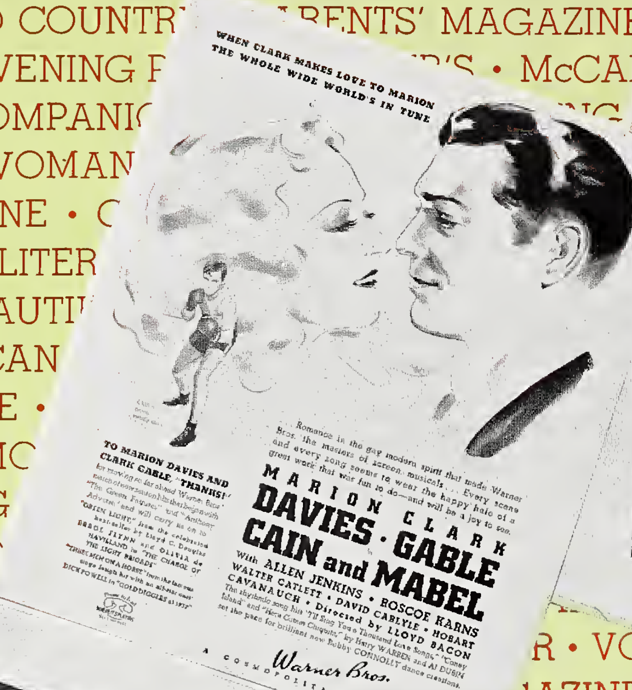
News Scoop—'MOUNTAIN JUSTICE'!

'MOUNTAIN JUSTICE'
with
JOSEPHINE
HUTCHINSON
GEORGE BRENT
Guy Kibbee • Fuzzy Knight
Directed by Michael Curtiz

Then—'READY, WILLING AND ABLE'!

'READY, WILLING
AND ABLE'
with
RUBY KEELER
ROSS ALEXANDER
Hugh O'Connell • Louise Fazenda
Allen Jenkins • Teddy Hart
Wini Shaw • Carol Hughes
From the Saturday Evening Post
Story by Richard Macaulay
Dances directed by Bobby Connolly • Directed by Ray Enright

SATURDAY EVENING POST • WOMAN'S HOME COMPANION • COLLIER'S • McCALL'S • TI
GOOD HOUSEKEEPING • AMERICAN WEEKLY • PICTORIAL REVIEW • AMERICAN MAGAZ
LIBERTY • TRUE STORY • COSMOPOLITAN • WOMAN'S WO


WHEN CLARK MAKES LOVE TO MARION THE WHOLE WIDE WORLD'S IN TUNE

Romance in the gay modern spirit that made Warner Bros. the masters of screen musicals . . . Every scene and every song seems to wear the happy halo of a great work that was fun to do—and will be a joy to see.

MARION DAVIES · CLARK GABLE
CAIN and MABEL
With ALLEN JENKINS · ROSCOE KARNS
WALTER CATLETT · DAVID CARLYLE · HOBART CAVANAUGH · Directed by LLOYD BACON

The rhythmic song hits "I'll Sing You a Thousand Love Songs," "Coney Island" and "Here Comes Chiquita," by Harry WARREN and Al DUBIN set the pace for brilliant new Bobby CONNOLLY dance creations.

TO MARION DAVIES AND CLARK GABLE, "THANKS!" for moving so far ahead Warner Bros' [illegible] "The Green Pastures" and "Anthony Adverse" and will carry us on to "GREEN LIGHT" from the celebrated best-seller by Lloyd C. Douglas ERROL FLYNN and OLIVIA de HAVILLAND in "THE CHARGE OF THE LIGHT BRIGADE" "THREE MEN ON A HORSE" from the laugh hit [illegible] DICK POWELL in "GOLDDIGGERS of 1937"

Warner Bros.
A COSMOPOLITAN PRODUC

THE SCREEN CHARGES ONWARD

Responsible for many of the significant advances in motion picture production are Warner Bros. . . . first with talking pictures, color pictures and musical pictures . . . now leading in the creation of an entirely new and higher standard in screen entertainment . . . its beginnings were seen with "The Story of Louis Pasteur" and "The Green Pastures." Progress continued with "Anthony Adverse" and now surges onward with the productions announced on this page. This is the responsibility of leadership—not only to maintain, but to constantly better the standard it created. This is both the standard and the responsibility of . . .

Warner Bros.

"Folks, Meet 'OIWIN'"

("Oiwin" is Brooklynese for the good old Anglo-Saxon name of Erwin)

To the bride and neighbors he was a polite and milk-toasty Erwin, but to the mob he was 'Oiwin'—the horse-picking demon who gave bookmakers financial D.T.'s! A gentle Jekyll in Jersey . . . but a Hyde-de-ho in the betting ring.

Now it can be told! Nearly every star comedian in Hollywood wanted to play 'Oiwin'. "I'll buy the play," said one . . . "I don't want any salary. Just give me the chance and a percentage," said another world-famous funnyman . . . But Warner Bros. decided to give this coveted acting plum to Frank McHugh—not because he was the best-known actor to do 'Oiwin'—but because in their opinion he was by far the best suited. How glad you'll be they made this choice when you meet 'Oiwin' on the screen!

COMING SOON!
"THREE MEN ON A HORSE"
A MERVYN LEROY Production with

THE LIGHT BRIGADE CHARGES TONIGHT!

Tonight—at the best theatres in the land—there is one hour you . . . the 27th Lancers charge across the screen! . . . It's meant to be thrilled! . . . It's meant to feel your heart beat faster as you follow the glamorous romance that inspired the most heroic charge in all history! . . . Once again the thundering hoof-beats of the Light Brigade will be heard 'round the world!

ERROL FLYNN and OLIVIA de HAVILLAND in THE CHARGE OF THE LIGHT BRIGADE
Patric Knowles · Henry Stephenson · Nigel Bruce
Donald Crisp · David Niven · Robert Barrat
Directed by Michael Curtiz

Warner Bros.

Steadily advertised and solidly sold to every person in the United States with the biggest magazine space-buying campaign ever given to one company's product—thanks to

Warner Bros.

LIBERTY • WOMAN'S WORLD • NEW YORKER • RED BO
MAN'S HOME COMPANION • COLLIER'S • McCALL'S • TI
CAN WEEKLY • PICTORIAL REVIEW • AMERICAN MAGAZ
OPOLITAN • WOMAN'S WORLD • RED BOOK • NEW YORK
LITERARY DIGEST • ESQ HARPER'S BAZAAR • VOGUE • HOUSE BEAUTIFUL • FORTU
STAGE • TOWN AND COUNTRY • PARENTS' MAGAZINE • BOYS' LIFE • AMERICAN WEEK

DISTRIBUTORS LAUNCH COURT FIGHT TO BAR DOUBLES IN PERELMAN CASE

Counsel Clash Over Whether Showings Involve Interstate Commerce Act; Warner and Paramount Drop Litigation

Take Appeal from the Decision in Philadelphia That Companies Cannot Legally Bar Duals in Product Contracts

The organized distributors summoned their best legal talent this week to their year-old fight in the courts to win the right to prohibit any exhibitor contractually from showing one of their features on the same bill with another feature.

The fight is the strongest yet made by the large interests to force exhibitors to eliminate double bills. The occasion is their appeal from a Philadelphia court's decision of last year, in which the independent Perelman exhibition interests in Pennsylvania were sustained in their contention that distributors could not legally bar duals through a clause of prohibition in product contracts.

In the appeal the distributors are taking the position before the circuit court at Philadelphia that the use of the anti-double feature contract clause involves no restraint of trade in interstate commerce.

The rehearing was granted the distributors on their plea that the original ruling court had misconstrued some of the trial testimony and had been guided in part by other testimony called either incompetent or improper.

Conspiracy Already Ruled

The circuit court already has found that there existed a conspiracy among the distributors to enforce the anti-dual clause. Unless that finding is now reversed by the same court on the new rehearing, the clause would continue to be invalidated for the future. The court will withhold a decision pending further study.

Judges Joseph Buffington, J. Warren Davis and J. Whittaker Thompson, sitting in the third circuit of the federal court of appeals, on Tuesday heard the re-arguments on the appeal which grew out of the suit brought by Harry Perelman and his father, Louis, independent exhibitors who operate the West Allegheny and Lehigh theatres in Philadelphia, against Warner Brothers, First National, Vitagraph, RKO, Paramount, Metro-Goldwyn-Mayer, Fox and United Artists.

Opinion in the United States district court on Jan. 31, 1935, by Judge George A. Welsh, upheld the allegations made in the bill of complaint filed by Benjamin M. Golder, attorney representing the Perelmans. The decree was made final on April 2, 1935, and the bench of the circuit court of appeals sustained the decision of the lower court on January 16, 1936.

Warner and Paramount Drop Out

In buying pictures, the contract contains a clause which forbids the exhibition of two feature films on the same program under penalty of cancelling the contract. Allegation was made that this is in violation of Sections 1 and 2 of the Sherman anti-trust act and under Section 16 of the Clayton act as a conspiracy in restraint of interstate trade and commerce in motion picture films.

At this week's rehearing, Warner Brothers and Paramount dropped out of the litigation.

Discussion by Morris Wolf, counsel for the distributors, was centered on the question whether the testimony showed the outlawing of double bills constituted a conspiracy. In the original decree, upheld by the sitting judges, opinion by Judge Welsh was that inclusion of a clause in the contract to prohibit duals was not a matter of pure coincidence, "but this unanimity of action in banning doubles was a well defined, well thought out and a well studied intent to accomplish a purpose prohibited by the federal laws."

BOYCOTT BY PATRONS SUPPORTS EMPLOYEES

The unusual action of a citywide boycott by citizens for the dismissal of circuit employees attracted attention at Meridian, Miss., this week when a mass meeting, attended by practically everyone in the town, was held and a conciliation committee of five leading citizens appointed. The mass meeting followed several sessions at which it was decided to boycott the town's Saenger theatres because of dismissal of all the circuit employees when the circuit took over the Alberta theatre last week to give it a monopoly on the town's houses.

Former employees of the theatres have declared that the persons who took their jobs are working for half the pay they formerly received and that they have been given no reason for their dismissal.

While the original testimony consumed over 1,200 pages, attack was made against witnesses who attributed a statement to Louis B. Mayer of Metro-Goldwyn-Mayer to the effect that a method to stop exhibitions of double bills had been found and that steps would be taken to remove this "menace." Mr. Wolf hinted that, if this testimony was competent, it did not show the existence of a conspiracy, and that if, as the judges interpreted it, it showed a conspiracy, then the testimony of the witnesses was not competent. Contention was made that Mr. Mayer's statement was a historical fact and not the result of a conspiracy.

In arguing for the Perelmans, Mr. Golder pointed out to the court the testimony that the meeting at which Mr. Mayer made the alleged statement was called for the express purpose of curbing the "double feature evil."

At this point, Judge Buffington raised the question that if the showing of doubles was such an "evil" to the motion picture industry, why the policy is permitted to continue in New England states while the same distributors refuse to allow it in the Philadelphia district. Mr. Wolf informed the court that the distributing companies were thinking in long term ranges and inserted the clause as a means of curbing the trend. Further, Mr. Wolf continued, since the banning of duals, independent exhibitors are enjoying a prosperity they never knew before.

The question of a "conspiracy" was also taken up by Edwin Weisl, also for the distributors, who said that there was no similarity of action on part of the distributors

Mr. Weisl's arguments were based on the alleged failure of the Perelmans to establish that this restraint in trade was "unreasonable"

In the original opinion, upheld by the sitting judges, Judge Welsh had written that by the control that the distributors have over the major production of pictures, the independent exhibitor cannot exist without pictures controlled by these distributors. By reason of the tremendous concentration of resources that are in power and control of these distributors, Judge Welsh had continued, they are able to dictate their own terms and conditions.

Mr. Weisl pointed out that Columbia and Universal are major distributors of pictures and Philadelphia exhibitors may double their features with any independent product.

Sees "Cultural Life Controlled"

However, Judge Welsh, in his opinion, said that by such domination "the cultural life of our country would be controlled by a small group who might or might not be representative of the people."

Mr. Weisl contended that the banning of doubles is not the motivating factor in driving the independent exhibitor out of business, but that the use of double features might keep them out of business, hence the insertion of the debatable clause was with no intent to restrain trade against public interest.

The final argument now advanced by Mr. Weisl was to the effect that interstate commerce, within the meaning of the Sherman and Clayton acts, was not involved in this case.

Mr. Golder in answer cited the supreme court ruling in the Paramount Pictures case that the exhibition of pictures constituted interstate commerce, also pointing out that attorney for the distributing companies in this case made no exception to the finding of facts by Judge Welsh that the picture showing is interstate commerce.

Cites Circuits' Dual Bills

Mr. Golder also pointed to the testimony that the circuits, operated by the major distributors, are showing double features in various localities and this policy has not lowered the quality of their productions. Further, the individual distributors were doubling their features with features from the other defending companies.

The industry in Philadelphia was not alone in focusing attention on the double feature controversy. In Chicago, where a bitter battle threatens between independents and the dominating Balaban and Katz circuit, the B. and K. interests said they will swing to duals regardless of what action independents may take. John Balaban indicated that the circuit will be ready for the change in about four weeks, when old releases will have been played.

In Kansas City, double bills reached a new all-time high the other day when 41 out of 44 subsequent runs offered duals, widely advertising the offerings.

The Belmont and Summit, two independents, and the Fox Plaza were the only subsequents in Kansas City not dualing. The five downtown first-runs adhered rigidly to singles, excepting Loew's Midland, which, starting Friday, will double feature for the second time in its history.

SAYS STAR BROADCASTS CHEAPEN FILMS' VALUE

B. P. McCormick Sets Out to Reduce Publicity for Players Who Go On the Air Waves

by B. P. McCORMICK

B. P. McCormick, who sees star broadcasts as a direct concern of the exhibitor and his pocketbook, operates the McCormick Theatres, with headquarters at Canon City, Colorado.

The McCormick theatres are the Jones and the Canon at Canon City, the Rialto and the Libert at Florence, Col., and El Cortez theatre at Hot Springs, New Mexico.

To the Editor of the Herald:

Should motion picture stars place their talent and drawing power as regular features on the radio programs?

That's the question before our industry today and I see in one of the trade papers today that the Hays organization is going to investigate to see if it has any drawback on theatre receipts over the nation.

This time and expense could be dispensed with if the producer is really interested in protecting their own investments as well as that of the exhibitors of the country, if they will go to any newsstand and purchase three or four of the most recent issues of radio magazines, turn to the index showing the order of programs that receive the highest rating for holding radio listeners each week, and they will see that the program featuring motion picture stars heads the list.

For the past several weeks the radio magazines have featured movie stars on their covers and on one of the front covers the printed matter in bold type was—

Do the radio listeners want me on the air? I want an answer from the listeners. —Clark Gable.

In one issue there was a large picture of Ginger Rogers and a statement in bold type quoting Miss Rogers as saying, she would rather cast her lot with radio than to remain in pictures.

If exhibitors and producers will buy and read radio magazines for the next three weeks, they will be convinced of the tremendous role that motion picture stars are playing in radio programs, that they do have a tremendous pull for radio listeners. They will learn that these broadcasts are at a time when the exhibitor must expect to get 80 to 90 per cent of the total box office receipts, and a fellow don't have to be really smart to figure out that a person can't stay at home listening to a radio program and attend the theatre at the same time.

On the front cover of the Herald issue of Sept. 5th, we read the following—

RADIO ANSWERS EXHIBITOR PROTEST AGAINST STAR BROADCASTS BY BUDGETING $51,000,000 FOR TALENT.

That statement alone is a sufficient answer to the question.

Let it be understood that the exhibitors of the land know that radio is a marvelous invention (just the same as the movies are), that it is playing a tremendous part in world affairs, and that the radio is here to stay.

We also realize that radio has the same privilege to hire talent as does the producer of pictures and that those seeking employment have the right to work for either interest or both of them if there is no objection from either side to the talent and drawing power of the person or star being divided.

Look into the records and discover the earning power of the stars before they found a place in motion pictures. Compare what they were able to earn then and what they have been able to earn in pictures. Then consider the fortunes that have been spent by the producers to help make nearly every star in motion pictures what they are today. Then consider that this entire bill has been paid by exhibitors in extra high film rentals, according to the publicity that has been given the star.

Exhibitor Is Contact Man

In addition to the producer's investment in the stars there is the exhibitor, who is the contact man, the world over, with the newspaper man; because of the money he spends every day on program advertising, the exhibitor has been able to get "publicity for the making of stars" that was absolutely necessary in the creating of popular demand for the stars so publicized.

Look at any exhibitor's contract, and where there is a recognized star in a picture, you will note that the picture cost a premium in exact proportion to the presumed value of the star.

Here is the proof that the producer and the exhibitor have a big investment in star names and that investment is not paid back or a profit shown until every picture the star has appeared in has been shown by all who have bought that picture. Producers must be required to protect, so far as is possible, this intangible something that we pay a premium for in pictures. That product must come to the exhibitor with all the exclusive features and magnetic drawing power that it was sold for. A star's conduct after a picture is made has a great deal to do with sustaining or destroying the worth of every picture they ever appeared in.

It is a well known fact that stars object to making any great number of pictures per season, some of them one, some two and others three to six. The reason is that too many times on the screen tends to cheapen their names and drawing power. That reason is already a part of several records in court. And if we accept that line of reasoning, we must also admit radio broadcasting by these stars for the public to get, free of charge, with the programs going into every dive and honky-tonk, as well as the swanky spots, on every radio from coast to coast—that is appearing for the public in a lot of places and a lot of times—such a practice is going to cheapen their product in theatres!

If diamonds could be gathered in every week or in every gravel pit, all the diamonds now in the jewelry stores of the world would have little market value. Entertainment that can be had free through millions of radios seldom can be sold by the theatres at a profit.

Wants Exclusive Values

Motion picture theatres will show a greater profit if they are able to show a class of entertainment that has a value that is distinctive and exclusive.

Free shows in the parks or elsewhere cripple box office receipts. Tens of thousands of people each week and every night can get reserved seats free at the broadcasting studios from coast to coast. You are invited to telephone for reservations without cost or obligation. That is stiff competition for every theatre in cities where there is a station offering this free entertainment. There are no ifs or ands about that competition hurting theatres.

Nearly all organized exhibitor groups have expressed their disapproval of stars broadcasting as they are now doing. Disapproval has come from many quarters and I am glad to do all that I can to help correct this competition by the stars.

It took "Publicity" to make "Stars." They must have publicity of the right kind if they are to remain Stars. I am situated the same as every other exhibitor that buys pictures. I am the man that must pay for the programs in my daily papers. My editor will run the publicity stories that I ask him to and he will leave out everything that I request him to leave out. I am going to cut to the bone every line of publicity on those motion picture stars who continue their radio broadcasting. My lobby artist will be instructed to give less attention to certain stars.

Without continued publicity the stars of today will cease to be such, just the same as grass will die without water. Exhibitors have the power to cut off the main supply of publicity in the daily papers. We can and will cease paying any premiums for any star's product if that star continues to work against the earning possibilities of their own pictures.

The producer must, so far as is possible, protect the earning power of the product they sell us. They must regulate and limit any broadcasting. Producers, stars and exhibitors should see the need for cooperation.

New York Theatre Assessments Listed

The Center theatre in Radio City has been assessed tentatively at $4,500,000 in the list made public by the Board of Taxes and Assessments. The figure is $100,000 less than the present year's valuation. The RCA building in which many film company home offices are housed, represents a greater assessment increase than any other large building in the city, jumping from $26,500,000 to $27,500,000. The total assessment on Rockefeller Center buildings is $76,800,000 compared with $75,400,000 for 1936.

Among Broadway theatres assessments for the most part showed decreases from the 1936 figures. The houses and their tentative 1937 valuations are: Loew's State, $3,850,000; Palace, $1,200,000; Mayfair. $1,675,000; Roxy $3,425,000; Ziegfeld, $980,000; Astor, $1,700,000; Globe $1,000,000; Strand, $3,200,000; Rivoli, $1,550,000; Capitol, $2,400,000; New Criterion, $6,500,000; Rialto, $3,000,000.

In the Bronx the Grand was assessed at $1,100,000; Keith's Fordham, $835,000, and the Paradise, $1,325,000. In Brooklyn Loew's Kings in Flatbush was assessed at $1,175,000; Loew's Metropolitan, $1,100,000; Loew's Melba, $450,000, and Fox Flatbush, $5,965,000.

Hamrick Increases Salaries

Substantial pay increases to all employes of Hamrick-Evergreen Theatres in Seattle will be inaugurated this week, according to John Hamrick, city manager. Some of the increases represent outright raises and others are restorations of previous pay cuts, it was said. The general increase is reported to be approximately 10 per cent.

FLOOD OF "CURES" OFFERED FOR "EVILS" OF FILM STAR BROADCASTS

Stoppage of Shows for Broadcasting from Stage Is Tried Out; Limitation of Player Time on Air Proposed

Appointment of "Czar" of Players' Appearances Suggested; "Council" Would Supervise Material for Radio Programs

"Sure cures" for the reputed "unfair competition" of Hollywood film stars' appearances on radio programs are now being offered in rapidly increasing numbers and from divers sources. The suggestions fall into these principal categories:

1. Limitation of the time allowed film stars on the air by their film studio employer.

2. Stoppage of motion picture shows to permit broadcasting from the theatre's stage of the important radio programs from which the box-office is said to suffer most, in order to bring potential patrons away from their radios at home.

3. Appointment of a "czar" to govern film stars' air appearances and rule on any "unfair" competitive aspects.

4. Creation of a "council" to work for alleviation of exhibitor pressure on the stars' broadcasts by exercising a close supervision of the material broadcast and active surveillance of their appearances on the air.

The question, however, of the extent, if any, to which the broadcasts unfairly compete with theatres, resulting in losses at the box office, still was to be determined. Contrary to earlier reports, which had indicated the completion of such an investigation, the Motion Picture Producers and Distributors of America not only has been unable to determine with any degree of thoroughness the full effect of such appearances, but on last Friday the investigators found they would have to extend the machinery in the checkup, giving it considerably more width and breadth, thus delaying the report for weeks.

NBC Radio System Grows

Meanwhile the controversy proceeds merrily. Fanning it to a greater intensity was a statement issued this week from the home office of National Broadcasting Company in New York to the effect that NBC's radio system, now observing its tenth anniversary, has grown 500 per cent in its first decade—meaning, in effect, that the competition of radio to the motion picture box office has been increased five times in ten years, from the 19 original stations of the NBC network in 1926 to 105 stations in 83 key cities of the United States and Canada on Dec. 1, 1936, the first ten years' expansion program ending two months hence. And motion picture stars today broadcast from each of the 105 stations, frequently at the same time that exhibitors are trying to fill their seats for pictures in which the same broadcasting film stars are featured.

Claiming fulfilment of a promise made at the inauguration of the system in November, 1926, that the corporation would "provide the best programs available for broadcasting in the United States," the Radio Corporation of America, parent of NBC, now announced as NBC's second purpose: "To provide machinery which will insure a national distribution of national programs, and a wider distribution of programs of the highest quality." Thus, the complaining exhibitors may expect even further competition in the new expansion to nationalize the networks.

ENGLISH PRODUCERS TRY "POTTED" OPERA

"Potted" opera is the latest novelty to be tried out on British motion picture patrons, according to press dispatches from London. Condensed versions of the principal operas, lasting an hour, and performed partly by artists and partly on the screen by means of color films, and accompaned by an organ, are shortly to be presented in principal theatres. The plan, originated by Harold Ramsay, British theatre organist, would involve an expenditure in salaries to artists, and for making the films, of over £5,000,000 ($25,000,000).

NBC is now pouring forth that so-called competition over its air waves with a power of 1,734,900 watts in an 18-hour day, as against the original 41,250 watts in 1926.

Five Broadcasting Centers

In order to facilitate acquisition of film stars for its advertiser-sponsored programs, NBC now says, in its "tenth anniversary" statement, that its program-origination point has been extended from the single small New York studios of 1926, to five such points, including Hollywood, where complete broadcasting facilities are maintained such as those in New York, Washington, Chicago and San Francisco.

The competition which, exhibitors claim, comes to their business from radio is 71 per cent sustaining (non-advertising) programs and 29 per cent sponsored (advertising) programs. NBC said that it "acknowledges this invaluable contribution (by advertiser sponsors) in providing many of the most popular entertainments on the air"—of which so many feature motion picture stars.

Allied Offers a "Solution"

Allied States Association of New Jersey is but one of the many state and city organizations now studying the radio problem in its relation to broadcasts by film stars and the theatre box office. They have concluded that the control of hours on which picture stars broadcast may be the solution, claiming that the stars should broadcast only during those hours when the box office is less likely to suffer. Max Cohen is chairman and Maurice Miller and Dave Snaper are members of a committee appointed by the organization to study exhibitor complaints and suggested corrections.

Several state exhibitor organizations have flatly demanded that the studios contractually or otherwise prohibit their star employees from broadcasting.

The suggestion that there should prevail a close scrutiny of the material broadcast and also active supervision of stars' appearances comes from the Motion Picture Theatre Owners of America.

That distributors in New York are conferring on the idea of establishing a radio advisory council to supervise broadcasting activities of their stars became known last week.

Walter Reade Stops Show

Probably the first tangible action to go out and meet the socalled competition of radio was taken the other day by Walter Reade, who stopped his motion picture performances at the 30 Reade theatres in New York and New Jersey, and broadcast through a radio on the stage the campaign speech of President Roosevelt to the audiences in front.

Mr. Reade declared that henceforth this will be a definite policy of his theatres, believing, as he does, that the competition can not be eliminated and in order to save the 50 per cent drop suffered by his box offices during important national broadcasts—entertainment, political or otherwise—he will widely publicize the fact that the patrons need not stay at home nor miss the broadcast.

The performances stopped at the Reade theatres, in 19 cities, during the Roosevelt broadcast and remained so for the full hour of the speech.

Mr. Reade said that he has learned that his theatres suffer especially in those communities where there is no morning newspaper and where the public ordinarily would have to wait until the evening paper on the following night for news of important topical broadcasts if they missed the broadcast at home. He further discovered that Sunday evening business is hurt most by radio, due to the numerous outstanding entertainment programs broadcast on that evening. He will broadcast the principal Sunday night entertainment from his stages.

Sets Empire Hearing

Referee Oscar W. Ehrhorn in New York has set October 30th as the date for a hearing to determine whether the amended petition on the reorganization plan submitted by the Empire Theatre Supply Corporation should be approved. The application was filed on August 21st.

Republic Starts School

Republic has organized a stock school for young contract players in Hollywood under the direction of Ned Dobson, studio talent scout. Twenty contractees will present plays weekly on a specially built stage for the benefit of executives. The players also will be used in supporting roles in pictures.

Screen Profits by Production Trend Abroad, Giannini

Mounting European interest in motion picture production was described as the most significant development confronting the industry by Dr. A. H. Giannini, president of United Artists corporation, in a press conference at the company's New York headquarters on Tuesday. Dr. Giannini arrived in New York October 3rd on his first visit since accepting the presidency and will remain for "three or four weeks to get fully acquainted." Will H. Hays announced on Wednesday that the Cinema Club will give a dinner in honor of Dr. Giannini's arrival.

Arrival of Carl Laemmle, Jr., at the Giannini office while the press conference was in progress was said to be without import in relation to a reported possibility that Mr. Laemmle may enter into a distribution affiliation with United Artists. Dr. Giannini said the visit was to be, so far as he knew, a purely personal one.

Dr. Giannini's observations on the increased production activity in Europe were in the nature of an analysis. Citing England and Italy in particular, he pointed out that one effect of world wide popularity of American made pictures has been to impose American modes and manners, in a degree, upon the peoples of the world. Recently heightened effort to produce in Europe motion pictures susceptible of world wide exhibition was attributed by the speaker to a natural and normal impulse to record and safeguard culture.

The English are deeply pleased, he said, with the trend toward production of Shakespearean and other works which are of English setting and portray the British people. The wish to bring about equivalent representation of Italian settings, institutions and traditions was alluded to as responsible for the erection of a $10,000,000 studio in Rome and the sending of an Italian emissary to Hollywood for the purpose of interesting American producers in its use. He specifically stated that he had "not a nickel in that proposition."

Asked whether he saw in the rising tide of European production for the world market a threat to the American motion picture ascendency, Dr. Giannini replied firmly in the negative. On the contrary, he said, Hollywood is doing the job for Europe better than Europe has done or is likely to do it for herself. He indicated that in his opinion the trend is altogether favorable and is conducive to the further expansion of the screen audience.

Dr. Giannini declined to express an opinion regarding the employment of motion picture stars for radio programs and its effect upon box office receipts, referring to the survey of the situation undertaken by the MPPDA and professing no first hand knowledge of the question. Recounting his own experience as program guest of Cecil B. DeMille on a sponsored air program recently, for which he received no compensation, the alumnus of two major universities and noted after-dinner speaker revealed that he had been harassed for ten days following the broadcast by an elocution instructor who boasted of having coached a number of screen players "into the big money" and offered to do the same for him.

Postpone Discount Meeting

The Independent Theatre Supply Dealers Association has set back the Chicago meeting which was scheduled for a discussion of the Robinson-Patman Law on discriminatory discounts, from October 14 to October 17 at the Congress Hotel.

Dr. A. H. Giannini, president of United Artists, and (left) Harry D. Buckley, vice-president.

Most of Thalberg 10 Million Estate To Norma Shearer

The will of Irving Thalberg has been filed for probate in Los Angeles. Leaving a fortune unofficially estimated at $10,000,000, the late producer designates as co-executors and trustees without bond, Norma Shearer, Edwin J. Loeb and Bancamerica National Trust Savings Association. The disposition of the estate is as follows, according to the text of the will:

After 50 per cent community property deductions, the wife is bequeathed the residence occupied at the time of Thalberg's death together with all furniture, automobiles, jewelry, boats and personal effects. Bequests of $10,000 each are left to Hattie Heck, Abe Heymann, Dora Heymann, Jetchen Maier and Morris Heymann. The will states that a trust fund has been created for William and Henrietta Thalberg, the producer's parents, and that this trust will be enlarged to have a value of $150,000. This is in addition to other generous life endowments for the parents.

The residue estate is to be divided into several funds which will be administered by the trustees. A fund consisting of the income on property valued at $100,000 will be paid monthly to Silvia Weingarten, Thalberg's sister, as long as she lives.

Fund two, consisting of property equal to one-third of the entire balance after the establishment of the first trust fund, will be paid to Norma Shearer as long as she lives.

A third fund will consist of equal allocations to each of the Thalberg children living at the time of the distribution of the estate, and another fund to the descendants of any child dead but survived by descendants.

The net income of each fund will be paid monthly or quarterly.

The witnesses to the will were Goldie Appleby of Culver City, Vivian Newcomb of Hollywood, and Earl R. Levy of Los Angeles. The will was dated June 12, 1935, and was drawn by attorneys Loeb, Walker and Loeb.

Would Restrict Building, Limit Juveniles' Hours

Legislation adversely affecting theatres appeared this week in Minneapolis, Detroit and Pittsburgh. In the Minnesota metropolis, legislation was proposed restricting the building of new theatres and in Detroit the police are endeavoring to find a means of keeping children out of all-night shows. In Pittsburgh, the Sunday show vote taken at nearby Waynesburg, Pa., was declared illegal.

An ordinance restricting the building of new theatres until the Minneapolis population has reached 550,000 and which would put motion picture theatres in a sort of public utilities class, was introduced at a public hearing before the city council committee on ordinances and legislation. Following heated debate, the matter was referred to the legal department for an opinion as to constitutionality. Further discussion of the matter will be held at the next committee meeting in about two weeks.

Alderman Edwin I. Hudson, chairman of the committee, introduced the proposed ordinance. In reply to the question of who proposed and prepared the action, Mr. Hudson said that "a group of people went to the theatre men" and started the idea. The proposal is reported to have sprung from "this group of theatre men," whose names were kept secret.

Detroit police department heads and theatre owners are endeavoring to find a means by which minor children may be kept out of all-night motion picture theatres, and are considering an ordinance to this effect.

The new ordinance to be sought will ban minors during school hours and children under 14, unless accompanied by an adult, after 10:30 P.M., and between the ages of 14 and 18, after 12:30 A.M.

Because the Sunday film vote in nearby Waynesburg, Pa., was not submitted to the voters on a separate ballot, Judge Challen W. Waychoff of the county court at Pittsburgh has held the ban on Sunday films illegal. According to his decision, the local option results in Waynesburg cannot stand and another vote must be taken at the election next month.

Judge Waychoff ruled that the placing of the question on a separate ballot was mandatory. Thus Waynesburg will vote again on the question next month, instead of waiting five years, as usually required by law. Among the other boroughs and townships in Pennsylvania which will vote on the question of Sunday shows during the November 3 election are Burgettstown, Centerville, McDonald, Finleyville and Cecil Township in Washington county and Export and Suterville in Westmoreland County.

In Austin, Texas, Governor James V. Allred's recommendation for a 10 per cent state tax on film admissions would require theatre owners to pay one-fifth of their gross intake in taxes, former Senator J. J. Strickland, theatre attorney, declared this week. He cited the federal levy of 10 per cent on tickets of over 40 cents.

Major distributors in New York have notified exhibitors operating in the metropolitan area, outside of New York City proper, that they must continue to pay the city's two per cent sales tax pending determination of an appeal to be heard by the court of appeals at Albany this month. Due to misinformation, "a small number of theatres" beyond the city limits have ceased paying the assessment, it was said.

INDEPENDENT INTERESTS TO BUILD CIRCUIT IN CITIES UNDER 100,000

Exhibition, Equipment and Banking Interests in $5,000,000 Project to Erect 100 Theatres in Five Years

Convinced, after a year's study, that this country is ready for a wholesale theatre building project for motion pictures, interests identified with independent exhibition, theatre equipment manufacturing and private banking are combining resources to erect in the United States, in each of a number of cities having more than 5,000 and less than 100,000 population, a theatre of modern construction to compete with present obsolete buildings.

The project is advanced as a $5,000,000 privately financed program, aiming at construction of two new theatres each month for five years, for a total of 100 houses, the number to be expanded at the end of that time as conditions warrant.

Heading the venture are Walter Reade, independent theatre owner for 30 years and now operating 30 theatres in New York and New Jersey; the American Seating Company, one of the country's largest manufacturers of seats, as represented by L. N. Olmsted, its vice-president; Frank V. Storrs, private banker and owner of large blocks of real estate throughout Trenton and New Brunswick, N. J.; Carl E. Schuster, a statistical financial expert and an associate of Mr. Storrs; and Charles J. Bryan, associated with Mr. Reade in theatres for 30 years. These, together with Walter Reade, Jr., constitute the directors and the stockholders of American Community Theatres Corporation, which will undertake the construction and operation.

Call 60 Per Cent Obsolete

The project announced calls for the first wholesale construction of theatres in the motion picture business since the heavy expansion programs of the large circuits in the building race of pre-depression days, at least from the standpoint of individual circuit enterprise. Construction has been marked of late, but only as single projects, and not by circuits to any extent.

The new program is prompted by the belief established after checking the country, said the sponsors, that 60 per cent of the theatres in America's lesser cities are obsolete, mechanically and otherwise, and that at least 30 per cent of the nation's film houses are of the worn-down and antiquated "opry" house style, with three floor levels.

"The average annual gross business now done by theatres operating a full week, in towns of between 5,000 and 100,000 population, is running between $50,000 and $60,000, giving the owner or operator a net profit of from $20,000 to $25,000 a year," according to Mr. Reade. "Those exhibitors are, on the average, profiting to a greater comparative degree than other merchants in any other line in town. Yet, their patrons are being neglected, in some cases cheated, by the obsoleteness of the theatres in which they are compelled to seek entertainment. Small-town citizens are entitled to as many conveniences and as much comfort in their playhouses as those living in the larger towns where theatre structures are more modern."

Mr. Reade explained that each theatre will be built "entirely of steel and concrete, modern in type, with chairs, carpets and heating and cooling of the 'de luxe' type usually known only to the de luxe large properties in the key cities."

WHITES TAKE ROLES FROM INDIANS IN FILMS

Jim Thorpe, famous Indian athlete and more recently employed in Hollywood's studios in minor roles and extra parts, has taken up the fight of his people and presented his case to United States District Attorney Pierson M. Hall, who promises to lay the whole matter before officials in Washington. The trouble started, according to Mr. Thorpe, when the 250 Indians in Hollywood, who make their living playing in pictures, found the studios hiring white actors to fill the roles. Thorpe said he thought perhaps the federal attorney could stop the studio practice of impersonating his people.

"Balconies will not be built in any of the properties, in order to meet the requisites of television, if and when television is ready for public exhibition," he said. "Projection booths also will be wired for television."

It is the intention of the company to start building within the next 30 days in ten cities within 200 miles of New York, and to continue to expand as rapidly as is possible until the program of at least 100 units has been built in the first five years. The program will be extended from New York to the Coast. The first theatre, on Market Street, in New Brunswick, N. J., opened last Saturday. Seven additional sites already have been purchased.

Each theatre will be built to allow for wide range projection and public broadcasting, from radio or otherwise, in addition to television. The broadcasting of radio programs of important events from the stage will be a definite part of the program to offset the competition of the radio as complained of by exhibitors everywhere, especially as it pertains to the "competitive" appearances on the air of Hollywood motion picture stars.

He said that every inch of the buildings will be given over to the comfort, entertainment or relaxation of the townsfolk. For instance, space ordinarily made available for stores or other commercial sidelines in the theatre building will be adapted to reading and rest and cosmetic rooms, playrooms and recreational halls.

The idea was conceived after a survey by Mr. Reade and Mr. Olmsted with Thomas W. Lamb, theatre architect, who also is associated in the venture. Mr. Lamb has designed, among other theatres, the Broadway Capitol and Loew's State, in New York; Pantages, Toronto; Fox Capitol, San Francisco; Empire theatre, London; Metro theatre, Johannesburg, South Africa; Keith Memorial, Boston; Mayfair, New York; Loew's 72nd and Loew's 175th Street theatres, New York; Loew's State, Kansas City.

The number of seats in the new theatres will be restricted to 600 to 1,000, to insure a "community intimacy," according to Mr. Reade.

Having in mind pending legislation in the states and at Washington (the Patman Bill) to force manufacturers and producers to divest themselves of holdings in the retail field, the American Community Theatres will turn over part of their ownership to local representatives who will operate on a profit-sharing basis. While theatre circuits do not necessarily come within the category of "manufacturers" or "producers," some of the legislation is expected to result eventually in heavy local taxation on each unit of chains whose headquarters are removed from the local point of operation. To meet this contingency, the local Reade representative will be the legal operator for American Community Theatres.

Survey Showed 60 Per Cent of Theatres in Lesser Cities Obsolete in Structure and Equipment, Says Walter Reade

Another reason advanced for the program "is the result of the tremendous gross increase of box office receipts in the motion picture business during 1936."

These community theatres will be devoted entirely to the projection of motion pictures. There will be no stage or dressing rooms in any of them for any traveling theatrical attractions. The sponsors, according to Mr. Reade, believe that the stage show is a "dead issue" for film theatres for all time.

Negotiations for most of the sites will be opened as rapidly as possible, with a concentration pointed to "main street" locations only. As each unit is completed, there will be no financing of the individual structure in the form of mortgages and no standing indebtedness; thus the theatres will not be burdened with heavy carrying charges.

Mr. Reade advanced as another reason for the venture the fact that his survey had established that all the profit from productions in this business comes from subsequent runs—second, third and fourth runs. The negative cost comes from the large de luxe runs.

"It is the intention of American Community Theatres Corporation to enter into the subsequent run field, to secure product franchises and book the product," he explained. "The source of supply of motion pictures will be the major companies."

Some $500,000 paid-in capital of the corporation's $5,000,000 capitalization under New York State laws is already in hand, and this sum will be used for the 25 theatres to be built in the first year, averaging $20,000 a building. Some, however, will cost as much as $75,000. The initial invasion will be in New York, New Jersey and Connecticut.

The attorneys representing the American Community Theatres Corporation are: Turchin and Brown, 2 Lafayette Street; Schlesinger and Schlesinger, 17 East 42nd Street, and Solomon Goodman, 152 West 42nd Street, all New York.

Mr. Reade, who is the president of the company, with offices in the Mayfair Theatre building, New York, has built and still owns and operates the following theatres:

Mayfair, City, Savoy, New York City; Mineola, Mineola, Long Island; Paramount, Mayfair, St. James, Lyric, Asbury Park, N. J.; Paramount, Strand, Long Branch, N. J.; Carlton, Strand, Red Bank, N. J.; Paramount, Oxford, Strand, Plainfield, N. J.; Majestic, Strand, Crescent, Ditmas, Perth Amboy, N. J.; Strand, Freehold, N. J.; State, Rivoli, Albany, New Brunswick, N. J.; Capitol, Lincoln, State, South Broad Street, Trent, Trenton, N. J.; Broadway, Kingston, Kingston, New York.

Some of these theatres are operated in conjunction with Radio-Keith-Orpheum. The Mayfair theatre, New York, is operated in conjunction with Loew's, Inc.

MPTOA AND PHILADELPHIA UNITS ACT ON TRADE PRACTICE ISSUE

United Owners at Philadelphia Agree to Use "All Resources" to Protect Members from Unfair Treatment

Exhibitors concerned with the hardy perennial issue of unfair trade practices turned their attention to New York this week.

Arrival of leaders of the Motion Picture Theatre Owners of America for "showdown" meetings with the distributors on the organization's 10-point trade practice program was followed on Tuesday by a formal announcement from the United Motion Picture Theatre Owners of Eastern Pennsylvania, South New Jersey and Delaware, that "it will employ every active resource at its disposal to defend and protect any member of this organization found to have suffered any aggressive or unfair act or acts, by any other exhibitor, film company or distributor."

Meanwhile, it was established that many of the frequently protested "unfair" trade practices such as cut-rate theatre admissions, double features and giveaways are being eliminated, or curbed, in 50 cities where first-run theatres are applying the distributors' contract rider regulating trade practices in subsequent runs in their relations to the pictures mentioned in the contract.

It was revealed on Wednesday that the distribution executives at the home offices will probably notify the MPTOA officials just what stand they will take in connection with the trade practice program before the end of the week. It is reported that definite concessions will be made by the distributors on the three main phases of the program: (1) increased and unconditional cancellation programs; (2) elimination of score charges, and, (3) establishment of experimental conciliation boards for the settlement of local trade problems.

The MPTOA president, Edward Kuykendall, reiterated Monday that officers are of the opinion that the next move should be made by the distribution companies, to whom the program was presented last June.

"If the distributors fail to act on the proposals which have been made," he said, "or if they act unfavorably, I will call a special meeting of the MPTOA board to define further course of action.

"We are sincere in our belief that the program we are seeking involves no concessions which are unfair or unreasonable.

"If the program cannot be attained by the procedure we have followed, the MPTOA definitely will call for legislation which will provide the same or greater trade practice reforms. The directors' meeting would define our procedure under this policy."

The exhibitors' program calls primarily for elimination of the score charge, an increased and unconditional cancellation privilege and establishment of local conciliation boards for settlement of local trade problems.

Mr. Kuykendall intends to remain in Manhattan at least a week, when he expects the fate of the trade practice program will be known.

In a letter to MOTION PICTURE HERALD, George P. Aarons, secretary of the United MPTO, says "the enclosure is a copy of the cardinal principle of this organization as adopted and enunciated at a meeting of this organization through its board of managers." The copy follows:

"The United MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware establishes, adopts, sets forth and affirms as the cardinal principle of its right for existence and usefulness, that it will employ every active resource at its disposal to defend and protect any member of this organization in good standing, found to have suffered any aggressive or unfair act or acts, by any other exhibitor, film company or distributor in this territory, after the same shall have been so determined by the Grievance Committee of this organization.

"More specifically it will affirmatively and aggressively defend:

"Any attempt by any film company to exact film rentals from a member in good standing, greater than called for by the national policy of such company.

"Any move to increase unjustifiably the accepted clearance previously established for a member of this organization.

"Any attempt by a film company against a member of this organization, to use the threat of selling away from such member if he be a regularly established account in good standing, in order to compel such member to accept any film rental or run determined by this organization to be unfair."

Rider First Used Year Ago

The new contract rider now being used to regulate trade practices in subsequent runs was first utilized about a year ago by the Hoblitzelle circuit in Texas and has been upheld by the state courts there as legally enforceable. Increased application of the device this season is reported. The terms of the rider follow:

The first run theatre employing the rider agrees with the distributors to maintain an advanced minimum evening adult admission, in return for which the distributor agrees to sell the same picture only to such subsequent runs as will agree to charge no less than an agreed upon minimum, usually 25 cents in all cases where the first runs' minimum is more than 40 cents.

The rider also provides that the specified minimum evening adult admission for the subsequent runs shall not be modified by the showing of a second feature on the same program with the one covered by the rider, or by the use of giveaways or any other form of gratuity constituting a bargain admission. The distributor agreeing to the use of the rider safeguards its provisions by including the necessary restrictions in the contracts for the subsequent run engagements. Failure of the distributor to do so permits the first run either to cancel its contract or bring action against the distributor in the courts. Breach of the agreement by a subsequent run makes it liable either to an action for breach of contract or the loss of further film service.

3 Films Planned By Laemmle, Jr.

Carl Laemmle, Jr., plans to produce from three to four pictures the first year under his own company banner, Laemmle Productions, Inc., which is to be formed shortly, he revealed this week when he returned on the Queen Mary after a four months' vacation in nine foreign countries. His father, Carl Laemmle, former head of Universal, accompanied him.

The story for the first picture has been purchased, options have been obtained on three other literary pieces and James Whale has been signed to direct at least one picture. "Nine Officers," a play dealing with the Boxer rebellion, by George Frasier, is the initial acquisition. This also may be put on as a play in New York, but Mr. Laemmle said he was not certain of this move at the present time. Options have been taken on Alfred Neuman's next novel, a new play to be written by Thomas Mann, winner of the Nobel award, and "Soul Without a Face," an anti-war story by Friges Karinthy.

Mr. Laemmle, Sr., will not be associated with the new company, it was revealed. He has retired and will leave for his coast home shortly.

Distribution has not yet been set, according to the younger Mr. Laemmle, who said he was negotiating with several companies and hoped to close a deal before he returns to Hollywood in six or eight weeks.

No stars were signed while Mr. Laemmle was in Europe, but he has options on the services of several, he said. Each production will cost about $500,000 and will be "A" type product. Studio space will be rented, but Mr. Laemmle did not know as yet where he would make his headquarters.

20,000 Fox Shares Sold by Zanuck

Heavy individual transactions in the common stock of Twentieth Century-Fox Film Corporation especially by Darryl F. Zanuck, production head, were among the highlights of the Securities and Exchange Commission fortnightly report of security transactions and holdings made public in Washington this week.

Reports received by the commission between September 1-10 disclosed that Mr. Zanuck sold 20,000 shares of common, which reduced his holdings to 162,130 shares.

It was also revealed that Edward Alperson, president of Grand National, had disposed of 16,850 shares of that company's stock, leaving him still holding 26,546. Carl M. Leserman also sold 2,500 shares of Grand National stock, leaving him with a total of 2,900 shares.

14 PRODUCERS BUY 74 BOOKS AND PLAYS FOR 1936-37 PRODUCTION

Paramount Leads with 23 Purchases, Warner Next with 9; "Everyman," Medieval Play, To Be Directed by Reinhardt

Story buying activity in Hollywood continues at a steady pace. Fourteen producers purchased 74 stories in September for 1936-37 production, compared with 73 in August.

Production in Hollywood last week progressed at top speed with 14 pictures going into work before the cameras and the same number of completed films passing into the editing stage. With the acquisition of additional material by the production units it is expected that work will continue at top speed in Hollywood until studios are well ahead of their 1936-37 commitments.

Paramount, which led the producers last month when it bought three novels and nine originals, again was in the vanguard this month with a total of 23 purchases. Warner was next with nine, followed by RKO Radio with eight and Twentieth Century-Fox with six. The other studios and their purchases were Universal, six; Metro-Goldwyn-Mayer, five; Columbia, five; Grand National, four; Monogram, three; Walter Wanger, one; General Pictures, one; Charles Chaplin, one; Gaumont British, one, and Halperin, one.

Again this month the list of purchases showed a marked absence of Broadway stage vehicles. Metro-Goldwyn-Mayer is understood to be financially interested in several current Broadway productions, but no announcement has been made thus far as to plans to transfer these productions to the screen.

Prominent among the group bought by Paramount are works of Owen Wister. The group includes nine novels, to be assembled into a story on the order of Mr. Wister's "The Virginian," which has been filmed before. Randolph Scott, teamed with a leading feminine star, quite possibly Irene Dunne, will be featured.

Studio staff writers also contributed their share toward the total number of stories, having 40 of their works accepted by the production heads. Several of these original stories are already before the cameras. Books and novels contributed 32 more purchases toward the grand total of 74, and of this number seven were stories published in such widely read publications as *Collier's Magazine*, *Red Book*, *Cosmopolitan* and *The Saturday Evening Post*.

"Everyman," the medieval morality play, has been presented in practically every country of Europe and last summer was staged in the Hollywood Bowl. Max Reinhardt produced it at the Salzburg Music Festival in Austria last summer and with the acquisition of the work by Warner Brothers comes the announcement that Reinhardt will also handle the screen version, on the comprehensive plane of "A Midsummer Night's Dream."

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	167
May	86	74(h)	10	170
June	25	21(i)	5	51
July	20	12(j)	0	32
August	43	25(k)	5	73
September	40	32(l)	2	74
TOTALS FOR 14 MONTHS	500	376(m)	64	940

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 7 published magazine stories.
(m) Including 77 published magazine stories.

The two classics, "Pride and Prejudice" and "Dombey and Son," the first from the pen of Jane Austen and the second by Charles Dickens, also appear on the list, with Metro-Goldwyn-Mayer acquiring the first-named and Warner the other. Norma Shearer and Clark Gable are tentatively set for the leading roles in "Pride and Prejudice." No production plans have yet been announced for the Dickens work.

The complete title list of the 76 vehicles acquired by the studios in August, with all available screen credits, is as follows:

Adventure's End, story by Ben Ames Williams, published in *Saturday Evening Post*, bought by Universal to star John Wayne.

A Man and a Woman, acquired by B. P. Schulberg to produce for Paramount and to star Gladys George and Edward Arnold.

American Plan, play by Manuel Seff, bought by Paramount.

Arizona Mahoney, written by Joe Cook as an original, acquired by Paramount to star Robert Cummings under direction of James Hogan. June Martel, Larry Crabbe and Dave Chasen also in cast.

Breezy Kid Steps Out, The, original by Damon Runyon published in *Collier's Magazine*, acquired by Halperin Brothers for distribution by Television Pictures, Inc.

Case of the Dangerous Dowager, original by Erle Stanley Gardner, writer of Perry Mason mystery stories, bought by Warners. Ricardo Cortez will have the lead. This is fifth Gardner story to be made by Warners.

Caviar for His Excellencv, unpublished novel by Charles G. Booth, bought by Paramount. Cary Grant and Akim Tamiroff tentatively slated for leading roles.

Jane Austen and Charles Dickens Classics Acquired; Paramount To Make Nine Owen Wister Novels Into One Film

Convention in Paris, story about American mayors convening abroad, bought by Edward Small to produce for Radio.

Dombey and Son, one of Charles Dickens' greatest stories, bought by Warner.

Easy Living, original story by Vera Caspary, dealing with a young girl who sought and found "easy living" in a strange manner. Bought by Paramount to star Jean Arthur.

Everyman, famous medieval morality play, bought by Warners, to be made into a picture by Max Reinhardt.

Story on Medical Practices

Exposure, original story by Dr. Frank J. Clancy and William J. Murphy, dealing with medicine, acquired by Metro-Goldwyn-Mayer.

Fly By Night, magazine story by Eric Hatch, bought by Paramount to star Bing Crosby. No other cast assignments as yet.

Four Men and a Prayer, Cosmopolitan Magazine novel by David Garth, bought by Twentieth Century-Fox. Adaptation for screen will be by Sonya Levien.

Free Woman, *Red Book* magazine story by Katherine Brush, bought by Paramount. Jean Arthur will probably be starred.

French Quarter, The, forthcoming novel by Herbert Asbury, author of "Barbary Coast" and "Gangs of New York," bought by Metro-Goldwyn-Mayer.

Gold Bullets, epic story of Death Valley, by Charles G. Booth, bought by Paramount. Cary Grant, John Howard and Randolph Scott tentatively set for the leading roles.

Grand Passion, original by Norman Krasna and Zeppo Marx, bought by Mervyn LeRoy as his first picture as an independent producer. Fernand Graevey, French star now under contract to LeRoy, will be starred. Warners will release the picture.

Great Laughter, story by Fanny Hurst, acquired by Metro-Goldwyn-Mayer.

Gray Parrott, The, sea story by Vivian Gaye, bought by Paramount to star Akim Tamiroff and John Howard.

Western Vehicle

Heading for the Rio Grande, original by Robert Emmett, acquired by Ed Finney as a western vehicle for Tex Ritter in the series he is making for Grand National release.

Heart Flush, original by William R. Lipman and Houston Branch, acquired by Columbia.

Hell Is Above, original by Robertson White and Ben Grauman, dealing with airships and zeppelins, bought by Warners to star Boris Karloff.

His Wife's Secretary, original by Robinson White and Ben Grauman, bought by Warners to star Margaret Lindsay, Anita Louise and George Brent.

Killer At Large, comedy drama story by Carl Clauson, acquired by Columbia to star Betty Compson, George McKay with Mary Brian and Russell Hardy. David Selman is directing.

Killer of the Sea, original story by Frederick Wagner, bought by Grand National for production by Raymond Friedgen. The picture will feature Captain Bob Caswell, Pensacola, Fla., swordfish, shark and octopus fighter.

Lin McLean, first of the series of stories by

(*Continued on following page*)

40 ORIGINAL STORIES PURCHASED

Owen Wister, acquired by Paramount. The group includes nine novels in all and they will all be assembled into a story on the order of Wister's better known "The Virginian," and will star Randolph Scott and probably Irene Dunne. Arthur Hornblow, Jr., will produce.

London Bridge is Falling, original story by Mary and W. E. Flannery, bought by Universal and Arthur Caesar has been assigned to do the screen play.

Lords of the Land, original story by Anthony Coldeway, dealing with the plight of the sharecroppers of the South, acquired by Warners. Jean Muir, Barton McLane and Robert Barrat will be featured.

Lost Nancy Steele, The, taken from the noval "Ransom" by Charles Francis Coe, bought by Twentieth Century-Fox. Nunnally Johnson will be associate producer. Gene Fowler and Hal King are writing the screen play.

Man Who Won The War, The, novel by Robert Buckner, acquired by Columbia.

Marines Are Here, original by Gerald Hickson, bought by Monogram.

Mountain Justice, original by Luci Ward, bought by Warners, to star Josephine Hutchinson.

Non Stop New York, original by Kurt Siodmak and Derek Twist, bought by Gaumont British to star Nova Pilbeam, Desmond Tester and Oscar Homolka.

North of Nome, original acquired by Columbia to star Jack Holt and Evelyn Venable.

Football Story

O'Reilly of Notre Dame, football story by Francis Wallace, bought by Paramount for early release.

Paradise Isle, original by Sidney Brentwood, bought by Monogram.

Paris Adventure, original acquired by Paramount to star Carole Lombard. Claude Binyon is doing the screen play and Cary Grant and Charlie Ruggles are set for featured roles. Wesley Ruggles will direct.

Perfect Harmony, original by Jacques Thiery, acquired by Samuel J. Briskin as a co-starring vehicle for Fred Astaire and Ginger Rogers for Radio release.

Personal History, original by Vincent Sheehan, bought by Walter Wanger. Ferdinand Reyher will adapt the screen play. The picture is the journal of a war correspondent dealing with the Riffian Wars, the Chinese Revolution, Arab rioting in Palestine and other "trouble spots."

Plumber's Pudding, story by Gene Markey, bought by Douglas McLean as the fourth production on his Grand National program.

Jane Austen Classic

Pride and Prejudice, Helen Jerome's dramatization of the Jane Austen classic, has been acquired by Metro-Goldwyn-Mayer to star Clark Gable and Norma Shearer.

Regency, novel by D. L. Murray, acquired by Charles Chaplin as a vehicle for Paulette Goddard. Release will be through United Artists.

Right in Your Lap, original story with a radio broadcasting background, has been acquired by Paramount to star Mary Ruth Kizziar, child prodigy pianist.

Roaming Around, musical by Lew Brown, acquired by Edward Small as a starring vericle for Joe Penner. Release will be through Radio.

Saint Elmo, original and modern version of the novel by Augusta Evans Wilson, bought by Grand National.

Son of the Gods, Rex Beach's story of an American child reared by the Chinese, has been bought by Warners. Mervyn LeRoy will direct.

Splinter Fleet, original by William Faulkner, dealing with the navy's wartime submarine chasers, bought by Twentieth Century-Fox.

Spring Dance, Broadway play success of Jed Harris, bought by Metro-Goldwyn-Mayer.

Stepping Toes, original by Leo Loeb and Harold Buchman, acquired by Radio to co-star Fred Astaire and Ginger Rogers. Pandro Berman will produce.

Stones Cry Out, The, novel by Richard Wormser, bought by Universal. Edmund Grainger will produce.

Take It Easy, original romantic comedy by Francis and Marion Cockrell, has been purchased by Radio.

Thorns and Orange Blossoms, Bertha M. Clay's old classic, has been bought by Monogram for 1937-38 release.

Three Legionaires, foreign legion story acquired by General Pictures.

Top of the Town, musical by Lou Brock, for Universal, will star Hugh Herbert, Charles Winninger, Gertrude Niesen, Jack Smart, Ella Logan and others.

Too Young to Die, comedy by Lewis R. Foster, has been bought by Paramount to star Mary Boland and Charles Ruggles.

Faith Baldwin Novel

Twenty-Four Hours a Day, novel by Faith Baldwin, has been bought by Universal.

Untitled Original, by Viola Brothers Shore and Lawrence Pohle has been bought by Radio to star Ginger Rogers and Jack Oakie.

Violette, short story by Vincent Sheehan, has been bought by Radio to star Katharine Hepburn. Edward Small will produce.

Vivacious Lady, original story by I. A. R. Wylie, bought by Radio as a vehicle in which to star Ginger Rogers. Pandro S. Berman will direct. The story deals with a famous dancer who gives up her fame for married happiness.

Warrior for Richard, A, Hazel Christie MacDonald's magazine story, bought by Columbia.

Wee Willie Winkie, by Rudyard Kipling, bought by Twentieth Century-Fox for Shirley Temple.

Weeping is for Women, new novel by Donald Barr Chidsey, bought by Metro-Goldwyn-Mayer.

Wings Over Honolulu, Mildred Cram's current *Red Book* novel dealing with naval aviation in the Hawaiian Islands, has been bought by Universal.

Women With Wings, novel by Genevieve Haugen, stunt flyer, bought by Twentieth Century-Fox.

You and Me, original by Norman Krasna, bought by Paramount to star Arline Judge.

We don't want to brag . . . BUT

●

of the ten pictures selected by MOTION PICTURE HERALD as the best this year the TIVOLI has to date shown nine.

We thank our patrons whose attendance has made this record possible.

●

"PosiTIVOLI a new record in Toronto's entertainment annals" is the way Dan Krendel, manager of the Tivoli, Famous Players-Canadian theatre, headed a four-page bit of exploitation in which he gauged his service to his patrons by the number of Box Office Champion pictures he had played. The pictorial spread of champions also was reproduced.

Roxy Reorganization Plans Filed in Federal Court

More than half a dozen plans of reorganization for the Roxy theatre, New York, were expected to be filed in Federal Court on October 9th, the date set by Judge Francis G. Gaffey for that purpose. Several film companies are reported to be interested in the rehabilitation of the house. It is expected that it will be several months before the court approves any plan for the reorganization. Howard S. Cullman, trustee, is expected to have a plan incorporated in the bondholders' report.

Theatre Dealers Plan To Discuss Patman Act

Members of the Independent Theatre Supply Dealers Association will hold a special three day meeting, starting October 14th, at the Congress Hotel, Chicago, to discuss the Patman act which prohibits discriminating discounts and provides that a uniform plan of discount must prevail for all dealers and their accounts. The act has been in effect since June 29th. George Graham of Denver, president, will preside.

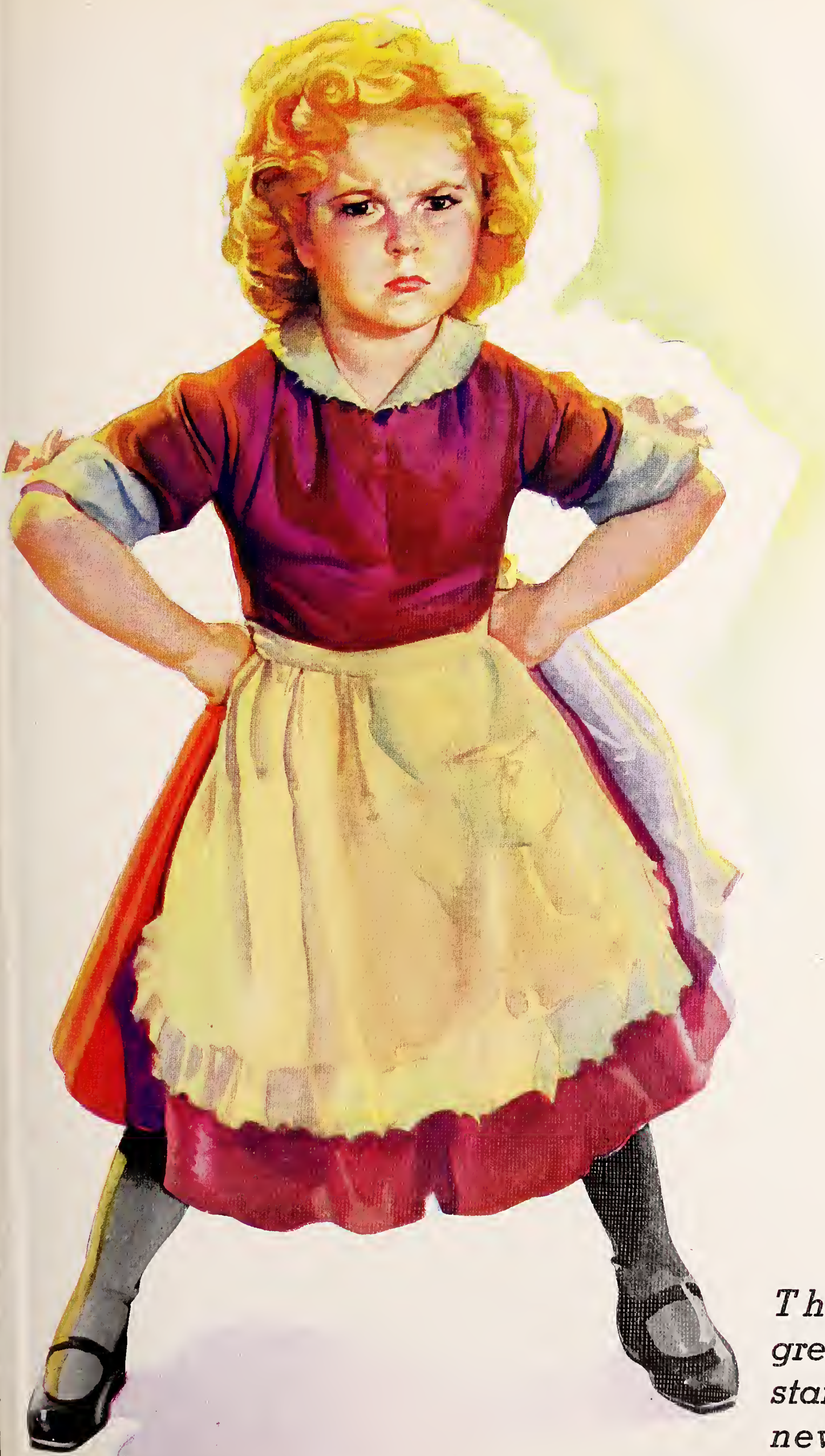
Mack Weinberger Heads General Pictures Sales

Mack D. Weinberger, well known in the independent sales field, has been appointed general sales manager of General Pictures. The company, which originally announced a program of 24 features has increased its schedule to 34, including one group of eight outdoor musicals in color. Fenn Kimball is president and Robert E. Welsh is vice-president in charge of production.

Court Fines Theatre Operators for "Ecstasy"

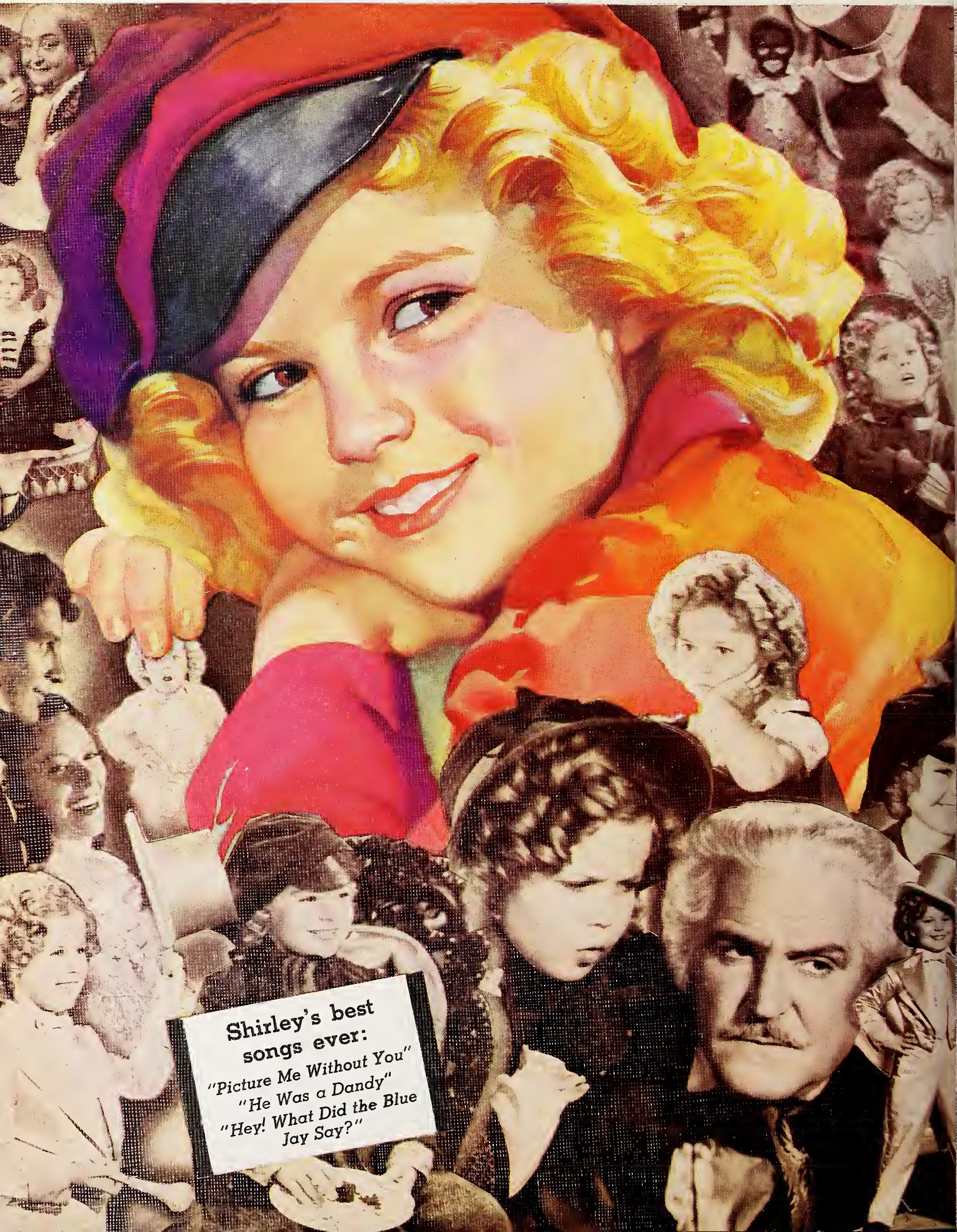
Judge Thomas V. Holland in the north side municipal court at Kansas City has fined Breckenridge Fagin and Robert F. Lakenan, Jr., $250 for showing "Ecstasy" at the Royal theatre September 22 without a license.

Roy W. Rucker, attorney for the defendants, appealed the fine to the circuit court.

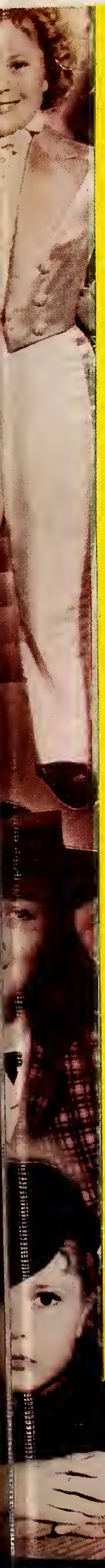


The industry's greatest box office star is coming in her newest attraction **OCTOBER 16th.**

YOUR AUDIENCES HAVE NEVER LOVE


Shirley's best songs ever:
"Picture Me Without You"
"He Was a Dandy"
"Hey! What Did the Blue Jay Say?"

ER AS THEY WILL IN THIS GRAND SHOW!



The bigger they come the harder they'll fall for Shirley as a spunky little street singer... petting and scolding an irresistible scamp in little old New York! Six songs... dances, too! And when she does the minstrel number... you'd better tie down that roof!

Shirley Temple

in

DIMPLES

with

FRANK MORGAN

HELEN WESTLEY • ROBERT KENT

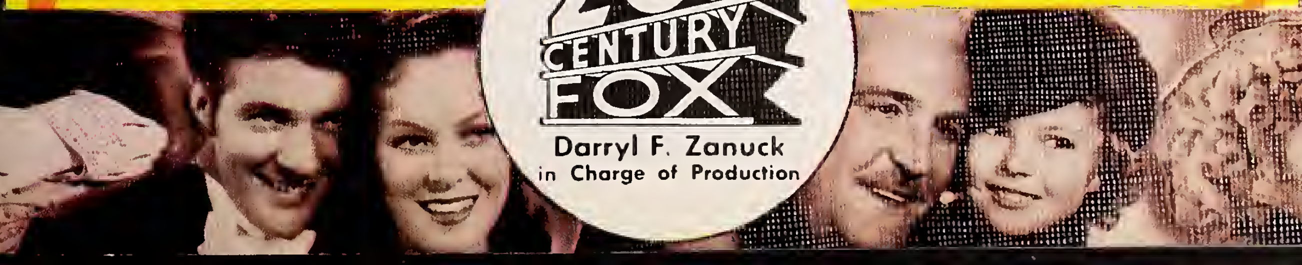
ASTRID ALLWYN • DELMA BYRON

THE HALL JOHNSON CHOIR

STEPIN FETCHIT

Directed by William A. Seiter
Associate Producer Nunnally Johnson
Screen play by Arthur Sheekman and Nat Perrin
Music and Lyrics by Jimmy McHugh and Ted Koehler
Dances staged by Bill Robinson

20th CENTURY FOX
Darryl F. Zanuck
in Charge of Production



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in keeping

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THE GREATEST NAME IN SHOW BUSINESS!

Shirley's non-stop flight of hits has been the industry's sensation. Remember: "Baby Take a Bow," "Bright Eyes," "The Little Colonel," "Our Little Girl," "Curly Top," "The Littlest Rebel," "Captain January," "Poor Little Rich Girl"! A record unequalled . . for the star without an equal. Now.. like the true champion she is.. Shirley makes her latest the greatest of them all!

Dimples

SHIRLEY'S
WONDER
SHOW!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FLASH

'DIMPLES' BREAKS EVERY OPENING DAY RECORD IN HISTORY OF FOX-SAN FRANCISCO

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Referee Impounds Business Records Of All-Continent

As the bankruptcy hearing on the business affairs of William Fox continued this week in Atlantic City, Federal Judge John Boyd Avis, in Camden, N. J., ruled that Mrs. Eva Fox, wife of the former motion picture magnate must place all records of the All-Continent Corporation in a neutral place where they will be available to Referee Robert E. Steedle before whom the bankruptcy hearings are being conducted. Mr. Fox testified last week that although he was worth "about $100,000,000" in 1930 all that he owns now are a "few odds and ends."

In the ruling on the All-Continent Corporation, a trust fund set up by Mr. Fox for his wife and daughters which his creditors contend is really an asset, Judge Avis qualified the decision with the provision that the books must not be opened by Referee Steedle except in the presence of a representative of Mrs. Fox.

Judge Avis denied the application of All-Continent Corporation for a restraining order against Hiram Steelman, trustee in bankruptcy in Fox case, who, upon order of the United States district court in New York paid a judgment of $297,412 against Mr. Fox to John S. Wynn, operating as the Capital Company. Judge Avis ruled that Mr. Steelman was not responsible, as he followed the mandate of the court.

Mrs. Fox had sought a restraining order against Referee Steedle stating that he had no right to examine the records of All-Continent during the Fox litigation.

Asked as to details of his financial affairs on the stand last week, Mr. Fox said he "never looked at the books" and referred his questioners to Herbert Leitsteen, his bookkeeper. "My recollection," he testified, "is that when I created All-Continent I had $21,000,000 or $22,000,000 exclusive of my rights in patents known as the Tri-Ergon Company, which others estimated as worth up to $100,000,000. Out of that $21,000,000 or $22,000,000 I turned over to All-Continent approximately $7,000,000." He later said that today he possesses nothing save a "few odds and ends."

Albert M. Greenfield, Philadelphia banker and realtor, testified this week that "Fox was, and All-Continent still is," the largest stockholder in the Bankers' Security Corporation and that Mr. Fox still is one of its directors, although he has not attended a meeting in several years.

Jesters Elect Officers

The directors of the Jesters Club of Charlotte, N. C., met this week and the following officers were elected: J. E. Hobbs, president; R. C. Price, first vice-president replacing L. C. Sipe, resigned; John H. Vickers, second vice-president to replace M. E. Wiman, resigned. George Roscoe was elected to fill the vacancy on the board of directors caused by the resignation of Philip Longdon.

National Decency Legion Reviews 11 More Films

Of 11 new and reissued pictures reviewed and classified by the National Legion of Decency during the current week, seven were listed as unobjectionable for general patronage and four were classed as unobjectionable for adults. The pictures reviewed and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "Alibi For Murder," "Bulldog Edition," "The Captain's Kid," "Daniel Boone," "The Gay Desperado," "The Longest Night," "Undercover Man." Class A-2, "Unobjectionable for Adults": "Accusing Finger," "Ein Walzer Fuer Dich" (German), "Informer" (Reissue), "Mr. Deeds Goes to Town" (Reissue).

Universal Raising Output to 52 Films for 1937-38 Season

An increase of 10 pictures, from 42 to 52, in Universal Pictures' production schedule for 1937-38 has been announced by R. H. Cochrane, president, following his return from a visit to the company's studio. The list will include 46 features and six westerns.

Mr. Cochrane was enthusiastic over the progress made at the studio under the direction of Charles R. Rogers, vice-president in charge of production, and William Koenig, general manager.

"The studio completed 24 pictures in the past six months of operation," Mr. Cochrane said. "In addition 22 scripts are complete and ready for shooting. We will meet every release date this season, something that Universal has been unable to do for the last four or five years, principally because the company was not properly financed. Last year, for example, we announced 36 features but delivered only 22. This year we will deliver every one of the 36 features and six westerns which have been announced, and we will deliver them on schedule."

The Universal president said that he was impressed by the number of new personalities at the studio being groomed for feature work and he sees the solution of the company's casting problems and the loss of time and money resulting from them.

"The studio is also ahead on stories for the first time in several years," Mr. Cochrane said. "All this means economy of operation, insurance against waste, and deliveries according to schedule. I am grateful for the fine spirit of cooperation shown the company by other studios and also by the theatres. Our studio reorganization has been completed and its executive personnel is on a permanent basis except for the fact that an assistant to Mr. Rogers and Mr. Koenig will be named in the near future in order to relieve them of some of the excess work both are doing."

Preview Ad Ban Discussed

Banning of advertising for previews was discussed at the last meeting of the Producers' Association in Hollywood. It is claimed that the present system prevents natural audience reactions.

Musicians Plan Picket Campaign In Philadelphia

While musician members of Local 802 picketed New York motion picture houses with banners urging the public to demand "living entertainment" in addition to film programs, Philadelphia's Local 77 prepared to pattern after this precedent a campaign of similar character and objective.

The Philadelphia crusade will be directed primarily against the Warner circuit in an attempt to force adjustment of labor difficulties between the union and that organization. This impasse dates from early September when a contract by which men were paid $9 for one day's work each week (Saturday) in the 12 neighborhood key houses expired. Anthony A. Tomei, union president, is seeking to obtain two days' work for its 68 members in these houses, at $15 for the two days. As a result of the strained relationship, Warners' first run Earle and Fox theatres have gone on a straight picture basis.

While limited funds preclude a campaign as extensive as the one being waged in New York, the Philadelphia fight will get under way at a mass meeting at which time Mayor S. Davis Wilson will be called upon to address the assemblage. Plans have been made to picket those houses which have had live entertainment in conjunction with the film showings at any time during the last three years. Joseph Sharfsin, city solicitor, has promised the union that there will be no police interference in their picketing activities.

The union officials contend that Warner Brothers, in an attempt to keep picture rentals on a higher level, are taking over the operation of every available theatre and putting all on a straight picture policy, causing a loss of employment opportunities to their members and the actors. Mr. Tomei declared that he would permit members of the musician's union to play on a percentage basis for any exhibitor who will add live entertainment to his bill.

Local officials for the Warner Brothers circuit maintain that it is the unreasonable demands of the union that are creating a loss in employment opportunities for their members.

In New York, Edward Canavan, president of Local 802, announced that he will not be a candidate for reelection, and David Klein, fusion nominee for delegate to the A. F. M. convention and the executive board of the New York local, announced that he would leave on October 8th for Los Angeles and continue campaigning for Selig S. Liese and the fusion group for the 802 elections in December.

Planes Welcome Powells

Several bannered airplanes, bearing the inscription "Welcome Dick and Joan" and chartered by the Warner home office publicity department, met the incoming Santa Paula Wednesday morning to welcome the honeymooning Dick Powells to Manhattan. Mrs. Powell is better known as Joan Blondell.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

The tragedy that stalked Pawnee Bill the other day in his native Oklahoma caused old-timers to remember that Major Gordon W. (Pawnee Bill) Lillie played no small part in the very beginning of the feature motion picture.

In the fall of 1909, Commodore J. Stuart Blackton, of Vitagraph fame, produced "The Life of Moses," in five reels. But it was released a reel at a time, one reel a week for five weeks, beginning in January, 1910. No theatre would present a full five-reel show. They did not consider even Moses a big enough drawing card.

P. P. Craft, however, with Colonel William (Buffalo Bill) Cody, thought he saw the opportunity, in the same 1910, for motion picture entertainment on a grander scale. He arranged to put out a screen road show. The plan was fine, but pictures of quality and length to support a road show charging 50 cents admissions in legitimate theatres were not to be had.

Mr. Craft's next step was to plan production. If he could not buy the long pictures he wanted he would proceed to make them. The decision brought the inspiration that "The Life of Buffalo Bill," in many reels, would draw, and so he pursued the Buffalo Bill Wild West Show on the road, overtaking it on the home lot at Williamsport, Pa. Colonel Cody was willing to make the film, but Major (Pawnee Bill) Lillie, Cody's manager, was reluctant, until Craft shoved a thousand dollars in paper bills across the ticket wagon counting table, and Pawnee Bill agreed. That was "big" money then.

The other night Pawnee Bill, he's now 75, and his wife, re-enacted their marriage ceremony in a golden wedding celebration at Taos, New Mexico. Friends at the celebration presented the old couple with a gold-tinted automobile. Mrs. Lillie took the wheel and started down the road for home. There was a crash. Mrs. Lillie died, old Pawnee Bill was cracked up.

▽

The world's well of information can never be fully plumbed, as witness the knowledge advanced by Motion Picture Daily from an Associated Press interview with Director Ernst Lubitsch, anent the highly pleasing subject of Marlene Dietrich:

> "It's her soul," said Mr. Lubitsch, "her soul that has put her in the top flight of cinema stars.
>
> "So far, too many of Miss Dietrich's parts have been too much alike. Exotic manners, enchanting smiles, dreamy eyes and the legs. Ah, yes, the legs!
>
> "It's all very well to speak of her legs. They are very beautiful, very, very beautiful, and they haven't been a detriment to her. Maybe they've even helped her a little bit, but—
>
> "She has something else—something we are going to show in her next picture."

▽

Walter McFadden, browsing about his native haunts in Long Island, was flabbergasted to see advertised on the marquee of Loew's Triboro theatre in Astoria, a double bill of the following complexion:

MY AMERICAN WIFE
YOURS FOR THE ASKING

The enterprising Louie Charninsky had in mind a bit of exploitation for "Bengal Tiger" at his Capitol theatre in Dallas. Accordingly he visited the Texas Centennial and requested that the Centennial cooperate in conjunction with its "Hollywood Animal Show," by advertising Charninsky's "Bengal Tiger" film to the Centennial audiences. They thought they stopped Louie when they told him they would publicize the picture if he would appear in a cage with a wild tiger. Mr. Charninsky accepted the proposition, the photograph above indicating the great pleasure he received from the experience—note his wide smile.

Trem Carr's position in Hollywood today as one of the film capital's successful independent producers, is far removed from the days when, as a producer of "quickies," some 15 years ago, he inveigled the fire department in those parts to let a whole studio burn the while he shot a fire spectacle for a picture he had in work. Grover Jones, the scenarist, writes about the incident in the *Saturday Evening Post*.

Mr. Jones, along about 1923, was writing an occasional "quickie" scenario for Mr. Carr's admittedly "shoestring" productions. One was a fire story in which Cullen Landis was being featured. Mr. Jones finished the script and was commended for his efforts, but, as Trem said, "We haven't the money properly to produce a fire spectacle, and I hate like hell to make a picture like this with nothing but flares and torches."

However, the second night, while Mr. Carr was sweating over the possible outcome of his venture, the old Universal studio caught fire and burned throughout the night. Instantly the little company gathered together its studio crew and its actors. Mr. Carr, with keen presence of mind, rushed a fire chief's helmet out of the property room and on to the head of Cullen Landis, and set about shooting scenes. The real firemen believed only what they thought they saw in the dark and took orders from the wildly gesticulating "Chief" Landis. At early dawn they discovered their mistake. It took a great deal of forceful oratory, and then some, to save the scalp of Landis.

A Chicago music firm is the recipient of an order for music from Al Capone in Alcatraz Penitentiary, in San Francisco Bay. The now docile Alfonse particularly requested the complete collection of the songs of our own Shirley Temple.

The motion picture business could even go further and have Will Hays send Mr. Capone a nice library of its latest motion pictures, selecting, for instance, such touching film documents as "Don't Turn 'Em Loose," "Blackmailer," "And Sudden Death," "Murder in Chinatown," "Crime and Punishment," "Counterfeit," "You May Be Next," "Racketeer in Exile," "Shakedown," "Bullets or Ballots," "Tough Guy," "The All-American Chump," "Preview Murder Mystery," "Suicide Squad," "Federal Agent," "Grand Jury," "The Witness Chair," "We Who Are About To Die," "Show Them No Mercy," "Invitation To a Murder."

Or maybe Al would rather see Warners' "Jailbreak"; or, better still, Universal's "Parole."

▽

The Federal Writers' Project in New York of the Works Progress Administration is doing nicely, thank you. A "clip sheet" of news of the project's progress announces two worthwhile accomplishments this week: (1) The reading and outlining of 200 books for a motion picture bibliography; and, (2) The discovery of the remains of Black Diamond, the buffalo which served as the model for the design on the buffalo nickel. All that is left is his head, which the WPA found nailed to the wall of a chicken market at 414 West 14th Street, N. Y.

▽

American college football's willingness to accept the monetary compensation of national advertising sponsors of broadcasts of their games makes the motion picture stand out even further in its continued status of a non-commercial institution for mass expression and entertainment. Even the ultra-dignified Yale's gridiron contests will be radio-sponsored this year. The boys will do or die for old Eli and the Blue Flash gasoline of the American Refining Company.

▽

A feline example of the power of suggestion is Queenie, the Strand theatre cat in Pittsfield, Mass., who, after walking around the lobby for several days eyeing the posters for the Dionne quintuplets in "The Country Doctor," strolled nonchalantly into the Strand checkroom and had quintuplets herself—just like that, so help Francis Faille, the Strand manager.

Manager Faille has, of course, named the kittens Marie, Yvonne, Cecile, Emelie and Annette. There's a slight discrepancy there, since a couple of kittens are boys. "But," chirped Faille, "that's a minor point."

▽

The White House is infested with newsreel cameramen and reporters, yet not a man of them caught the American flag hanging upside down the other day for a full two hours over the Presidential mansion.

▽

This week's Samuel Goldwyn story concerns the producer's first meeting with Anna Sten, whom he tutored for two years, and then lost. "You've got genius," advised Mr. Goldwyn after an audition, "but you'll have to take a course in electrocution."

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Reunion

(20th Century-Fox)

Comedy Drama

Headed by Jean Hersholt, this production, which features the Dionne Quintuplets, presents four additional members of "The Country Doctor" cast, Slim Summerville, Dorothy Peterson and John Qualen, in the roles they created, and Helen Jerome Eddy. The locale is practically the same, but there the similarity ceases. Everything else, especially the story idea, is different. Essentially the five children, who not only act but now talk as well, are the outstanding exploitation potentialities. Yet the substantiating story, which literally and actually makes good the title, is unique in character. Serving as a background for human interest drama, comedy and romance, that story has to do with the reunion of all the 3,000 persons that Dr. Luke has brought into the world. Rich men, poor men, beggar men, thieves, and all the rest of the doggerel rhyme, are included.

The production is based on a story by Bruce Gould. Sam Hellman, Gladys Lehman and Sonya Levien did the screen play. Norman Taurog, who has directed many of the screen's prominent child actors in their most popular pictures, is the director. Rochelle Hudson and Robert Kent, the young lovers of "The Country Beyond," are similarly cast. Helen Vinson, in her first domestic picture in some time, is the menace to their romance. Strength of cast is seen in assignments, in less important roles, of Alan Dinehart, J. Edward Bromberg, Tom Moore, Sara Haden, Montague Love, Esther Ralston and Hattie McDaniels. In minor parts Julius Tannen, George Chandler and Edward McWade will be seen.

While it is natural to expect the patron interest will most quickly settle on the babies, this, coupled with the fact that the story tells a strong, even if semi-episodic, series of dramas, romances and comedies, plus the angle that so many of "The Country Doctor" cast again are presented, should stimulate showmen to interesting exploitation.

The Depths Below

(Columbia)

Drama

Until this story comes to its climax, there is little in it that gives literal meaning to the title. Prior to the closing episode, it is essentially human interest romance drama. The first parts of it tell how a heartless woman married a man and, by cheating on him with his pal, made bitter enemies out of two onetime deep sea diving buddies. The drama of this situation makes possible a partial regenerating confession by the woman, which makes her husband see everything in its true light and effect the rescue of his friend, who has been trapped in a sunken submarine.

The material chosen for the three leading players, Richard Dix, Chester Morris and Dolores Del Rio, seems particularly adapted to their screen talents and personalities. Dix and Morris are rough, rugged, he-men sailors, ready for any dangerous adventure. The only way in which they differ is that Dix wants marriage and a home ashore, while Morris prefers to go roving over the world. Miss Del Rio is a cunning, malicious, voluptuous gold digger, ambitious only for security and having no regard whatsoever for marriage vows.

ANTICIPATIONS—BUT NOT REVIEWS

Discussions of pictures in this department are based entirely on the aims and anticipations of the producers on the basis of negative in the editing process. In no sense are these attentions to be considered reviews or in any terms evaluation of the finished product as it may subsequently emerge from the Cutting Room to the market.

This department is conducted solely for the information of exhibitors, many of whom have indicated to *Motion Picture Herald* their necessity for the earliest available information on the product which they are to play.

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—THE EDITOR

Situations precipitated by her promise to be of higher dramatic quality than usually found in action films. Bringing this quality out of the players was the intention of producer Edward Chodorov when he selected Liam O'Flaherty (author of "The Informer") for them. It is marked in the adaptation by Dalton Trumbo and Jerry Chodorov.

While the three principals carry almost all the story, players to be seen in supporting parts include Pierre Watkin, Ward Bond, Marc Lawrence and Ron Rowan. Direction is by Erle Kenton, maker of "Counterfeit" and "The Devil's Squadron."

The Jungle Princess

(Paramount)

Dramatic Romance

Since Edwina Booth and "Trader Horn" there has been no exotically fantastic jungle woman. True, the Tarzans have held sway, but in Dorothy Lamour, newly from radio and stage, Paramount believes it has the unique type of personality so combining natural charm, savage wildness and allure as to make the jungle woman again appealing to theatre goers and exhibitors.

The story, an original by Max Marcin and prepared for the screen by Cyril Hume, Gerald Geraghty and Gouverneur Morris, is romance and drama in the Malay Jungles. The tiger woman is regarded as an evil spirit by the natives. A party of white hunters find her. One falls in love with her, arousing the fury of his civilized sweetheart. The tiger girl and her companion pursue an idyllic romance in the animal infested jungle. To free the white man from her supposed fatal charm, his friends, allied with natives, would kill the girl. But love triumphs. The tiger woman's animal friends rout the attackers and the civilized girl surrenders her lover to the jungle creature.

Ray Milland is the hunter who loses himself in the jungle to find love. With Molly Lamont, Lynne Overman, Akim Tamiroff and Hugh Buckler, he and Miss Lamour are the important principals. Mala, of "Eskimo" memory, is leader of the natives.

The film is being made with musical background important to the motivating drama and the romance, directed by Boris Morros.

Black Legion

(Warner)

Topical Drama

For background this production adapts the widely publicized activities of the Black Legion in Michigan. Extremely topical in nature, the feature first seeks to be dramatic entertainment but also endeavors to become a document outlining the true meaning of Americanism and excoriating false patriots who play on national and racial prejudices.

From a story standpoint, the motivation, with due recognition of theatrical requirements, treats of events and incidents that in current weeks have made sensational headline news.

A 100 per cent American, ambitious for factory advancement but disappointed, is a ready victim of the blandishments of furtive agitators, first committing an act of depredation against his favored opponent, this followed with portrayals of further Black Legion mischief. Finally, infuriated beyond control, he kills his best friend. Though the Black Legion attempts to manipulate the courts, the murderer, becoming aware that he has been used as a tool, confesses everything and identifies the members to bring about their arrest.

The story, an original by Robert Lord, was adapted by Abem Finkel and William Haines. It is being directed by Archie Mayo.

As the story deals with many individuals, the cast necessarily is large. Among the more prominent players are Humphrey Bogart, Dick Foran, Ann Sheridan, Erin O'Brien-Moore, Dickie Jones, Joseph Sawyer, Harry Brandon, Eddie Acuff, Egon Brecher, Samuel Hinds and Henry O'Neill.

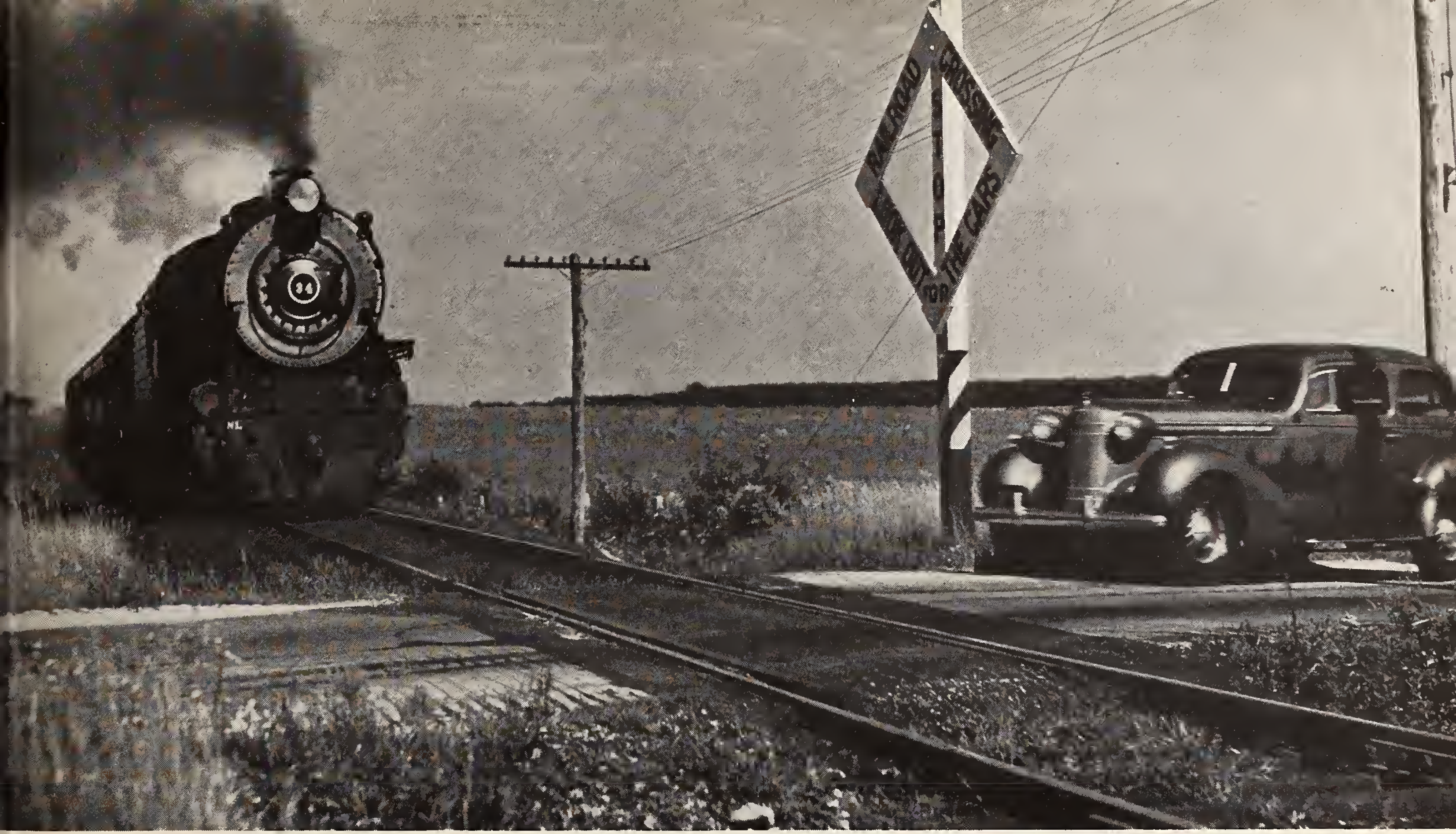
Night Waitress

(Radio)

Drama

Deep melodrama, with romance, is the idea behind this production. A girl, suspected of criminal implications but released on probation, is working as a night waitress in a rough San Francisco waterfront cafe. She becomes the central figure between two mysterious forces. One is a roustabout sea captain, awaiting an unknown cargo; the other is a band of crooks

(*Continued on page* 46)



THERE'S GOING TO BE A CRASH!

Any minute now you'll hear the phenomenal, amazing records of M-G-M's "San Francisco" go BOOM!

We can scarcely believe it ourselves because it looked as if "San Francisco" would remain *forever* the TOP grosser, the champ of hold-overs!

But there's another M-G-M sensation that's close—very close —and forging ahead—and oh boy what a lead-off for M-G-M's mighty 1936-37 Season.

(Such excitement! Please go on!)

THE GREAT ZIEGFELD AT POPULAR PRICES

BEYOND OUR WILDEST DREAMS!

Certainly we knew that the Road-show success of "THE GREAT ZIEGFELD" in hundreds of cities had laid the ground-work for a huge success at popular prices. But nobody could foresee the amazing stampede to the box-office which attends each popular-priced opening. "The Great Ziegfeld" is destined to be the biggest popular attraction of all time! And a true omen, a glorious leader for your new M-G-M year!

4th
WEEK
CAPITOL, N. Y.
AND STILL GOING
STRONG!
—after 19 weeks at
the $2 Astor

2
WEEKS
KANSAS CITY
—after 2 weeks as
Roadshow

5
WEEKS
CHICAGO
—after 13 weeks as
Roadshow

2
WEEKS
ALBANY
—after 2 weeks as
Roadshow

2
WEEKS
NASHVILLE

2nd
WEEK
DENVER
And going great!—
after 2 weeks as
Roadshow

2
WEEKS
NEW ORLEANS
—after 2 weeks as
Roadshow

2
WEEKS
HARRISBURG
—after 1 week as
Roadshow

2
WEEKS
TOLEDO
AND STILL GOING
STRONG!
—after 1 week as
Roadshow

2
WEEKS
BALTIMORE
—after 2 weeks as
Roadshow

2
WEEKS
HARTFORD
—after 10 days as
Roadshow

3
WEEKS
ST. LOUIS
—after 3 weeks as
Roadshow

5
WEEKS
CINCINNATI
—after 2 weeks as
Roadshow

2
WEEKS
BUFFALO
—after 3 weeks as
Roadshow

2
WEEKS
BRIDGEPORT
—after 1 week as
Roadshow

2
WEEKS
NEW HAVEN
—after 1 week as
Roadshow

2
WEEKS
ATLANTA
—after 2 weeks as
Roadshow

4
WEEKS
PORTLAND
—after 3 weeks as
Roadshow

2
WEEKS
COLUMBUS
—after 2 weeks as
Roadshow

3
WEEKS
CLEVELAND
AND STILL GOING
STRONG!
—after 3 weeks as
Roadshow

2
WEEKS
HOUSTON
—after 2 weeks as
Roadshow

2
WEEKS
NORFOLK
—after 1 week as
Roadshow

2
WEEKS
WASHINGTON, D. C.
AND STILL GOING
STRONG!
—after 2 weeks as
Roadshow

3
WEEKS
PHILADELPHIA
AND STILL GOING
STRONG!
—after 8 weeks as
Roadshow

2
WEEKS
PROVIDENCE
—after 2 weeks as
Roadshow

2
WEEKS
DAYTON
—after 1 week as
Roadshow

2
WEEKS
LOUISVILLE
—after 1 week as
Roadshow

2
WEEKS
SYRACUSE

11
DAYS
WATERBURY

2
WEEKS
WILMINGTON
—after 2 weeks as
Roadshow

2
WEEKS
MINNEAPOLIS
—after 2 weeks as
Roadshow

2
WEEKS
READING
—after 1 week as
Roadshow

2
WEEKS
MILWAUKEE
—after 2 weeks as
Roadshow

2
WEEKS
WORCESTER
—after 1 week as
Roadshow

2
WEEKS
ROCHESTER

2
WEEKS
RICHMOND
—after 1 week as
Roadshow

2
WEEKS
SPRINGFIELD
—after 1 week as
Roadshow

2
WEEKS
BOSTON
(DAY AND DATE)
STATE & ORPHEUM
AND STILL GOING!
—after 8 weeks as
Roadshow

2
WEEKS
INDIANAPOLIS
—after 2 weeks as
Roadshow

IN THE STUDIO CUTTING ROOM

(*Continued from page 42*)

determined to get the cargo before the captain. As much that is highly dramatic, including several killings, ensues to cause trouble for the girl and bring her under more rigid police watchfulness, dramatic suspense builds. The girl does not know which way to turn.

The story used is one suggested by Golda Draper. The screen play is by Marcus Goodrich, and Samuel J. Warshawsky contributed added dialogue. Direction is by Lew Landers, who was in charge of the current "Without Orders."

Margot Grahame, remembered for "The Informer" and later seen in "Three Musketeers" and "The Arizonian," is starred. Gordon Jones, featured in several recent Radio films, plays the part of the ship captain, sharing most of the drama and all the romance with Miss Grahame. Vinton Haworth, who made a promising screen debut in "Without Orders," is the heavy. Supporting players include the newcomer Donald Barry, Marc Lawrence, Billy Gilbert, Arthur Loft and Otto Yianaoka.

The Cowboy Star

(Columbia)

Comedy Drama

The story idea and title of this production, rather than personalities, seem to be the outstanding exploitation assets. As conceived into screen play form by Frances Guihan, the premise seeks to introduce something fresh in many ways into standby western yarns. Novelty is evident at the outset. A cowboy picture star, tired of all the make believe film adventures, romances and heroics, decides to go out incognito and live a regular western life. He is partly recognized by a hero worshiping boy and his elder sister. He pledges his new found companions to keep his secret. The aliased star becomes involved in a real life drama and romance that takes the most approved western formula for its basis. A real life hero, his exploits are widely heralded, he returns to the films a great popular figure with a new and more lucrative contract. And the girl is with him.

Built upon a unique idea, substantiating phases of the story carrying the full quota of thrill action, romance and comedy, the picture places in the hands of exhibitors specializing in western entertainment some unusual angles with which to intrigue their patrons.

Charles Starrett portrays the screen star who goes native. Si Jenks is his bosom pal in screen as well as real life adventures. The girl is Iris Shunn, and Wally Albright is the avid juvenile western picture fan whose recognition of Starrett sets him off on his sideline job of being an actual hero.

The production is being directed by David Selman, recently credited with making "Killer at Large."

Once a Doctor

(Warner)

Dramatic Romance

With romance and drama blended in straightforward fashion, this production has the earmarks of a different kind of doctor picture. It concerns two young fellows, apprentice surgeons, both seeking the rewards of their profession yet unable to withstand the temptations of love and romance. One is a scapegrace, continually getting into trouble only to be saved by his foster brother. Dramatically, while once again fronting for his companions, the good doctor gets into serious trouble as a result of which he is debarred from his profession. Attempting an heroic but unethical brain operation while working in a tenement district clinic, the hero's patient dies and he is jailed. Paroled through the influence of his patron, he goes to Cuba. Enroute there, later, his patron suffers a skull fracture. With amazing skill the under-the-cloud doctor saves his life, is restored to his profession and claims the hand of the girl who stood by him.

The story, an original by Frank Daugherty and Paul Perez, was adapted to the screen by Robert White and Ben Grauman Kohn. Direction is in the hands of William Clemens.

It will be brought to the screen with Donald Woods as the hero and Gordon Oliver the weakling doctor. Woods' patron, who is also Oliver's father, is Henry Kolker. The girl is Jean Muir. As this group, aided principally by Louis Stanley, carry the brunt of the story, the supporting cast includes Joseph King, Gordon Hart, Cy Kendal, Ed Stanley, David Carlyle and Thomas Pogue.

Rose Bowl

(Paramount)

Comedy-Romance

As the seasonal football fervor mounts, Paramount is coming up with something totally different in the line of topical films. Of course, it has a title which in connection with football probably is more associated with the fall sport than that of any other stadium. Naturally there's a football game in it, but there, for all immediate attachments to football, the association ends.

Basically the story is a five sided comedy romance. In it an ordinary football player wins the girl of his dreams away from a big headed national star. This worthy is solaced by the affection of a movie struck miss who thinks the only thing he needs to put him on his feet is a haircut.

Just how completely the producers have got away from the featuring football players in the cast idea is noted in the name assignments. Tom Brown and Benny Baker are the mainstays of the little Coast team that makes the January 1 Rose Bowl date. Larry (Buster) Crabbe is the triple threat menace of the opposition. Eleanore Whitney and Priscilla Lawson are, respectively, the home towner and the movie struck girl.

The principal supporting cast is limited, listing only William Frawley, Nydia Westman, Adrian Morris and James Conlin.

The purpose of the story by Francis Wallace and screen play by Marguerite Roberts, certainly not sports writers, as well as the guiding idea behind the efforts of producer A. M. Botsford and director Charles Barton, is to present topical backgrounded entertainment that gets out of the rut.

Newsreel Suits Settled

Stipulations were filed in the New York supreme court Tuesday in connection with the settlement and discontinuation of two suits alleging wrongful use of the plaintiff's photographs in newsreels. One was an action of Sidney Franklin, bull fighter, against Fox Film and Fox Movietone News, and the other suit was one brought by Siegfried Steinwell, ski jumper, against Movietone News, Inc. Notice discontinuing the actions was filed by Attorney Percy Heiliger on behalf of Movietone News.

Deal with Gaumont Is Affirmed Here; Denied in London

With Sidney R. Kent, president of 20th Century-Fox, arriving in London this week to carry on the negotiations in the Gaumont-British, 20th Century-Fox, Metro-Goldwyn-Mayer agreement, Joseph M. Schenck, chairman of the Fox board, emphatically said in Hollywood that the negotiations have not been terminated. Reports from London continued to state that the three way agreement will not be consummated and that it will fail, over the issue of British control.

Mr. Schenck hit at the Ostrer brothers for their reported consideration of a competitive bid from a source believed to be John Maxwell of British International Pictures, with the statement that the same opposition company had offered £1,750,000 for the interest of 20th Century-Fox in GB. "We refused," Mr. Schenck said, "because we had committed ourselves to go through with the original deal."

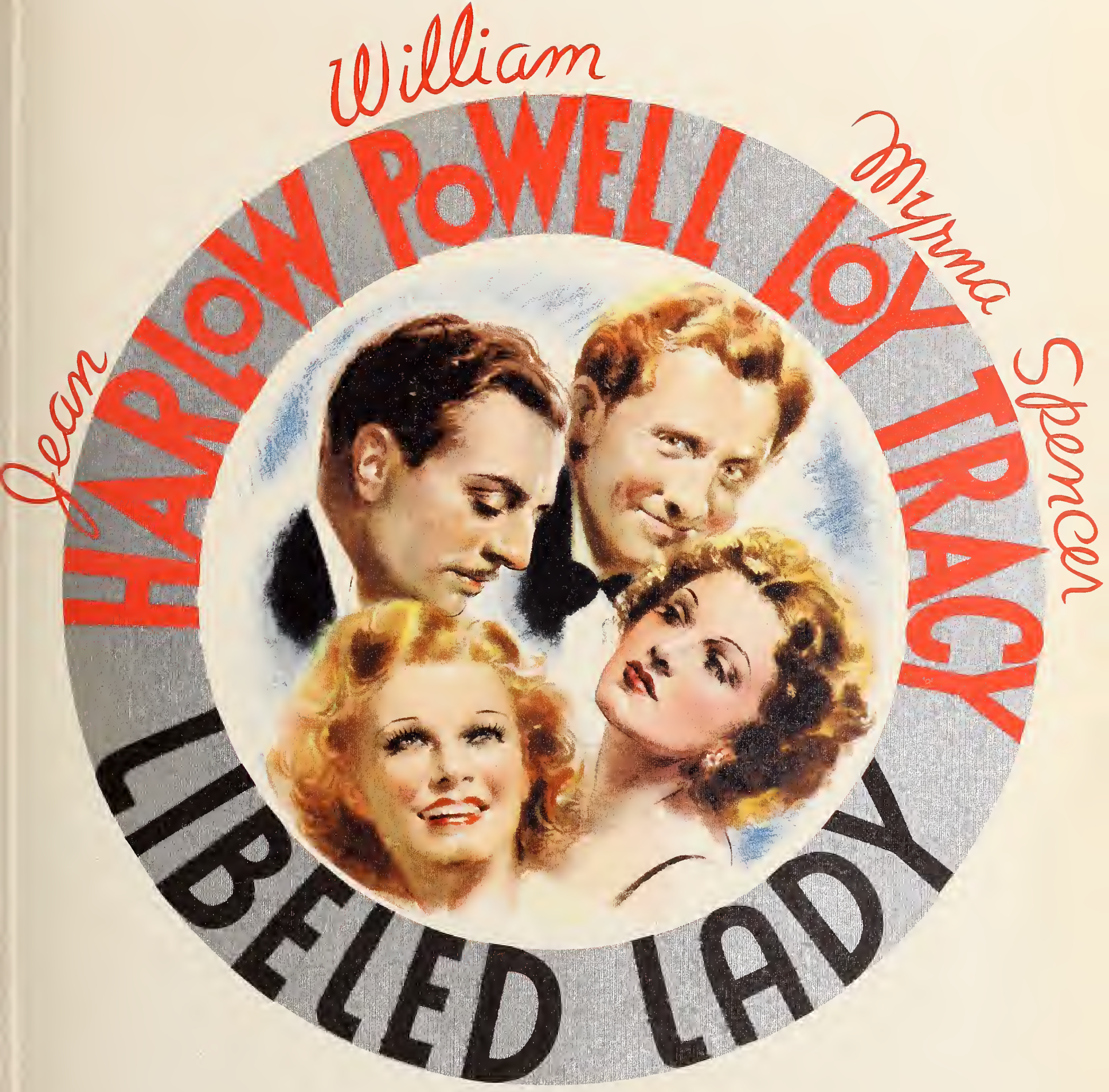
The Fox chairman continued that Isidore Ostrer had told him that Mark Ostrer felt that the competitive concern's bid should be considered inasmuch as it was higher than the American offer. However, Mr. Schenck said, since 20th Century-Fox had initialed the final papers, it is ready to carry out the terms of the agreement.

A cable from Bruce Allan, Motion Picture Herald correspondent in London, reported the story there was that Mr. Kent is prepared to sell the Fox GB shares if necessary before their value falls after the balance sheet, which must be published before December 31st, is issued. The report continues that fear of domination by the Maxwell interests is an admitted factor against the outright sale to him but it is possible that Mr. Maxwell would buy out the Ostrer brothers and agree to the present or a closer tie with Fox and Metro subject to control remaining with him.

Under this arrangement Fox would hold the present shares, either splitting with Metro or carrying out that part of the agreement on another basis. "It is believed," the cable continues, "that the Government has requested Mr. Maxwell to buy to keep Americans out and has promised aid. The government wants the American sale to fail in any case."

Bernard Granville Passes

Bernard Granville, comedian and best known for his work on the New York stage, was found dead of natural causes in his apartment in Hollywood late Monday. He was 50 years old. He started his career with "Al G. Field's Minstrels" and appeared in New York in "The Little Blue Devil," "The Midnight Whirl" and Earl Carroll's "Vanities."


Jean HARLOW
William POWELL
Myrna LOY
Spencer TRACY
LIBELED LADY

THAT LION IS HERE AGAIN!

"Oh-h! Those Great Ziegfeld gals!"
"Ah-h! That Gorgeous Hussy!"
"Um-m-m-m-m! That 'LIBELED LADY'!"

Listen!

"METRO HAS NOTHING LESS THAN A KNOCKOUT COMEDY IN 'LIBELED LADY'. Those exhibs who are fortunate enough to play this one will watch the ticket sales with genuine glee. Mounted with marquee monickers the film is boxoffice from start to finish and contains the sort of entertainment that breeds mouth to mouth exploitation. All in all M-G-M has a till ringer in 'Libeled Lady'. Exhibs have draw names to sell in lights. A boxoffice picture to brag about". —*COAST VARIETY*

"BOXOFFICE NATURAL. All star cast in comedy-romance. This picture should pile up big grosses everywhere". JOE BLAIR —*SHOWMEN'S TRADE REVIEW*

"WITH FOUR MARQUEE DRAWS OF THE FIRST MAGNITUDE, all with parts that fit like one of Jean Harlow's gowns, in a hilarious comedy that is almost sinfully clever, here is a boxoffice boost of top rank. They just don't come any better. Count on an hour and a half of almost continuous laughter over the romantic difficulties of Jean Harlow, William Powell, Myrna Loy and Spencer Tracy in a bubbling French type farce, tailored in the smartest American mode, that sparkles and twists and turns and races with all the verve of a mountain troutstream. And count in enough witty dialogue to stock five ordinary comedies". —*HOLLYWOOD REPORTER*

"IT WOULD BE LIBELOUS TO SAY THIS WAS ANYTHING BUT A GRAND PICTURE." —*BOX OFFICE*

Jean HARLOW William POWELL
Myrna LOY Spencer TRACY
in
LIBELED LADY
with WALTER CONNOLLY
Directed by JACK CONWAY
Produced by LAWRENCE WEINGARTEN

"A LAUGH FEST FOR CLASS-MASS AUDIENCES. The film is ripe with commercial qualities in personalities, story and production values that should make selling it a pleasure". GUS McCARTHY—*M. P. DAILY HOLLYWOOD REVIEW*

"THIS LAUGH RIOT WILL TURN INTO A BOXOFFICE RIOT". —*FILM DAILY*

THE HOLLYWOOD SCENE

48 Films in Work

Production was accelerated last week when thirteen pictures were sent into production and eleven taken to the cutting room, netting a neat forty-eight pictures in work as of the end of September and the onset of October's bright blue weather.

Warners started three features. In "Ready, Willing and Able" Ross Alexander, Ruby Keeler, Louise Fazenda, Carroll Hughes, Winifred Shaw, Lee Jenkins and Allen Jenkins will be seen. Ray Enright is directing. The cast for "Another Dawn" is headed by Kay Francis and Errol Flynn with Ian Hunter, Frieda Inescort and Herbert Mundin featured. William Dieterle is the director. The third picture, "Penrod and Sam," has Billy Mauche and Harry Watson in the title roles with Spring Byington and Frank Craven heading the support. William McGann directs.

Three productions also got under way at Twentieth Century-Fox. "Banjo On My Knee," which John Cromwell is directing, will present Barbara Stanwyck, Joel McCrea, Buddy Ebsen, Walter Brennan, Katherine DeMille, Helen Westley, Tony Martin, Marguerite Hamilton, Minna Gombell, Walter Catlett and Spencer Charters. Shirley Temple is the star of "Stowaway." Her support lists Robert Young, Alice Faye, Arthur Treacher, Helen Westley, J. Edward Bromberg, Allen Lane, Astrid Allwyn, Robert Greig, Julius Tannen, Eugene Pallette and Willie Fung. William A. Seiter is directing. "Crack-up" features Brian Donleavy, Thomas Beck, Helen Wood and Peter Lorre. Malcolm St. Claire directs.

Paramount started two pictures. Under James Hogan's direction, "Arizona Mahoney" lists Joe Cook, John Miljan, Marjorie Gateson, Richard Carle, Frank Mayo, Jack Perrine, Charles Williams, Frank McGlynn, Jr., and James Mason among its players. "A Man and a Woman," a B. P. Schulberg production being directed by Richard Wallace, features Francine Larrimore with Edward Arnold and George Bancroft supported by Jonathan Hale, Stanley Andrews, Harry Hayden, Robert Strange and Fern Emmett.

Columbia, likewise, started camera work on two films. Jean Arthur and George Brent head the cast in "Safari in Paradise," which also includes Ruth Donnely, Lionel Stander, Raymond Walburn and Thomas Mitchell. Alfred E. Green is directing. Featured players in "Dodge City Trail" are Charles Starrett, Marion Weldon and Donald Grayson. C. C. Coleman is directing.

At Radio "Street Girl" (tentative title) went on the stages. Lily Pons and Gene Raymond are teamed in the leads. The cast lists Jack Oakie, Herman Bing, Mischa Auer, Frank Jenks, Lucile Ball, Patricia Wilder and Harry Jans. Leigh Jason is directing.

Walter Wanger resumed production with "You Only Live Once." Sylvia Sidney and Henry Fonda are starred, supported by William Gargan, Jean Dixon, Barton MacLane and Ward Bond. Fritz Lang is the director.

SINGLE STAR NOT ENOUGH

Coupled only as signifying a trend, contemporary announcements by Twentieth Century-Fox and Grand National emphasize the passing of the single star system. The first named company has decided that Janet Gaynor will not be starred individually henceforth. Douglas MacLean, producer of the James Cagney features, will place opposite the star a feminine player of top flight name value.

The tendency toward a multiple star policy dates from the production of "Grand Hotel" by Metro-Goldwyn-Mayer. David Zelznick's "Dinner at Eight" was interpreted as substantiating the indication that box office appeal as well as salary overhead is susceptible of mathematical enhancement. At this time, as inspection of product schedules will attest, the studios are practically unanimous on the subject.

Last of the newly started group is "House of Secrets," Chesterfield. The cast includes Leslie Fenton, Morgan Wallace, Ian MacLaren, George Rosener, Holmes Herbert and Claude King. Roland Reed is directing.

Four finished films give Paramount the leadership for completed pictures. Most important of the group directly sponsored by the studio undoubtedly is Cecil B. DeMille's "The Plainsman." With Gary Cooper as Wild Bill Hickock, Jean Arthur as Calamity Jane and James Ellison as Buffalo Bill, the cast is studded with known screen names. Included are Helen Burgess, Charles Bickford, Porter Hall, Robert Barratt, Bruce Cabot, John Miljan, Frank McGlynn, Sr., Granville Bates, Frank Albertson, Purnell Pratt, Fred Kohler, George Hayes, Charles Judels, Stanley Andrews, John Hyams and Edwin Maxwell among many others. In "Hideaway Girl" Robert Cummings, Shirley Ross, Martha Raye, Wilma Francis, Louis DaPron, Elizabeth Russel, Monroe Owsley, Ray Walker and Ed Brophy will be seen. George Archainbaud directed. Rivaling "The Plainsman" as an object of attention is the major production, produced by Emanuel Cohen, starring Mae West and tentatively titled "Go West Young Man." Supporting names are Warren William, Randolph Scott, Lyle Talbot, Alice Brady, Isabel Jewell, Elizabeth Patterson, Margaret Perry, Etienne Girardot, Maynard Holmes, Alice Ardell and Nicodemus. Henry Hathaway directed.

Columbia checked in three pictures. "Theodora Goes Wild" heads the list. Irene Dunne is starred, supported by Melvyn Douglas, Rosaline Keith, Mary MacLaren, Thomas Mitchell, Elisabeth Risdon, Margaret McWade, Thurston Hall and Nana Bryant. Richard Boleslawski directed. In "Lady From Nowhere," which Gordon Wiles directed, Mary Astor, Charles Quigley, Norman Willis, Gene Morgan, Spencer Charters, Rita LeRoy and Thurston Hall will be seen. The third finished film, "The Cowboy Star," features Charles Starrett, Iris Shunn, Cy Jenks, Wally Albright and Marc Lawrence. David Selman directed.

Radio completed "Make Way for a Lady," previously titled "Daddy And I." Herbert Marshall, Anne Shirley and Gertrude Michael are starred in a cast that includes Margot Grahame, Clara Blandick, Maxine Jennings, Willie Best, Helen Parrish, Mary Jo Ellis, Taylor Holmes and Frank Coghlan. David Burton directed.

"The Mask of Zorro" was finished at Republic. Directed by Wells Root, the cast lists Robert Livingston, Heather Angel, Emily Fitzroy, Ian Wolfe and Walter Long.

At Twentieth Century-Fox, "Pigskin Parade" moved to the cutting rooms. A unique sort of football story, it will present Arline Judge, Johnny Downs, Stuart Irwin, Betty Grable, Patsy Kelly, the Yacht Club Boys, Jack Haley, Tony Martin, Fred Kohler, jr., Dixie Dunbar, Bob McClung and Judy Garland. David Butler directed.

"Come and Get It," a Samuel Goldwyn production for U. A., rounds out the list of completed pictures. Edward Arnold, Joel McCrea and Frances Farmer are featured. Other names are Francis X. Shields, Walter Brennan, Mady Christians, Mary Nash, Andrea Leeds, Clem Bevan, Edwin Maxwell, Harry Bradley, Rollo Lloyd, Al K. Hall and Charles Halton. Howard Hawks directed.

Paragraphically

Universal has purchased George Murphy's term contract from Metro-Goldwyn-Mayer. The actor had previously been borrowed for the lead in "Talk of the Town," and studio executives believe the part will be so important they want the player under permanent contract to their studio. Doris Nolan has the feminine lead opposite Murphy.

The newly formed Jewish Art Film Company in Hollywood has named Sid Blake as supervisor, Dick L'Estrange as production manager, Sidney Zeibel as technical advisor, Jack Kenny as director, Harry Jones as assistant director and Henry Rogers as publicity director. The company will make pictures in Yiddish.

Julian S. Rifkin, son of Herman Rifkin of Boston, has joined the Republic Pictures studio staff in Hollywood.

NK MOSCRIP
STANFORD
KING KONG KLEIN
N. Y. U.
BOBBY WILSON
S. M. U.
BILL SHAKESPEARE
NOTRE DAME
FRANK ALUSTIZA
STANFORD
BONES HAMILTON
STANFORD

HITCH YOUR THEATRE TO

THE BIG

with

PHILIP HUSTON ★ JAMES GLEASON

JUNE TRAVIS ★ BRUCE CABOT

ANDY DEVINE ★

DIRECTED BY GEORGE NICHOLLS, JR.
A PANDRO S. BERMAN PRODUCTION

RKO-RADIO PICTURE

THE HEADLINES!

GAME

SHOW THESE EIGHT ALL-AMERICAN FOOTBALL STARS IN ACTION . . . .

in the grandest gridiron drama that ever challenged formula to give your crowds their cheeringest football thrills! A STORY filmed from the popular novel by Francis Wallace — punch-packed for excitement; heart-throbbed for romance!

JAY BERWANGER
CHICAGO
GOMER JONES
OHIO STATE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Gay Desperado

(United Artists)

Musical Romance

Quite some time before its completion, insiders in Hollywood were whispering that in "The Gay Desperado" Pickford-Lasky had a potential sensation. What came up on the screen when the picture was previewed at Warners Hollywood theatre, to be enthusiastically received by the audience, vividly indicated that the inside knowledge sharpers fell short in their advance estimations. Taking audience reaction as a tip, it would be good showmanship on the part of exhibitors to whom the film is available to start telling their patrons about it as early as possible. It looks like a box office bet.

"The Gay Desperado" is farce action packed comedy melodrama with romantic love interest embellished with beautiful vocal music. It is a show sparkling with no end of unique surprises. The theme and the way it is worked out are surprising. So is the action, acting and dialogue, the class of production support, photography and novel directorial technique. But most surprising of all is the music. With Nino Martini singing in full voice, music is of superior quality. He sings almost half the picture's running time. Yet he is seen singing for only about ten minutes. During the remainder of the time his voice is the background for action. Surprises cropped up often to cause audience applause to drown out sound. At the end it yelled for more.

Surprises start immediately. Briganza, "worst bad man in Mexico," and his bandits, all but sneering Campo and dumb Diego, are avid worshippers of American gangster methods as blood and thunder motion pictures portray public enemy tactics. Their enthusiasm for the gory film running away with them, the shooting gallery theatre is being turned into a shambles, when Chivo is summoned to sing them into submission. Briganza, loving music more than murder, decides Chivo must join his band "or else." As the latter only wants to sing, his new patrons commandeer and panic a radio station to let the troubadour sing. With the Rurales at their heels, the bandits ride to the hills, stopping monentarily as Briganza orders Chivo to put the "snatch" on lost-in-the-desert, eloping Americans Jane and Bill.

Eruptive fun, excitement and music of this episode set the stage for what is to ensue. To the tune of different comedy, Briganza sits down to write American gangster Butch a proposition that will get a big ransom for Jane and Bill. Singing Chivo, guarding the captives, falls for Jane and permits Bill, turned yellow, to escape. To the slapstick pace of throwing everything in the room at each other Chivo and Jane fall in love.

Briganza, returning with Butch and his mob, which includes burlesque prototypes of Robinson, Cagney, Raft and LaRue in best racketeer fettle, together with recaptured Bill, learns of Chivo's treachery. But in a farce execution sequence, in which Diego and Campo shine, Nino sings himself back into his chief's good graces. From then on the show rushes to its climax. Romantic, music loving Briganza, seeing Chivo and Jane making calf's eyes at each other, outwits the hijacking Butch, et al, when they attempt the double-cross. Making a deal with the Rurales for the repossession of Chivo, who has been sent to inform Mexican and American officers of his astounding coup, Briganza exchanges the mobsters for him, sends Bill safely home, gives Chivo to Jane and, with his followers, rides off to the hills to continue his old fashioned uncommercialized banditry.

The combination of Martini's singing in rendering classical, operatic and theme song numbers, together with the fun-laden quality of the story, in which dialogue and action are hilariously amusing, automatically recommend the picture to the attention of both class and mass audiences.

Reviewed at the Warner Hollywood theatre, where the film was enthusiastically applauded.

McCarthy, Hollywood.

Distributed by United Artists. A Pickford-Lasky production. Directed by Rouben Mamoulian. Original story by Leo Birinski. Screen play by Wallace Smith. Lyrics, "The World Is Mine," by Holt Marvell. Music, "The World Is Mine," George Posford. Lyrics and music, "Odios Mi Tierra, Miguel Sandoval. Musical director, Alfred Newman. Photographed by Lucien Andriot. Art director, Richard Day. Production manager, Charles Woolstenhulme. Assistant director, Robert Lee. Costumes by Omar Kiam. Sound recording, Paul Neal. Film editor, Margaret Clancey. P. C. A. Certificate No. 2544. Running time, when seen in Hollywood, 85 minutes. Release date, October 2, 1936. General audience classification.

CAST

Chivo	Nino Martini
Jane	Ida Lupino
Briganza	Leo Carrillo
Campo	Harold Huber
Bill	James Blakeley
Butch	Stanley Fields
Diego	Mischa Auer
Radio Station Manager	Adrian Rosley
American Detective	Paul Hurst
Police Captain	Alan Garcia
Lopez	Frank Puglia
Theatre Manager	Michael Visaroff
Pancho	Chris King Martin
Manuel	Harry Semels
Salvador	George Du Count
Coloso	Alphonso Pedroza
Nick	Len Brixton
Guitar Soloist	M. Alvarez Maciste
Guitar Trio	Trovadoris Chinacos

Kelly the Second

(MGM)

Comedy

Comedy of the type commonly associated with the slambang two-reeler is here presented in feature length proportion. Crammed with action and gags from start to finish and with an all-comedy cast, this production from the Hal Roach studios should please those who like robust comedy, with a ready-made audience in the juvenile trade.

The cast, studded with comedy names, consists of Patsy Kelly as the trainer of an ex-truck driver who turns prize-fighter, Guinn Williams as the prize-fighter, Charley Chase as the manager, and Pert Kelton as the feather brained girl friend of gangster Edward Brophy.

In the story, Patsy Kelly, en route to her job in Charley Chase's drug store, is delayed by Guinn Williams. An argument starts and when a group of men try to interfere Williams proceeds to beat them up. The police track Williams to Chase's drug store and arrest him. The judge frees Williams, placing him in the custody of Chase, with the stipulation that if Williams is arrested again the court will attach Chase's store.

To keep Williams from fighting in the street and at the same time to appease his pugnacious instincts, Patsy and Chase make a prize-fighter of Williams. He loses his first bout and Brophy, a prominent racketeer, who bet heavily on Williams, loses his money. Brophy, however, sees possibilities in Williams, and promptly makes himself a partner along with Patsy and Chase. Williams, after winning several fights, is matched to fight the champion. Williams wins but only after some comedy sequences in which all the principals are involved.

Reviewed at the Rialto theatre, New York. A near capacity afternoon audience composed chiefly of men, while not very demonstrative, appeared to be enjoying the picture.

Mooney, New York

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Hal Roach. Directed by Gus Meins. Screenplay by Jeff Moffitt and William Terhune. Adaptation by Jack Jevne and Gordon Douglas. Dialogue by Tom Bell and Arthur V. Jones. Musical director, Marvin Hatley. Photographic effects by Roy Seawright. Photography by Art Lloyd. Film editor, Jack Ogilvie. P. C. A. Certificate No. 1,961. Running time, 71 minutes. Release date, August 21, 1936. General audience classification.

CAST

Molly Kelly	Patsy Kelly
Cecil Callahan	Guinn "Big Boy" Williams
Gloria	Pert Kelton
Dr. J. Willoughby Klum	Charley Chase
Ike Arnold	Edward Brophy
"Spike"	Harold Huber
"Butch" Flynn	Max Rosenbloom
Judge	DeWitt C. Jennings
Fur Trader	Billy Gilbert
Dan	Syd Saylor

The Big Broadcast of 1937

(Paramount)

Musical Comedy

A wealth of entertainment to amuse and thrill audiences, and plenty of production, story and name values for exhibitors are presented here. While the substantiating comedy romance story is rather thin, it serves as an acceptable background for the presentation of quite a number of screen, radio and concert stage celebrities. Production is high class. Music, both in accompaniment and as provided for specialty purposes, is of superior quality. In relation to those qualities the included comedy, romance, light drama, spectacle, thrill action and light drama have been intelligently combined to give audiences maximum entertainment value and exhibitors a similar quantity of exploitation availability.

Generally, though bringing in the specialty performers in rather episodic fashion, the story moves to the tune of hilarious comedy. All is occasioned by Burns and Allan approaching Jack Benny, radio station manager, to broadcast a golf ball advertising program. The fun of this situation, with both Miss Allen and Benny performing characteristically, takes a romantic conflict contrast when talent agent Ral Milland imports small town broadcaster Shirley Ross, for a spot on the program and both he and Benny fall for her. Pestered by Miss Allen and his comic secretary, Martha Raye, Benny goes about lining up the program. Ensues the presentation of Frank Forest in a modernistic singing, dancing rhumba feature, and Bob Burns comes in to continue through with running story-telling gags. Follows Benny Goodman and his orchestra, providing music for a spectacular Eleanore Whitney-Louis Da Pron whirlwind dance, a singing Benny Fields, and Sam Hearn in his unique specialty.

Meanwhile the story thread continues, turning lightly dramatic as Miss Ross, who, after singing, comes to feel that she is getting the run around, disappears after montage shots show her and Milland making the rounds of famous New York night spots. Classical outstanding feature is the presentation of Leopold Stokowski directing a beautifully played symphony. In this sequence, under vividly unique lighting effects, audience attention is concentrated on the famous maestro's hands and fingers. But the ace feature of the radio program was to have been the presentation of roundly ballyhooed radio wedding. Following a wild chase all over New York, Benny and Milland finally find Miss Ross and the latter pair are rushed to the broadcast studio, where the surprised girl, to the tune of lavish production, tingling music and hectic comedy, is married to an equally surprised Milland.

Possessed of the elements of a money-making attraction, the show opens the doors wide to spectacular, interest-creating exploitation. In comparison with previous "Big Broadcasts," the current one appears to be of higher grade as to entertainment and commercial worth.

Reviewed in the Los Angeles Paramount Theatre. Audience reaction was highly favorable.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Lewis E. Gensler. Directed by Mitchell Leisen. Assistant director, Edgar Anderson. Screen play by Walter DeLeon and Francis Martin. Based on a story by Arwin Gelsey, Arthur Kober and Barry Trivers. Art directors, Hans Dreier and Robert Usher. Film editor, Stuart Heisler. Sound, Harold C. Lewis. Photographed by Theodor Sparkuhl. Special photographic effects by Gordon Jennings and Paul Lerpae. Musical direction, Boris Morros. Music and lyrics by Ralph Rainger and Leo Robin. Songs: "La Bomba" and "Night in Manhattan," sung by Benny Fields; "I'm Talking Through My Heart," sung by Shirley Ross; "You Came to My Rescue," sung by Frank Forest, Shirley Ross and Martha Raye; "Here's Love in Your Eye," sung by Benny Fields. Dance ensembles staged by LeRoy Prinz. Interior decoration, A. E. Freudeman. P. C. A. Certificate No. 2,530. Running time, when seen in Hollywood, 95 minutes. Release date, October 9, 1936. General audience classification.

CAST

Jack Carson	Jack Benny
Mr. and Mrs. Platt	George Burns and Gracie Allen
Bob Black	Bob Burns
Patsy	Martha Raye
Gwen Holmes	Shirley Ross
Bob Miller	Ray Milland
Frank Rossman	Frank Forest
Benny Fields	Benny Fields
Schleppy	Sam Hearn
Kavvy	Stan Kavanagh
Flower Girl	Virginia Weidler
Train Bearer	David Holt
Train Bearer	Billy Lee
Property Man	Irving Bacon

Ladies in Love

(Twentieth Century - Fox)

Comedy-Drama

Adapted from a European play, this picture is continental in flavor. Though, as one story, it concentrates on the romantic adventures of four girls, it actually and simultaneously tells four separate and distinct stories. As such it is novel in formula and, while the four separate yarns sometimes fit none too snugly into the entire mosaic, the resultant entertainment is such that it has direct appeal to feminine audiences. Still, the whole picture has been given a unique showmanship coherence which, understood and properly handled, should cause the film to be of interest to general patronage.

The locale is Budapest. There live, in an apartment, tie-seller Martha, dancer Susie and model Yoli. All dream of and wish for happy, romantic marriages. Marie, a girl fresh from the country, joins the group. Martha, visioning home, security and babies, falls in love with Dr. Imre. Before she achieves her hope, magician Sandor gives all plenty to think about. Susie enjoys a thrilling romance with nobleman Lanyi, loses him to another regal lady and is prevented from destroying herself by Martha. Meanwhile sly Yoli and bashful Marie have been rivals for Barta's favor, but Yoli, who has loved just for the thrill of it, loses him to Marie just when she wants him most.

Despite the continental atmosphere of the show, it possesses considerable human interest content. Comedy, most of it light and gay, is the predominating quality. Yet the dramatic contrast, principally as it concerns the various rivalries and as it pertains to the shattering of Susie's dreams, is poignant. Dealing in material that is of pointed interest to women, the fact that it is played by Janet Gaynor, Loretta Young and Constance Bennett, personalities who have been long in the public eye, as well as Paul Lukas, Alan Mowbray and J. Edward Bromberg, Simone Simon and Don Ameche, it has a name value that cannot be overlooked in seeking general audience support.

Reviewed in Grauman's Chinese Theatre. Audience reaction indicated that the sophisticates grasped the meaning of the story, but that the masses had a little difficulty reconciling all that happened.

McCarthy, Hollywood.

Produced and distributed by Twentieth-Century-Fox. A Darryl F. Zanuck production. Directed by Edward H. Griffith. Associate producer, B. G. De Sylva. Screen play by Melville Baker. Based on the play by Ladislaus Bus-Fekete. Photographed by Hal Mohr. Art director, William Darling. Associate, Hans Peters. Set decorations by Thomas Little. Assistant director, William Forsyth. Film editor, Ralph Dietrich. Costumes by Gwen Wakeling. Sound, E. Clayton Ward, Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 2563. Running time, when seen in Hollywood, 95 minutes. Release date, October 9, 1936. General audience classification.

CAST

Martha Kerenye	Janet Gaynor
Susie Schmidt	Loretta Young
Yoli Haydn	Constance Bennett
Marie Armand	Simone Simon
Dr. Rudi Imre	Don Ameche
John Barta	Paul Lukas
Karl Lanyi	Tyrone Power, Jr.
Paul Sandor	Alan Mowbray
Ben Hovath	Wilfred Lawson
Brenner	J. Edward Bromberg
Countess Helena	Virginia Field
Johann	Frank Dawson
Concierge	Egon Brecher
Fritz	Vesey O'Davoren
Porter	John Bleifer
Charwoman	Eleanor Wesselhoeft

Missing Girls

(Chesterfield)

Melodrama

The opening sequences of this modern melodrama present the case of the girl who leaves home and the conditions that confront her when she arrives in the city looking for work. Then the subject is put aside without solution or further ado and assorted gangsters, federal men and casual inmates of a penal institution take over the screen and work out their own more or less familiar destinies. One of the girls presented in the opening scenes is still among those on hand at the finish, but unimportantly so, the gunfire and gumshoeing having obscured the character.

Roger Pryor plays the lead, impersonating a reporter and going to jail, as did the author, Martin Mooney, rather than reveal to a grand jury the source of material he has used in a series of newspaper articles. This factor, too, although given more attention than the missing-girl factor for which the film is named, drifts into the background as the action sweeps forward to the familiar raid-on-hideout finale.

The cast contains a number of names that have billing value. A number of incidents in the picture are, in themselves, substantial stuff. The title, conceivably provocative, applies only loosely.

Reviewed at the Globe theatre, where a drop-in audience gave no audible indication of approval or the other thing.

Weaver, New York

Produced by George R. Batcheller. Distributed by Chesterfield. Directed by Phil Rosen. Screen play by Martin Mooney and John W. Krafft. Photography, George Tyler. Art director, Edward C. Jewell. Film editor, Roland D. Reed. Assistant director, Melville Shayer. P. C. A. certificate No. 2583. Release date. September 10. Running time, 70 minutes. General audience classification.

CAST

Jimmie Dugan	Roger Pryor
Dorothy Benson	Muriel Evans
Dan Collins	Sidney Blackmer
Ben Davis	Noel Madison
Ann Jason	Ann Doran
Zig	George Cooper
Barry Wilson	Dewey Robinson
Senator Benson	Wallis Clark
Ma Bolton	Vera Lewis

Two in a Crowd

(Universal)

Comedy Drama

Comedy is emphasized in this light, reasonably swift little metropolitan story utilizing several elements of varied interest, horse racing, bank robbery, the coal business, theatricals and a spot of racketeering. The type of comedy varies from the mildly subtle to the outright slapstick material supplied by Andy Clyde. The romantic interest is carried by Joel McCrea and Joan Bennett, both discharging the assignment in characteristic fashion.

The story brings Boy and Girl together in a crowded street on New Year's Eve when each finds half of a thousand-dollar bill, a circumstance necessitating their continuing together until the bill can be cashed. Boy owns a one-horse racing stable and Girl hasn't any money either. Detectives, gangsters and the breaks, good and bad, shuffle their relationships until the horse wins its race and everything turns out as it should and, in this kind of picture, must.

The names of the players suggest the first step in exploitation. The nature of the story calls for definite identification of the film as a comedy.

Reviewed at the Palace theatre, where it shared a bill with "Thank You, Jeeves" and moved its beholders to intermittent laughter.

Weaver, New York

Produced by Charles R. Rogers. Distributed by Universal. Associate producer, E. M. Asher. Story by Lewis R. Foster. Screen play by Lewis R. Foster, Doris Malloy and Earle Snell. Directed by Alfred Green. Photogrphy by Joseph Valentine. P. C. A. certificate No. 2103. Release date, September 13, 1936. Running time, 60 minutes. General audience classification.

CAST

Julia Wayne	Joan Bennett
Larry Stevens	Joel McCrea
Skeeter	Elisha Cook, Jr.
Lillie	Alison Skipworth
Anthony	Reginald Denny
Toscani	Henry Armetta
Jonesy	Andy Clyde
Flynn	Nat Pendleton
Bennett	Donald Meek
Tony Bonelli	Bradley Page
Lawson Girl	Barbara Rogers
Chet	Billy Burrud
Purdy	John Hamilton
Brock	Tyler Brooke
Ralston	Douglas Wood
Kennedy	Milburn Stone
Guard	Frank Layton
Bartender	Robert Murphy
Taxi Driver	Matt McHugh
Policeman	Ed Gargan

Without Orders

(RKO Radio)

Melodrama

A melodrama of aviation and human conflict, this looks like a sleeper that should do quite well with patronage that looks for this type of product. Primarily it's a hair raiser, and that quality is part and parcel of all the elements, whether they be romantic, comic, melodramatic or thrill action. As the story is well prepared, acted and produced, with thrills coming in almost every sequence, it's that kind of film that quickly sets off audience enthusiasms, and as it follows a theatric vein, permits them to cheer and hiss to their hearts' content.

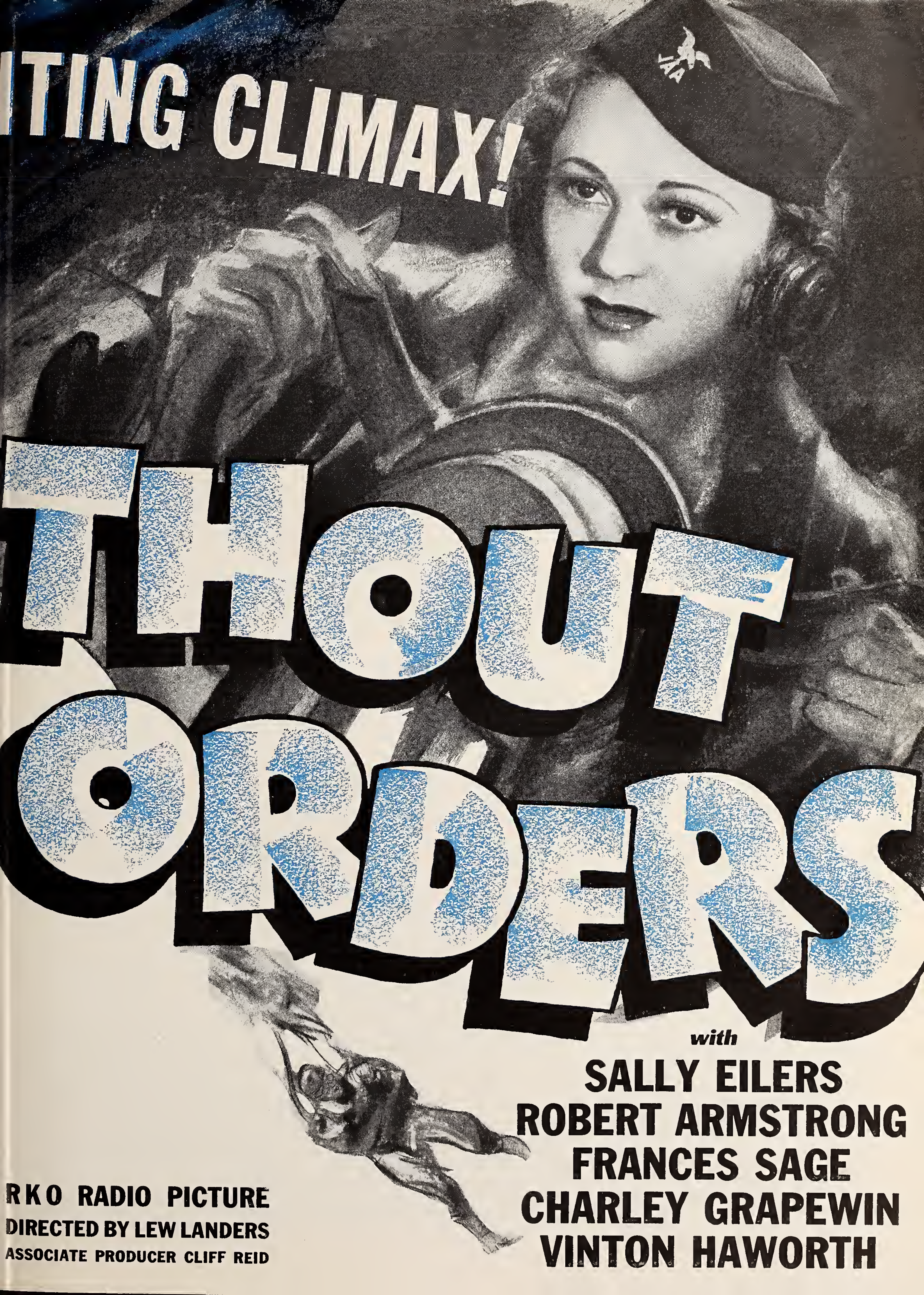
Kendrick, air line owner, insists that Madison, dependable transport flier, take his cocky headline hunting son away from aerial stunting and guide him in the rudiments of safe passenger flying. The assignment is not particularly welcome to Madison and it is made further unpleasant when Len sets about swiping girl friend Kay away from his tutor. Through a well knit series of romantic and professional conflict, the yarn takes twists that make Len appear as a hero and Madison a heel. Building to its climax, Kay promises to marry Len, but not before Len beats up her sister to prevent her spreading news as to their former indiscretions. In a thrill packed finale, Len, flying a passenger plane through a terrific storm,

(Continued on page 56)

YOU NEVER SAW A MORE EXC
W

A giant airliner blindly piercing the sleet-lashed mountains! . . . One pilot dead . . . another unconscious . . . a dozen lives in danger—and a frightened girl at the controls! . . . Will she make it? . . . CAN she make it? . . . You'll want to stand up and cheer for her to pull through—if your pounding heart and dewing eyes will let you! . . . HERE'S A MOVIE THAT MOVES! . . . one of the best air thrillers ever screened! . . . Made from the Collier's Magazine story by

PETER B. KYNE


ITING CLIMAX!
THOUT
ORDERS
VAA

with

SALLY EILERS
ROBERT ARMSTRONG
FRANCES SAGE
CHARLEY GRAPEWIN
VINTON HAWORTH

RKO RADIO PICTURE
DIRECTED BY LEW LANDERS
ASSOCIATE PRODUCER CLIFF REID

(*Continued from page 53*)

turns yellow and deserts the ship to drop to his death. Stewardess Kay is left to pilot the passengers to safety. Without orders, Madison takes charge of the dispatching office, and after the ship's damaged radio receiver has been repaired, he wirelesses instructions and advice to Kay so that she may land the plane safely.

Fast moving, with action dominating dialogue or illusion in telling the yarn, the film has plenty of zip. Straight drama continually, the film makes only slight concessions to anything that might be considered propaganda for commercial aviation. Nevertheless, it is alive with exploitation assets than seem readily adaptable to assure above average patron interest.

Previewed in the RKO Hill Street theatre. Audience reaction was highly favorable.

McCarthy, Hollywood

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by Lew Landers. Screen play by J. Robert Bren and Edmund L. Hartmann. From a story by Peter B. Kyne. Photographed by J. Roy Hunt. Special effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Al Herman. Edited by Desmond Marquette. Assistant director, Charles Kerr. P. C. A. Certificate No. ·2699. Running time, when seen in Hollywood, 63 minutes. Release date, October 30, 1936. General audience classification.

CAST

Kay Armstrong	Sally Eilers
Wad Madison	Robert Armstrong
Penny Armstrong	Frances Sage
J. P. Kendrick	Charley Grapewin
Len Kendrick	Vinton Haworth
Tim Casey	Ward Bond
Trueman	Frank M. Thomas
Mattie Overholt	May Boley
Calkins	Arthur Loft
Commerce Official	Walter Miller

Ein Lied Geht Um Die Welt

(Casino)

German Musical Comedy

The title of this importation from Germany translates as "My Song Goes Around the World." It is, of course, the story of a singer. The singer is portrayed by Joseph Schmidt, whose splendid voice is the picture's major asset and, no doubt, accountable for its production. The film is not supplied with English titles, which suggests that its usefulness lies mainly in cinemas supported wholly or in large part by German clientele, although the trend of the story is unmistakable in any case.

As to production quality, the film is not among the finer achievements imported from Germany. Adequate is about the word for it. Photographed in Venice, the scenic beauty of the spot appears to have been a little too much for the editor. There is much going to and fro, afoot and by gondola, with little save architectural interest to support it. A few sequences strive for the effectiveness dear to the German director's heart, but not many of them encompass it.

The story is about the familiar three musketeers of the attics, Ricardo, Rigo and Simoni, this time, and Nina, the girl in the case. In this version Ricardo is the principal character, an earnest fellow of great voice and insignificant stature. The radio takes his voice to the millions and becomes an unseen idol, beloved by and loving simple Nina, who, on seeing him and meeting his friends, falls in love with Rigo but pretends to care for Ricardo. He learns the truth on the eve of a theatrical engagement and wanders away in despair. A sympathizer counsels him to seek his happiness in music and he arrives at the theatre in time to save the premiere.

Reviewed at the Tobis theatre, devoted exclusively to films in the German language, where a matinee audience evidenced general approval.

Weaver, New York

Distributed by Casino Film Exchange. Directed by Richard Oswald. Music by Hans May. No. P.C.A. certificate. Release date, September 24. Running time, 87 minutes. General audience classification.

CAST

Ricardo	Joseph Schmidt
Nina	Charlotte Ander
Rigo	Victor De Kova
Simoni	Fritz Kampers

The Human Adventure

(Wendell G. Shields)

Educational

Produced by the Oriental Institute of the University of Chicago under the supervision of Dr. James Henry Breasted and recording, in the words of Dr. Breasted, "the most remarkable process known to us in the universe: the rise of Man from savagery to civilization," the production is notable for its educational value. It is entertaining in a sense but its entertainment value is limited commercially, for its deals with archeology, a not very widely appreciated subject, and consequently presents a difficult selling problem to the exhibitor.

With a running commentary throughout by Charles Breasted, the picture carries the audience by airplane through civilization's first strongholds of Egypt, Palestine, Syria, Anatolia, Iraq and Persia. The later sequences of the picture are devoted chiefly to excavations revealing 14 separate cities, each built one upon the other, with a Stone Age village at the bottom and the remains of an early Christian temple at the top.

Other archeological finds of importance are recorded, with the camera devoting special attention to Persepolis, the capital of the Persian Empire, built by Darius the Great about 500 B. C. Excellent photography and a good job of editing have enhanced the value of the production.

Previewed at the Plaza theatre, New York, where the picture is scheduled for a limited engagement starting October 16th.

Mooney, New York

Distributed by Wendell G. Shields. Produced by The Oriental Institute of the University of Chicago under the supervision of Dr. James Henry Breasted. Story written and told by Charles Breasted. Photography by Reed N. Haythorne. Running time, 72 minutes. Release date, October 16, 1936. General audience classification.

Spy of Napoleon

(Twickenham-British)

Spy Drama, History, Costume

British-produced from a story by Baroness Orczy, author of "The Scarlet Pimpernel," this Julius Hagen feature offers a good many points of appeal which, though in essence and singly they may be old, are combined very originally and vividly, due in equal measure to good plot values, very efficient direction and a pleasingly varied range of characterization.

Combined are a spy melodrama with strong love interest, a costume play, period of Napoleon III, and a historical spectacle with the French surrender to the Germans at Sedan in 1870 as its highlight. Such characters as Bismarck and Moltke are reproduced with verisimilitude and the portrait of Napoleon III by Frank Vosper is the dominating feature of the picture, with Joyce Bland's study of the Empress Eugenie a worthy complement.

These angles of the picture and its ingenious plot, provide material for direction toward any type of public. It is, in fact, an easy picture to exploit, and it has color and action to repay the effort.

The story opens at the Court of Napoleon III, with the Emperor consenting to make a provincial tour, despite his fear of assassination by adherents of the old regime, because he wishes to see his natural daughter, a ballet dancer at Lyons. At the theatre there an attempt is made to kill him. Gerard de Lanoy, friend of the assailant, and the lover of Eloise, Napoleon's daughter, is arrested as he is destroying papers left in his charge by the attempted murderer.

Napoleon marries de Lanoy to Eloise in order that the latter, ennobled by the marriage, may be able to come to Court. De Lanoy, condemned to be shot, is put before a firing squad, with rifles containing blank cartridges, and secretly banished.

Eloise consents to do counter-espionage work. At Geneva she meets her banished husband. Jointly they achieve the defeat of a master-spy after a thrilling chase on a steamer on Lake Geneva.

First to be emphasized, it seems, is the historical picture of the outstanding events of Napoleon III's reign, but there are possibilities also in the situation of a girl who believes herself married and violently widowed within the hour. It is a point of interest that these parts bring together Dolly Haas, star of the British "Broken Blossoms," and Richard Barthelmess, prominent in the D. W. Griffith first version.

Viewed at night trade-show, Piccadilly theatre. It was enthusiastically received by an audience which it had held throughout.

Allan, London.

Produced by Julius Hagen and distributed by Twickenham Film Distributors Ltd. Story by Baroness Orczy. Directed by Maurice Elvey. Photography, Curt Courant. Sound, Baynham Honri, Leo Wilkins. Running time, 98 mins. General audience classification.

CAST

Gerard de Lanoy	Richard Barthelmess
Eloise	Dolly Haas
Louis Napoleon III	Frank Vosper
Chief	Francis L. Sullivan
The Empress	Joyce Bland
Nicolet	C. Denier Warren
Hugo Biot	Henry Oscar
Anna	Marjorie Mars
Phillipe St. Paul	Brian Buschell
Bismarck	Lyn Harding
Von Moltke	Wilfred Caithness
The Prussian Consul	George Merritt
Newsvendor	Stafford Hilliard

The Man Who Lived Again

(Gaumont-British)

Melodrama

There is an original story idea here, lending itself to stunt exploitation and to various forms of effective tieups. That idea is that a doctor-scientist has invented apparatus whereby the personality of one living creature can be, as it were, decanted into another individual; a soul transferred from one body to another.

The change, effected with a considerable display of electrical pyrotechnics and a volume of sound suggesting the ascent of many giant elevators, and recorded by the sinking and rising of fluids in giant test tubes, is a striking, if crude, screen effect. It is most impressive, perhaps, in the original experiment with two chimpanzees: the amiable seeker of nuts in the scientist's pockets becomes a screaming and biting savage; the savage monk placidly seeks the nuts.

This is decidedly more convincing than the later switch of personalities between a warped cripple and a millionaire newspaper owner, and between the mad doctor and the young lover of the doctor's beautiful assistant, coveted by the scientist, but for not too skeptical audiences this last-named situation may be unusual and appealing entertainment.

Dr. Laurience, daring medical experimenter, has discovered a method whereby the transfer of personalities can be effected. His beautiful assistant is loved by the son of a newspaper owner. The father decides to exploit the scientist's discovery but, insisting on a premature disclosure to the Royal Society in London, sees his protege laughed to scorn, and decides to drop him.

The doctor tricks him into his laboratory and forcibly effects an interchange of personalities between the newspaper magnate and a cripple whom he has kept alive for purposes of experiment. The cripple's body, with the other man's mind, succumbs and the cripple's mind, in the newspaper man's body, is now at the disposal of the doctor, whose next plan is to steal the body of his assistant's suitor in order to take his place.

He succeeds in getting the young man into the chair and in effecting the change but the girl, knowing the secret, reverses the process. The doctor dies and the girl smashes his apparatus.

Boris Karloff is the crazy scientist and Anna Lee the girl. There is very good character work from Frank Cellier as the newspaper king and Donald Calthrop as the cripple. John Loder is the boy suitor.

Viewed at a trade show in the Piccadilly theatre. The thrills seemed rather a case of straining after effect, but the originality of the story and the incidental humour were reasonably appreciated.

ALLAN, London.

Produced by Gainsborough Pictures and distributed by Gaumont-British. Screen play by L. du Garde Peach, Sidney Gilliat and J. L. Balderstone. Directed by Robert Stevenson. Camera, Jack Cox. Sound, W. Salter. Running time, 65 minutes. American release, September 15th. Adult audience classification.

CAST

Dr. Laurience	Boris Karloff
Dr. Clare Wyatt	Anna Lee
Dick Haslewood	John Loder
Lord Haslewood	Frank Cellier
Clayton	Donald Calthrop
Dr. Gratton	Cecil Parker
Professor Holloway	Lynn Harding

Dusty Ermine

(Twickenham-British)

Comedy-Drama

Adapted from the play by Neil Grant, this British production provides a very pleasant blend of entertainment values. There is comedy, based on the character of an artist who becomes a forger more or less by accident, drama turning on the London search for a gang of counterfeit note makers who finally are run to earth in an Alpine resort, and some very well done stunt skiing in beautiful snow settings.

Ronald Squire's interpretation of the droll and essentially non-vicious forger is a highlight. Also outstanding is a comedy interpretation by Margaret Rutherford—a character find if ever there was one—of the role of an eccentric, middle-aged woman crook. Jane Baxter, known in America, is the girl in the case, and Anthony Bushell, also seen in American films, is her sweetheart.

After Jim Kent has served a four year sentence for forgery, he returns to the house of his very respectable lawyer brother. His young nephew, Gilbert, hating the idea of going into his father's office, takes seriously his uncle's semi-humorous lecture on the art of forgery and becomes involved with a gang which unsuccessfully has attempted to rope in the older man. The action shifts to an Alpine hotel, where Gilbert is engaged nominally to paint frescoes but actually to assist in production of counterfeit notes.

Forsyth, a young detective, tracks Jim Kent to the hotel, falls in love with Gilbert's sister Linda, and when Jim and Gilbert make for London succeeds in finding counterfeit notes hidden in the carriage. Jim is arrested, although Gilbert is the guilty person and the older man has only been attempting to shield him. Later it is discovered that Jim could not have drawn some of the notes in circulation and the capture of a woman member of the gang enables the police to trace the various intermediaries through whom the goods are circulated and to make their way to the Alpine headquarters. The climax comes when Forsyth and Linda come to grips with the gang which is carrying notes across the snow covered frontier and, after a thrilling ski-chase, in the course of which Gilbert, intervening, loses his life, the gang is rounded up and Jim's innocence proved.

The trade preview audience at the Piccadilly theatre found it very amusing, and the skiing scenes were highly praised.

ALLAN, London.

Produced by J. H. Productions and distributed by Twickenham Film Distributors. Directed by Bernard Vorhaus. Play by Neil Grant adapted by L. Du Garde Peach and Michael Hankinson. Photography, Curt Courant. Sound, Baynham Henri and Leo Wilkins. Running time, 75 minutes. Adult audience classification.

CAST

Jim Kent	Ronald Squire
Linda Kent	Jane Baxter
Gilbert Kent	Arthur Macrae
Inspector Forsyth	Anthony Bushell
Mr. Kent	Athole Stewart
Mrs. Kent	Katie Johnson

Football Flashes

(Columbia)

Very Good

This is a well edited sport subject on football. Scenes of players in training precede some excellent action shots of former games, noted for the adverse weather conditions under which they were played. These include the professional New York Giants and the Chicago Bears game on a frozen field, the Army and Navy clash on a field of mud, and the Dartmouth and Princeton engagement on a snow covered gridiron. As a contrast shots of the thrilling battle between Notre Dame and Ohio State are shown as the teams struggled on a perfect field under excellent weather conditions. Running time, 10 minutes.

Stranger Than Fiction, No. 27

(Universal)

Of Interest

Seven "Stranger Than Fiction" items are presented in the latest of the series. They are: a windshield umbrella, a house built in a giant red-wood tree in California, an 84 year old wood carver, a church in New York State that has 72 doors and is more than a sixth of a mile around, a road that has old tin cans for a foundation, an $85,000 railroad terminal built in 1907 in Nevada that is completely deserted, and a dog who contributes to the newspaper sales in Kansas City. Running time, 8 minutes.

Pardon My Spray

(RKO Radio)

Sea Sports

In the second of his new series for Van Beuren, Bill Corum, the wellknown sports writer, brings the finer points of boating to the screen. While the camera grinds out scenes of some 300 yachts of various classes and design competing at the Larchmont Yacht Club, Mr. Corum paints a word picture of the events. The mechanical side of boat racing is illustrated with a race by a group of speedy bucking broncho outboards. Running time, 10 minutes.

Gus Van's Garden Party

(Universal)

Good

This is entertaining fare of vaudeville proportions with Gus Van as master of ceremonies. Van also sings two songs in his own peculiar style. Others who appear are Miller and Massey, dancers; the Eight Lovely Ladies, singers, and Bill Power's Pavillion Royal Girls, dancers. At the conclusion the ensemble join in "I Love a Parade." Running time, 11 minutes.

Pathe Topics, No. 1

(RKO Radio)

Interesting

Some excellent shots of Mt. McKinley contribute to make this an interesting subject. The camera photographs all sides of McKinley while the plane, in which the cameraman is traveling, soars over a blanket of clouds. Also shown is a motion picture projector, which was used in 1750 and is still in perfect running order, and a training school for bird dogs in the north of Scotland. Running time, 8 minutes.

Vocalizing

(RKO Radio)

Excellent

An excellent short subject with Edgar Kennedy at his very best. Kennedy contributes some grand comedy to a story that allows him ample opportunity to display his talents. The subject begins with the usual pulling of hair and gnashing of teeth by Kennedy as he suffers through a piano recital. Induced to take the lady pianist home Kennedy finds on his arrival there a girl who had come to visit the pianist. He also takes her home. At the girl's house the grandmother is about to leave and Kennedy takes her home. On the way the grandmother becomes befuddled because of too much herb tea. Kennedy finally gets her home and starts homeward himself after being threatened by a servant with arrest. Running time, 21 minutes.

A Bully Frog

(Educational)

Fair

One of the "Terry-Toon" series, this subject has to do with an animated frog, who is pretty much of a bully in his own small pond. The frog sets out for larger waters but the reception he receives convinces him that there is no place like home. The frog returns to the small pond but minus his bullying tactics. Running time, 7 minutes.

Musical Airways

(Universal)

Impersonations

This features Sibyl Bowan and her impersonations of Greta Garbo, Marlene Dietrich, Beatrice Lillie and Mae West. Miss Bowan as a publicity director agrees to get the stars to appear on a program in behalf of the company Miss Bowan works for. When the famous stars fail to appear Miss Bowan impersonates them. Others in the cast are Cappy Barra's Harmonica Swing Ensemble, Audrey and Wesley Catri and the Four Eton Boys. Running time, 11 minutes.

False Alarms

(Columbia)

Comedy

The familiar comedy style of Moe, Larry and Curly, commonly known as the Three Stooges, is the *piece de resistance* in this subject. This time the three comedians are firemen and as usual a headache to the rest of the organization. The boys always seem to miss the fires, they cut the fire hose and wreck the chief's shiny new car. In fact, the Three Stooges have their usual prolific aptitude tor getting into hot water. Running time, 20 minutes.

Going Places, No. 27

(Universal)

Very Good

A very good number of the "Going Places" series, chiefly because of the excellent shots of Crater Lake, in the Sierras of Oregon, the natural beauty of which has been reproduced in full on the screen. Other subjects include: tuna fishing by Sicilian fishermen in the Mediterranean, and bubble blowing as performed by a Buffalo expert in the art. Running time, 9 minutes.

Sports in the Alps

(Educational)

Very Good

Interesting scenes of the winter sports in the snow-capped mountains of the Alps are strikingly illustrated. Graceful skaters performing on ice, expert skiers riding the mountainside and bobsledders whirling through treacherous ice lanes all contribute to make this an entertaining subject. Not the least of the thrills are scenes of children trying their skill at bobsledding. Narration by Ed Thorgersen. Running time, 10 minutes.

Censor Appointed

Mrs. R. Gibson Hubbard has been named a member of the Municipal Board of Review of Portland, Ore., the city's motion picture censorship body.

A GREAT ADVENTURE STAR PORTRAYS THE GREATEST HERO OF THE PIONEER TRAIL!

GEORGE O'BRIEN

A George A. Hirliman Production . . Directed by David Howard
Associate Producer Leonard Goldstein . . Screen play by Daniel Jarrett
Story by Edgecumb Pinchon . . RKO RADIO PICTURE

SHOW the great wagon-train trek through the uncharted wilderness — Westward to Kentucky! . . . Fearless men and dauntless women, carving a road to glory . . . fighting side by side through storm and flood and sudden death!

SHOW a frontier village hewn from the virgin forests —a stockade built by the blood and sweat of stalwart heroes who knew no fear!

SHOW Boone captured by the warring redskins...His spectacular escape from the searing flames of the torture fire!

SHOW the stockade under siege! . . . Thousands of yelling savages—riding devils—shooting flaming death against the thinning band who fought an epic battle for home and country!

SHOW the end of the crimson siege, with a small boy hero paying the price of a renegade's treachery!

SHOW a red-painted paleface brought to terrific justice, in one of the most thrilling hand-to-hand fights you've ever had on your screen!

"DANIEL BOONE"

with **HEATHER ANGEL** JOHN CARRADINE • RALPH FORBES • CLARENCE MUSE

2,500,000 SCRIPPS-HOWARD READERS TO HEAR ABOUT WORTHWHILE FILMS

Critics of Publications in 23 Cities Are Naming "Picture of the Month" for Special Treatment in Theatre Page

The Scripps-Howard newspapers are undertaking promotion of worthwhile motion pictures among their 2,500,000 readers in 23 American cities, giving wide editorial attention in their publications to a "Picture of the Month," as selected by vote of their motion picture critics. The possibilities of exhibitors tying in locally with their Scripps-Howard newspapers on the pictures selected are obvious.

Although only one picture thus far has been selected as the "Picture of the Month" by the nationwide chain of Scripps-Howard newspapers over the country, the success of the new idea is already practically assured, according to executives of the company in New York. Response from exhibitors, independent and circuit members, and from patrons as well, has proved to Max Cook, editorial promotion chief of the chain, that the plan will work and prove not only advantageous to his newspapers but to the operators of the motion picture theatres and patrons of these theatres as well.

Conceived by Mr. Cook, the plan calls for every motion picture critic on the 23 members of the Scripps-Howard group to select, at the end of the month, what he considers the best picture of that period and to send in his choice to Mr. Cook at the New York headquarters. Mr. Cook then compiles the answers and selects the winner, which is designated the "picture of the month" and then is given special editorial treatment on the drama pages of the various newspapers in the form of a feature story written either in New York by the editorial promotion department or by the individual critics on orders from headquarters in Manhattan.

As Mr. Cook explains his plan, only 15 per cent of the total number of potential customers are able to see a motion picture during its first run, either because of limited seating arrangements, inability to reach theatres while the picture is being run, or because of financial reasons such as high admission price. By the time the same picture has reached the subsequent and neighborhood theatres, he says, public interest in the film has lapsed because of advertising campaigns intended to direct that interest at new offerings that are playing the leading first-run houses of the community.

Therefore Mr. Cook feels, if the public is reminded of a feature that is no longer at the de luxe firstrun theatres but it being shown for shorter periods at subsequent runs and even in some places in the smaller neighborhood houses, it will flock to the smaller theatres to see it, provided the interest in the puicture was great while it was it the larger houses.

Subsequent run and neighborhood theatres naturally do not advertise on the scale of the first-runs, Mr. Cook continues, and so are unable to direct attention to their product in a manner strong enough to attract audiences to compete with the powerful first-runs. "We do that for them in the particular case of the picture which our critics think is the best for the month," he said.

Get Release Schedules

In line with the instructions from the New York headquarters, the 23 Scripps-Howard reviewers receive a release schedule every month containing the pictures to be considered for that priod. After these, or as many as possible, have been seen, the critics make their choice, judging the work according to "box-office value, artistry and direction, artistic merit, public appeal, story, acting, photography and production values."

The newspaper chain, reaching approximately 2,500,000 readers daily, according to circulation records, has critics on the following papers in the communities named: Birmingham *Post,* Ray E. Glenn; San Diego *Sun,* Willis Werner; San Francisco *News,* Claude A. LaBelle; Denver *Rocky Mountain News,* Alberta Pike; Washington *Daily News,* Don Craig; Evansville *Press,* Evansville, Ind., Ed Klinger; Indianapolis *Times,* Joseph Collier; Covington *Post,* Covington, Ky.; Albuquerque *Tribune,* Irene Fisher; New York *World-Telegram,* William Boehnel; Buffalo *Times,* A. Smith; Akron *Times-Press,* Laurie March; Cincinnati *Post,* Edward Carberry; Cleveland *Press,* Charles Schneider; Columbus *Citizen,* Columbus, Ohio, W. S. Cunningham; Toledo *News-Bee,* Allen Saunders; Oklahoma *News,* Carl V. Little; Pittsburgh *Press,* Kaspar Monahan; Memphis *Press-Scimitar,* Jack Bryan; Knoxville *News-Sentinel,* Larry Walker; El Paso *Herald-Post,* C. Michael; Fort Worth *Press,* Jack Gordon; Houston *Press,* Hubert Roussel.

Started As Promotion Idea

Admittedly a promotion idea conceived by Mr. Cook, who at one time was connected with the advertising and publicity department of Universal Pictures in Hollywood, to aid the various Scripps-Howard newspapers in their territories by means of the motion picture, the idea grew to such proportions, he says, that response has been almost as great, proportionally, from exhibitors as from readers of the various publications. The plan was first announced September 1, this year, and, according to Mr. Cook, when the first winner, "Green Pastures," was revealed, box-offices were greatly aided in the communities playing the picture, all in subsequent-run houses by this time, when the special editorial treatment of the film was printed.

At the same time, it is revealed in Hollywood that Dan Thomas, chief of publicity for Walter Wanger, is trying a new service on some 900 motion picture and drama critics. He is sending them a weekly news column, dealing not only with productions from his own producer but those of other important companies. Mr. Thomas' name is widely known because of his long association with NEA as Hollywood correspondent.

Alumnae Praise Film Standards

In the same week that speakers at one San Francisco organization, the Motion Picture Research Council, were branding the modern motion picture as a danger to the youth of America, as reported in MOTION PICTURE HERALD, another group heartily applauded the statement of their educational director that "The American Association of University Women is grateful to the motion picture industry for its fine response to the public demand for better motion pictures."

More than 100 women university graduates and numerous local educators attended the luncheon meeting, at the Palace hotel in San Francisco, of the local section of the National Association of University Alumnae.

Disapproval of such legislative regulations as proposed in the Pettengill Bill was voiced by Mrs. Sylvain S. Abrams, president, when she said, "We believe in education, not legislation. Education, though a slower process, is a much safer one." Mrs. Abrams also emphasized four conclusions which, she said, were reached in a six year study of the motion picture as a cultural force in American life:

"The motion picture is a great force for education today, but the entertainment values must not be neglected.

"The social attitudes revealed in the motion picture exerted a definite influence on American life.

"Up to a few years ago 'false standards of living' were glorified on the screen, but these were just an expression of madness following the war.

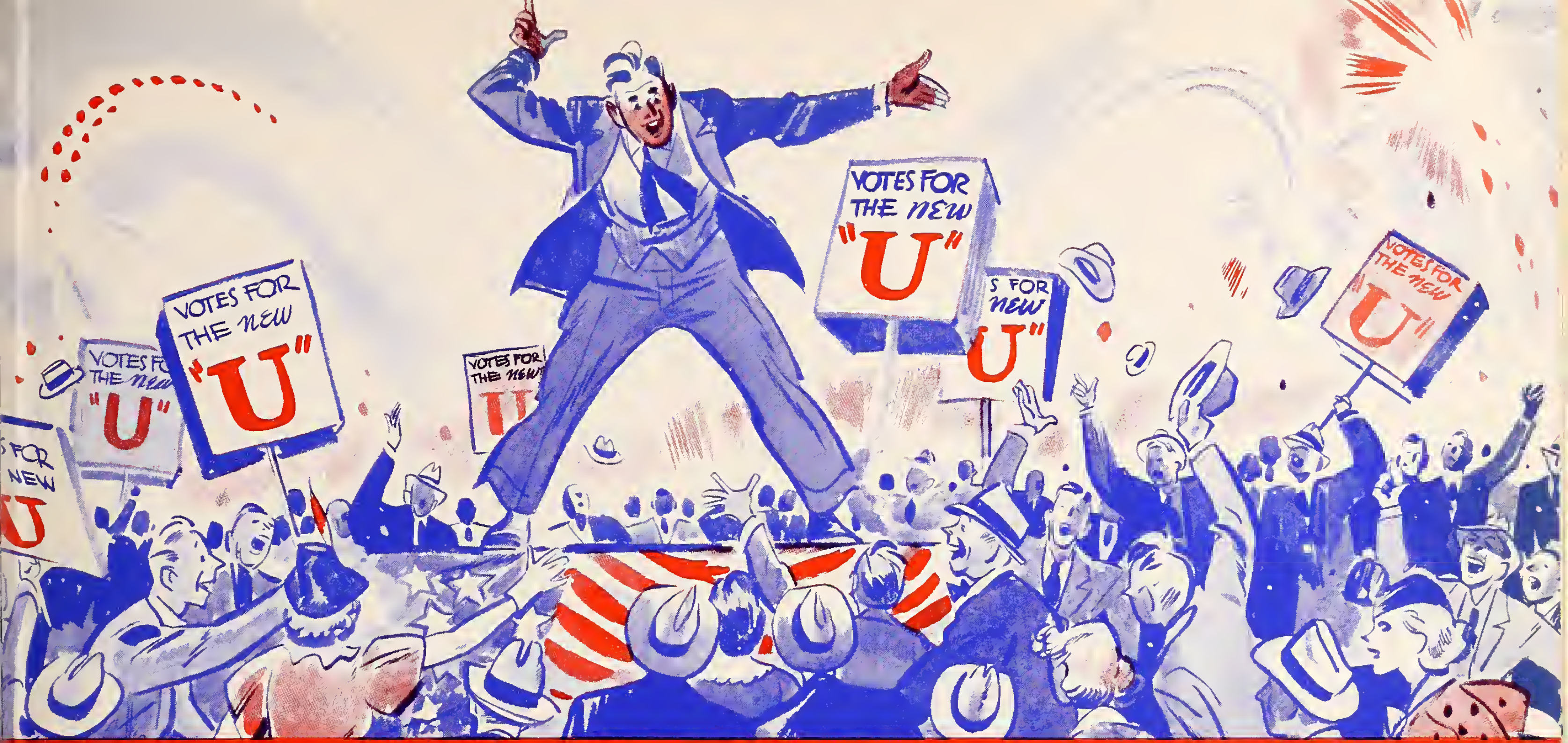
"The industry is now giving the public the best possible type of pictures today."

The Ohio Motion Picture Council will meet in Cleveland October 28-29-30 at the Cleveland hotel.

Hirsch Succeeds Leonard at "U"

J. Albert Hirsch this week was appointed advertising manager of Universal Pictures, to fill the vacancy created by the recent resignation of Charles Leonard. The appointment was made by P. D. Cochrane, director of advertising. Mr. Hirsch has been Mr. Leonard's assistant for the past six months.

Before joining Universal, Mr. Hirsch was with Paramount for nine years as assistant to A. M. Botsford in the Publix Theatres advertising department. He was also a member of the Paramount eastern editorial board. Mr. Hirsch assumed his new duties Monday.


VOTES FOR THE *new* "U"
VOTES FOR THE *new* "U"
VOTES FOR THE *new* "U"
VOTES FOR THE *new* "U"
VOTES FOR THE *new* "U"

EXHIBITORS ARE HAPPY AGAIN!

The *new* Universal has shown Mr. Prosperity how to turn that corner! Mr. Prosperity's full name is "My Man Godfrey" and he is only the first plank of the *new* Universal platform . . . so strike up the band! Turn the pages and see why the election of the *new* Universal is in the bag!

EDMUND LOWE
GLORIA STUART

in

"THE GIRL ON THE FRONT PAGE"

with **REGINALD OWEN**

David Oliver, Spring Byington, Gilbert Emery, Robert Gleckler, Clifford Jones, Maxine Reiner.

Directed by Harry Beaumont

THE GLAMOROUS NEW PERSONALITY

DORIS NOLAN

in

"THE MAN I MARRY"

with

MICHAEL WHALEN

Charles 'Chic' Sale, Nigel Bruce, Skeets Gallagher, Marjorie Gateson, Cliff Edwards, Gerald Oliver Smith.

Directed by Ralph Murphy

IRENE DUNNE

in

"MME. CURIE"

From the novel that will soon make reader history — by Eve Curie

VICTOR McLAGLEN

in

"THE MAGNIFICENT BRUTE"

with

BINNIE BARNES
JEAN DIXON
WILLIAM HALL

Ann Preston, Henry Armetta, Edward Norris, Billy Burrud, Charles Wilson, Selmer Jackson, Ray Brown, Zeni Vatori, Etta McDaniel.

Directed by John G. Blystone

From the mighty Liberty Magazine story, "Big," by Owen Francis

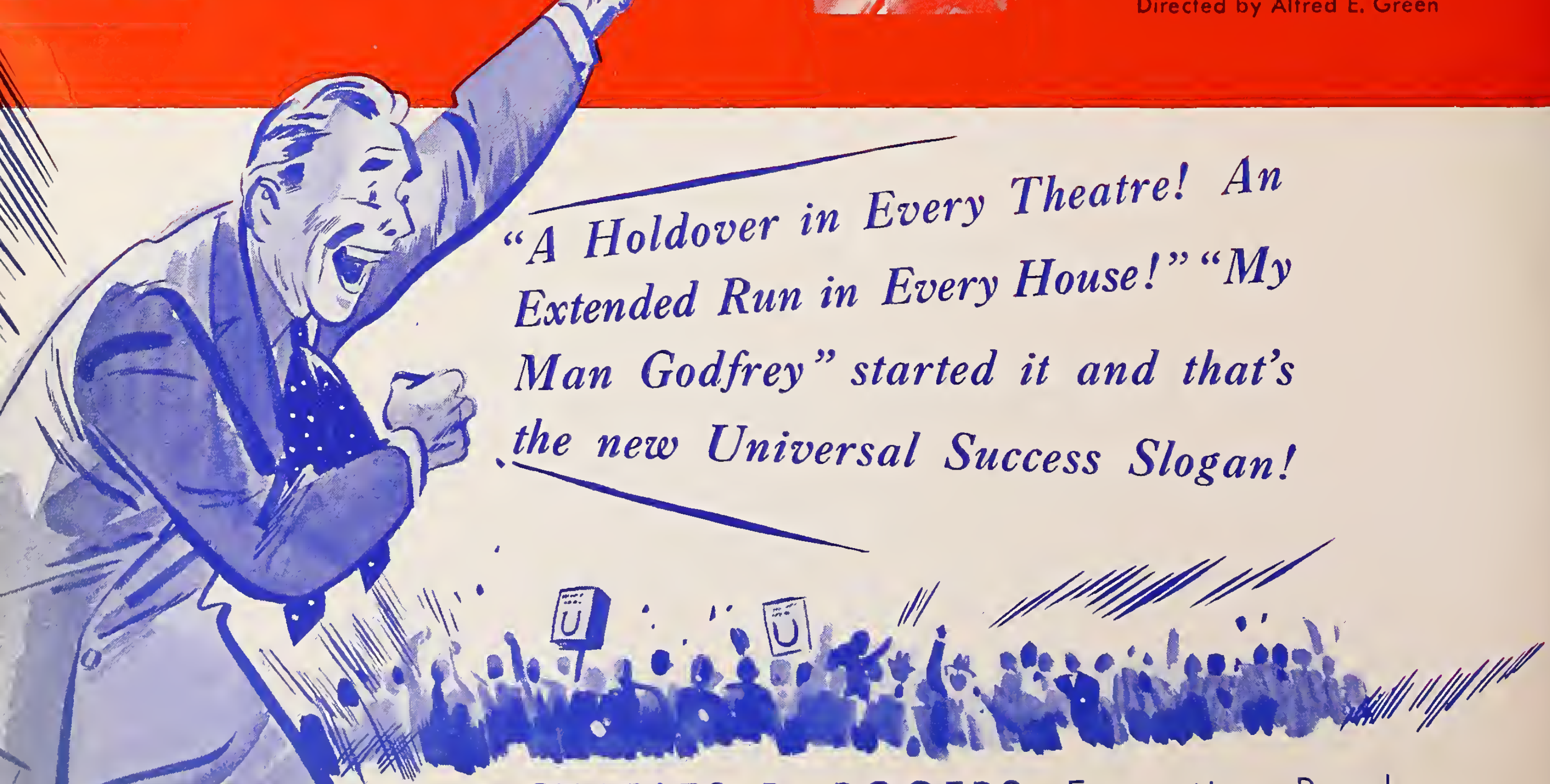
JOAN BENNETT
JOEL McCREA

in

"TWO IN A CROWD"

with Henry Armetta, Alison Skipworth, Nat Pendleton, Reginald Denny, Billy Burrud, Andy Clyde, Elisha Cook, Jr., Donald Meek, John Hamilton, Bradley Page, Douglas Wood.

Directed by Alfred E. Green



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CHARLES R. ROGERS, Executive Producer

IT'S A LANDSLIDE!

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DORIS NOLAN Universal's Great Starring Sensation, in

"TOP OF THE TOWN"

The highest peak in glorious entertainment . . . with

DEANNA DURBIN, GERTRUDE NIESEN
JACK SMART, ELLA LOGAN, CHARLES WINNINGER,
HUGH HERBERT, LESTER ALLEN, GERALD O. SMITH,
PEGGY RYAN, EDGAR KENNEDY

Directed by Walter Lang

•

"FLYING HOSTESS"

with

WILLIAM GARGAN, JUDITH BARRETT
WILLIAM HALL, ELLA LOGAN
ASTRID ALLWYN, ANDY DEVINE, ADDISON RANDALL
MARLA SHELTON, MICHAEL LORING

From the first-time-told Liberty Magazine story, "Sky Fever," by George Sayre

Directed by Murray Roth

•

JANE WYATT and LOUIS HAYWARD

in "LUCKIEST GIRL IN THE WORLD"

with **NAT PENDLETON, EUGENE PALLETTE and PHILIP REED**

From the tremendously popular Ladies' Home Journal magazine story,
"Kitchen Privileges," by Anne Jordan

Directed by Eddie Buzzell

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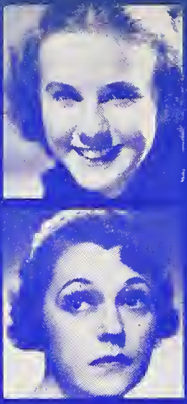
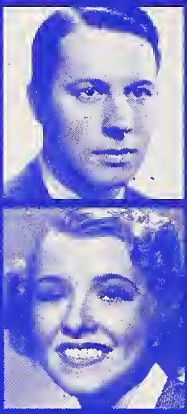
The ballot boxes are overflowing with contracts!

Where the new Universal Pictures go . . . . there goes the Nation!





THREE SMART GIRLS

with **BINNIE BARNES**

RAY MILLAND, DEANNA DURBIN

ALICE BRADY, CHARLES WINNINGER, JOHN KING

BARBARA REID, NAN GREY, MISCHA AUER, HOBART CAVANAUGH, ERNEST COSSART, LUCILLE WATSON.

Directed by Henry Koster

•

LOVE LETTERS OF A STAR

From the startling Cosmopolitan Magazine story, "Case of the Constant God," by Rufus King

with

HENRY HUNTER, POLLY ROWLES, HOBART CAVANAUGH, WALTER COY, C. HENRY GORDON, ALMA KRUGER, HALLIWELL HOBBS, SAMUEL HINDS, RALPH FORBES and VIRGINIA BRISSAC.

Directed by Milton Carruth and Lewis R. Foster

•

The great A. A. Milne's most fascinating and most charming of all his love stories!

FOUR DAYS' WONDER

with **JEANNE DANTE**

(Universal's Newest Star Discovery!)

Kenneth Howell, Martha Sleeper, Alan Mowbray, Walter Catlett, Charles Williams, Margaret Irving, Murray Kinnell, Spencer Charters, Rollo Lloyd.

Directed by Sidney Salkow

CHARLES R. ROGERS EXECUTIVE PRODUCER

EVERYBODY—

Three cheers for the White and the Blue!

(Because the New Universal is taking the

Red

out of America's box offices)

VOTES FOR THE NEW "U"
VOTES FOR THE NEW "U"
VOTES FOR THE NEW "U"

CANTON-NANKING ACCORD BRINGS HOPE OF REVIVED FILM BUSINESS

Abolishment of Many Local Taxes in Canton Also Favorable Sign; Government Extends Screen Education

by J. P. KOEHLER
in Shanghai

With political differences between Canton and Nanking rapidly being ironed out, and with the taking over of government activities in the South by the Central Government of China, the prospects for renewed cinema business are the brightest since the former Canton government started restriction of foreign film exhibition by what is now apparently recognized as an impossible quota regulation, and the institution last year of local Cantonese censor fees in contravention of the national law making one fee payable in Nanking for all China.

Reports from trustworthy sources say that the local Canton censor fee very shortly will be abolished, and that the quota will be lifted, so that cinemas again will be allowed to play foreign or Chinese product as desired by the exhibitors. As has been pointed out before, native product has not yet reached the quantity and quality level at which large first-run theatres can operate at a profit on a basis of 60 per cent Chinese and 40 per cent foreign film exhibition.

The relief measures will come at a time when the buying of new season's product is in full swing, and with the renewed activity of the distributors in the South, Canton, from being a headache and loss to foreign film distributors, again may take its place as the second best exhibition city in China.

However, until official decrees finally are announced, optimism must be restrained, since, in the past, unknown quantities suddenly have appeared and upset all calculations. The distributors' attitude seems to be a distinct "wait and see," with selling going on in expectation of the lifting of censor fees and quotas.

The abolishment of numerous local taxes in Canton also will have its effect on the cinema business. Local merchants having been taxed to limits of endurance, and the consumer having to pay the piper in the end, the relief afforded may well show itself at the boxoffice.

▽

Training with Films

The Chinese government has announced an extension program of education via the screen for the masses in ports and hinterland. This is but a renewal on a larger scale of the activity carried on for the past two years. Millions of Chinese are not yet prepared to accept the motion picture screen as a source of amusement. These folk will require a gradual training into the possibilities of the motion picture.

The "electric shadows," as motion pictures are termed in Chinese, present to great masses here only a confused, and, in some instances, terrifying, form of activity. To give such untrained people the modern, high-power talking and action pictures would be a sheer waste of time and money, and might even endanger future popularity of the screen as a source of entertainment. By using the screen as a source of imparting knowledge of simple rules of health, civics and so on, the national government hopes to educate these backward peoples into seeing the value of the motion picture as a source of instruction, and it will follow in due course that entertainment will be accepted in its new forms.

▽

Confiscation Warning

A new regulation has been issued by the Central Film Censor Committee in Nanking as regards films considered offensive to the Chinese people. The text of this regulation follows in a literal translation:

"Concerning films that are derogatory or insulting to China, the Censor Board has always taken a firm attitude in cutting or banning such films. Foreign producers do not seem to pay sufficient attention to this regulation, and offenses of this kind have lately been frequently found in foreign films.

"This Board has now decided to enforce the regulation as passed on the 86th meeting of the Censor Committee, and all films of offending nature, no matter how small the offense may be, shall be confiscated. Effective July 1st, 1936; a copy to be sent to all foreign distributors. It is hoped that such foreign distributors will notify their producing agencies accordingly to prevent further abuses. Dated August 10, 1936. Central Film Censor Board of China."

[The regulation is made retroactive 41 days! Such retroactive legislation was the cause of a strong protest in 1934-35. Also, heretofore, banned films were ordered re-exported at once under bond.]

It is difficult to see whether the regulation can apply to film distributors under extra-territorial protection in the confiscation of their property. Naturally, extra-territorial rights do not excuse offenses and no distributor has as yet endeavored to make use of such rights as means to cover up offenses, nor is it expected that such offenses would be condoned by any government whose citizens enjoyed extra-territorial rights.

The fact is, however, that "offenses"—per se—consist in nearly all cases of portraying a Chinese in menial position as a servant, table waiter, in a very few cases as gangster assistants, and never prominently featured. It is not believed the foreign distributors will do more than pass the regulation on to their home offices. Four years ago the writer warned American producers about portraying Chinese in menial positions, in old-fashioned clothes and pigtails of pre-Republic days. But patience is, in a great measure, a national characteristic of the Chinese people. So now this drastic measure, five years after its warning was published in censor regulations of 1931.

Move to Depose Myers is Denied

Despite current rumors of a movement allegedly underfoot to oust Abram F. Myers, national Allied general counsel, prominent members of the Northwest Allied States in Minneapolis denied knowledge of any definite action, but attributed reports to disgruntled individuals.

W. A. Steffes, national Allied leader and a Myers' supporter, said it was known that Mr. Myers was connected with several other firms but that his affiliations made no difference so far as the Allied was concerned.

"Certain individuals are responsible for talk regarding a movement to oust Mr. Myers, but there is no concentrated action in Minnesota or any other place. So far as we are concerned, the action might be originating in the Virgin Isles or Scandinavia. It's just talk, and that by a very few individuals."

Bennie Berger, Allied leader, likewise scoffed at such reports. J. P. Clinton, director of the board of governors representing the Duluth section, said he had "opposed Myers many times in the past when he thought he was wrong," but refused to credit rumors of definite action against the general counsel.

Warner to Make 20 in England

Warner Brothers will produce 20 pictures in England at the Teddington Studios next season, Sam E. Morris, vice-president in charge of foreign affairs, said this week as he debarked from the Queen Mary after a five-week visit to England and France.

The program is now being lined up by Jack Warner and Irving Asher, he said. A number of American stars and directors will be sent over to appear in the British-made films, Mr. Morris added. He could not state whether any of the pictures would be shipped over for American release.

No change in the distribution organization was made by Mr. Morris during his visit abroad. In England, "everything is fine, but the Continent is disturbed over the devaluation of currency," he said.

Mr. Warner has extended his vacation a few weeks, Mr. Morris revealed, to visit the William Randolph Hearst castle, St. Donat, in Switzerland.

Returns to Law Practice

George E. Quigley, former Warner executive, has resumed the general practice of law. Sidney R. Fleisher, who was associated with the late Joseph P. Bickerton, Jr., is continuing the office, with Edward E. Cohen as his associate.

Ace sports scribe **Paul Gallic**

who handed his gal a three alarm fire fo

Post grabbed it, published it. Millions

cheered. **B. P. Schulberg**

comedy team, **JOAN BENNETT** and **CARY**

you get what the critics call "swellest

romance-comedy in months."

Paramount's

"WEDDING

had a brainstorm about a newspaper lad

a wedding present. **The Saturday Evening**

THE SATURDAY EVENING POST

of Post fans clapped hands,

grabbed it, filmed it with ace romantic

GRANT. Directed by Richard Wallace. Now

Paramount Pictures

PRESENT"

BERNSTEIN IS ADDING 16 LONDON THEATRES

Circuit Will Be Increased to 40 Houses Under $5,000,000 Program; 10 Already Begun

by BRUCE ALLAN

in London

Bernstein Theatres, Ltd., has announced a building program which, by the end of 1937, will bring the circuit of large capacity "Granadas" in the Greater London area to more than 40. Involved in the plan is the expenditure of £1,000,000 ($5,000,000) and the addition of 30,000 seats, largely in rapidly developing new residential neighborhoods. Ten of the theatres are already in erection and the complete program involves the following new theatres with capacities and opening dates indicated:

Wandsworth, South West London. 2500. October, 1936.

Woolwich, South East London. 3750 February, 1937.

Cheam, South London. 2000. March, 1937.

North Cheam. 1500. March, 1937.

Greenwich, South East London. 2000. April, 1937.

Harrow, North West London. 2000. April, 1937.

Clapham, South West London. 3000. September, 1937.

Bow, East London. 3000. December, 1937.

Greenford, Middlesex. 2000. September, 1937.

Woking, Surrey. 1750. December, 1937.

Plumstead, S. E. London, Woodford (N. E.), Enfield Wash (North) and Gidea Park, Essex, are to have 1500 seaters. Houses are also scheduled for Welling, Kent, and East Molesey, Surrey. All of these theatres are to be completed in 1937.

▽

Robert T. Kane and other executives of New World Productions, with Alexander Korda as an interested guest, saw a rough-cut print of "Wings of the Morning," the first all-color feature to be made in England, in the private projection theatre of the Denham studios this week.

An official statement from New World declared Mr. Kane to be satisfied that the picture "will reveal a further development of the Technicolor process," while Mr. Korda is reported as describing the results as "brilliant." It is common knowledge that Mr. Korda suspended his own color plans until he had seen the results of "Wings of the Morning," which is a racing picture; the first color shots ever taken of the race for the Derby and a sequence of Irish hunting scenes are its high spots.

Technicolor, Ltd., announced that it had assured the Cinematograph Exhibitors Association that a complete color record of next year's Coronation procession would be produced and that special arrangements would be made to rush prints so that theatres would be able to play the film as an all-color news feature.

Interest in this statement is keen, it being a matter of universal agreement that the Coronation will be the big newsreel event of the year in all parts of the United Kingdom and that color would further greatly increase its drawing power. Establishment on an efficient basis of the Technicolor London processing plant will be necessary; at the present moment processing is still centralized in Hollywood, which handled the "Wings of the Morning" print.

The report and accounts of General Theatres Corporation, Ltd., show a net profit for the year ending March 31st of £275,969 ($1,379,845). There is a carry-forward, after the allocation of £12,500 for a final 9 per cent dividend on the participating preferred ordinaries (making 12 per cent for the year) of £50,834.

The accounts show £1,450,833 written off as "capital lost or unrepresented by available assets," in accordance with the scheme of rearrangement which confirmed the Gaumont-British management of the company.

No provision, it is stated, has been made for the debenture stock sinking fund, which was suspended as part of the reconstruction scheme, but £20,000 has been credited to new reserve. Also part of the rearrangement, an issue has been made to Gaumont-British of £148,803 second debenture stock bearing interest at 5½ per cent. Reopening of the rebuilt Capitol, Haymarket, London, is announced for January, 1937.

▽

The Kinematograph Renters' Society urges reduction of the distributors' quota to one-third and makes the general statement that the present quota obligation is "so heavy as to be practically impossible of effective performance."

The suggestions are embodied in two memoranda included in the second volume of the minutes of evidence heard by the Moyne Committee.

▽

Oscar Deutsch, head of the Odeon Circuit, probably England's fastest growing chain, will invade the West End of London with acquisition of the Alhambra in Leicester Square. He plans to rebuild it into a deluxe theatre.

▽

Earl St. John, director of Paramount Theatres in England, said Charles Penley, previously in charge of Paramount London Theatres, had been appointed general manager of all theatres. Tony Reddin has been transferred from the Paramount, Liverpool, to head office as circuit supervisor. Leslie Holderness, recently supervisor, is now controller for Union Cinema Co., Ltd., with which Paramount recently made a joint management deal.

Templin Shifted to London

E. W. Templin of the Hollywood staff of Electrical Research Products, Inc., has been transferred to the engineering staff of the London office.

Researchers To Make Preservative Tests

Arrangements have been completed by the Research Council of the Academy of Motion Picture Arts and Sciences to conduct a series of field tests on the various film preservative processes now available to companies.

Starting next week a test reel containing several 150-foot sections of film, each section treated by a different preservative process, will be taken into each of approximately 150 theatres and projected from three to six times to determine the comparative effects of field service

Membership of the committee handling the tests consists of Harris Ensign, chairman; George Crane, Fred Gage, Hugh McClung, Sidney Lund, J. M. Nickolaus, John Swain, A. U. Guerin and Gordon S. Mitchell.

Cinema Arts Appears In "Preview" Copies

A "Preview" issue of Cinema Arts, new publication of film activities and interests, has been published. According to its sponsors, B. Griffith Grey, president, and E. A. Tropp, publisher, the publication "aims to reflect the new mode of motion pictures" and will be a quality motion picture magazine for discriminating readers. A painting of Jean Arthur occupies the cover and 19 pictures receive special editorial treatment. There are articles by Rouben Mamoulian, Ralph Rolan, Benjamin de Casseres, Homer Croy and Norman Anthony, among others.

Stanley Hand Promoted On Erpi Sales Staff

Stanley W. Hand, until recently in charge of midwest activities for Electrical Research Products, Inc., has been made assistant general sales manager under C. W. Bunn, with headquarters in New York and Chicago. Mr. Hand has been associated with the industry for more than 20 years. He pioneered in the sound technique with Erpi and has held many responsible positions in the company.

New Firm Opens Offices

Hollywood Famous Pictures, Inc., which was recently registered by S.E.C., has opened offices in the Spring St. Arcade, Los Angeles. According to Henry S. Orozco, vice-president and director, the company will make no production plans for at least two months, the present concern being the sale of stock.

Loew Dividend on Preferred

The regular dividend of $1.62½ a share was declared Wednesday by Loew's, Inc., on the 6 per cent cumulative preferred stock, payable November 14th to stockholders of record October 28th.

McCarthy Joins Republic

L. J. McCarthy, formerly associated with Fox Midwest at Kansas City, has joined Republic Pictures as production assistant to Nat Levine.

Buddy Cantor on Coast

Buddy Cantor, film commentator for WMCA, is in Hollywood on a six weeks leave of absence to gather material for future broadcasts.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

While the camera rests, Sir Michael Bruce (left) and his brother, Nigel Bruce (right), meet with Charles Farrell in the restaurant at the Denham Studio. Farrell is playing with Ignace Paderewski in the Pall Mall production, "Moonlight Sonata," at the London Films headquarters.

Anna Lee, Irish

Cast for an Irish part in the Gaumont-British adaptation of Sir Rider Haggard's "King Solomon's Mines," at Shepherd's Bush, Anna Lee has been taking lessons in the language revived by Mr. De Valera from Tony Quin, native of Kilkenny and ex-member of the famous Abbey Players of Dublin. Mr. Quin had a hit in BIP's Irish success, "Ourselves Alone." Between scenes he makes a specialty of coaching other players in his native language or in English with an authentic Irish brogue. It is that sort of Irish Anna Lee will use mostly.

Paul Robeson has a Zulu role and Roland Young and John Loder are the other big names.

The George Arliss vehicle, "The Nelson Touch," of interest as giving that star his first dual role, has been retitled by G-B. It is now "His Lordship."

Will Hay and the rest of the Gainsborough-G-B "Windbag the Sailor" unit, William Beaudine director, have returned from five weeks at sea in a 1,100-ton cargo ship.

Warner to Wilcox

H. B. Warner, signed by Herbert Wilcox for "The Navy Eternal," will play a British consul in a foreign city who becomes the storm center of a local revolution and is rescued by the British navy.

The big sea scenes which are likely to prove the high-spot of this H. W. production are already being shot. Herbert Wilcox and three camera units are at Scapa Flow, where they will be allowed to use as much film as they please during the autumn maneuvers of the Grand Fleet.

Norman Walker, the director, will take the company to Weymouth, in the South of England, after a week with the fleet in the far North of Scotland. Pinewood Studio will be used for interiors in due course.

The "Cheshire Cheese"

After a lavish use of Savoy hotel backgrounds, "Triangle," the Miriam Hopkins London Films vehicle, continued production against an even better known London setting, the "Cheshire Cheese" inn in Fleet Street with a legendary association with Doctor Johnson and a strong attraction for American visitors.

There is a very fine cast in "Triangle," Gertrude Lawrence, Sebastian Shaw and Lawrence Grossmith all having parts in current scenes, with the unrehearsed assistance the other day of Noel Coward, who "walked on" and said a small piece.

All that remains to be shot of "Fire over England" at Denham is the Spanish Armada sequence and the Victor Saville "Dark Journey," in its sixth week, is also well on the way to completion.

Two hundred and fifty extras are being used for four days in one set representing a Stockholm hotel in the days of Swedish war prosperity. Vivian Leigh, Conrad Veidt and Anthony Bushell are the principals. Gorges Perinal, recently on "Rembrandt," is the cameraman.

Paderewski, Actor

Promised for "Moonlight Sonata," Lothar Mendes Pall Mall production, in progress at Denham, is that it will reveal the statesman-pianist, Ignace Paderewski, as an actor of quality. Paderewski has completed the piano recordings. The set shows a suite of rooms in a Swedish mansion, with a noble music-room chiefly in evidence. Charles Farrell and Barbara Green, with others of the company, are going for a week's location in Northumberland immediately.

Bi-Lingual Started

A fortnight's exterior work in Belgium for Maurice Elvey, director of "Widow's Island" for Julius Hagen's Twickenham company, has preceded studio work, at Hammersmith, on this bi-lingual in combination with Franco-London Films. A story by Mario Fort and Ralph Vanillo is being interpreted, in the English version, by a cast including Marcelle Chantal (also playing in the French version), Paul Cavanagh and Garry Marsh. The male lead in the French film will be Pierre Renoir and its director is Claud Heymann.

Miss Dietrich to Ascot

Marlene Dietrich, for her second day's work on "Knight Without Armour" for the Erich Pommer London Films production, went to the race course at Ascot, where Jacques Feyder, the director, was handling a scene reproducing the spectacle of social gaiety as Ascot saw it in 1913. Five hundred extras lined the rails of the course and the Royal Enclosure, entry to which is so anxiously sought by the social climber, was a veritable fashion parade.

Lieut. Col. Sir Gordon Carter, Clerk of the Course, greeted Miss Dietrich at the Royal Ascot Hotel, temporarily a dressing room.

Back at the studio at Denham they have built sets of Trans-Siberian railway stations and a Siberian prison camp for later scenes.

The Laemmles

Carl Laemmle, Jr., while here with his father from Paris, disposed of stories that he proposed to center his independent production plans in London. His activities here were mainly an intensive study of current play productions and he also had conversations with British authors and playwrights. [The Laemmles arrived in New York Monday on the *Queen Mary*.—Ed.]

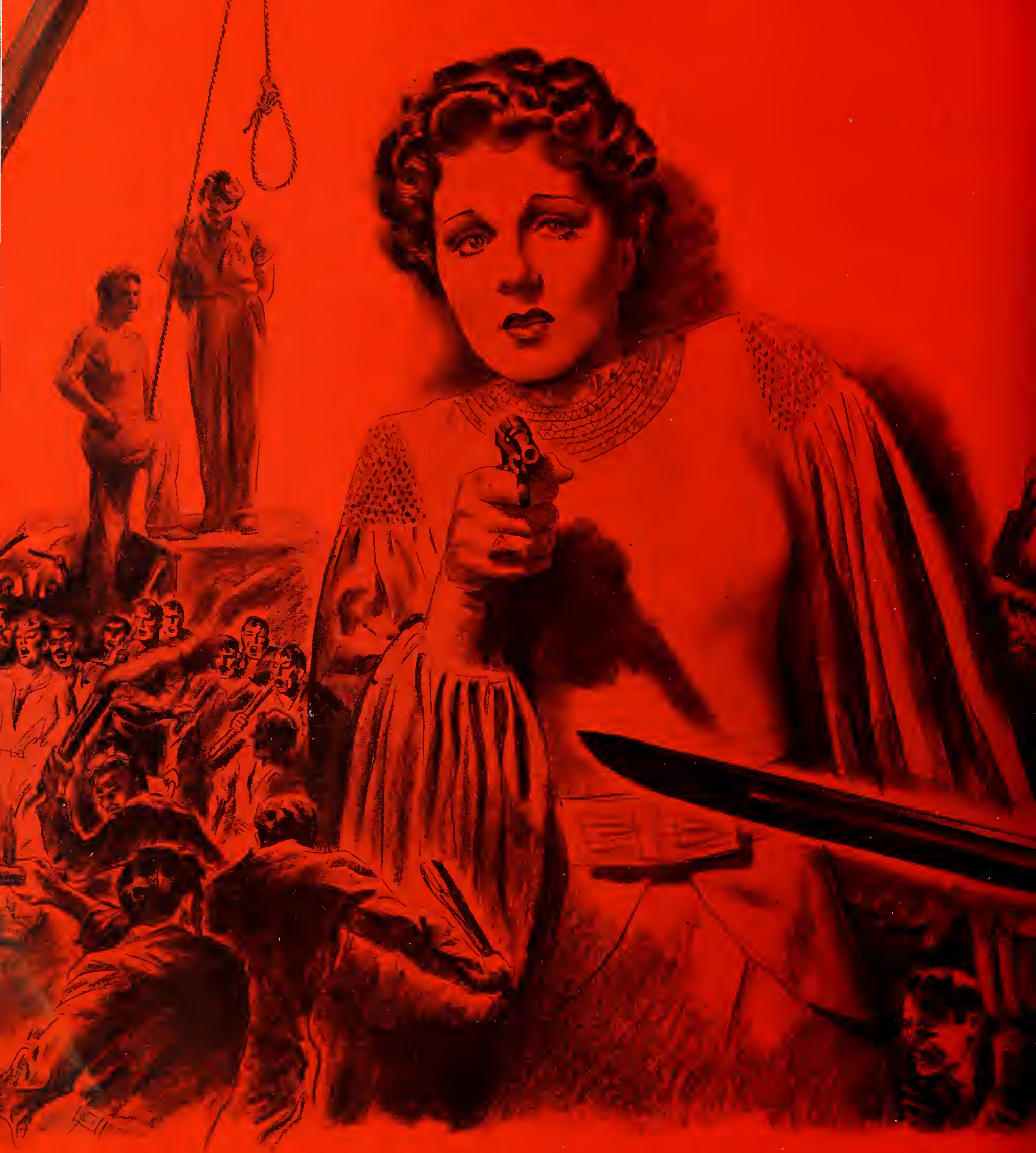
Laemmle production in Hollywood, said Mr. Laemmle, would commence in February. He confirmed that James Whale had been definitely contracted to direct one picture. Also planned is a screen version of the Continental play success, "Nine Officers."

Visiting States

Paul Soskin, who heads the producing company bearing his name, was to leave for America Wednesday on the *Normandie*. He will remain in New York one week and spend three in Hollywood lining up talent for the first of four films he will produce here for Columbia.

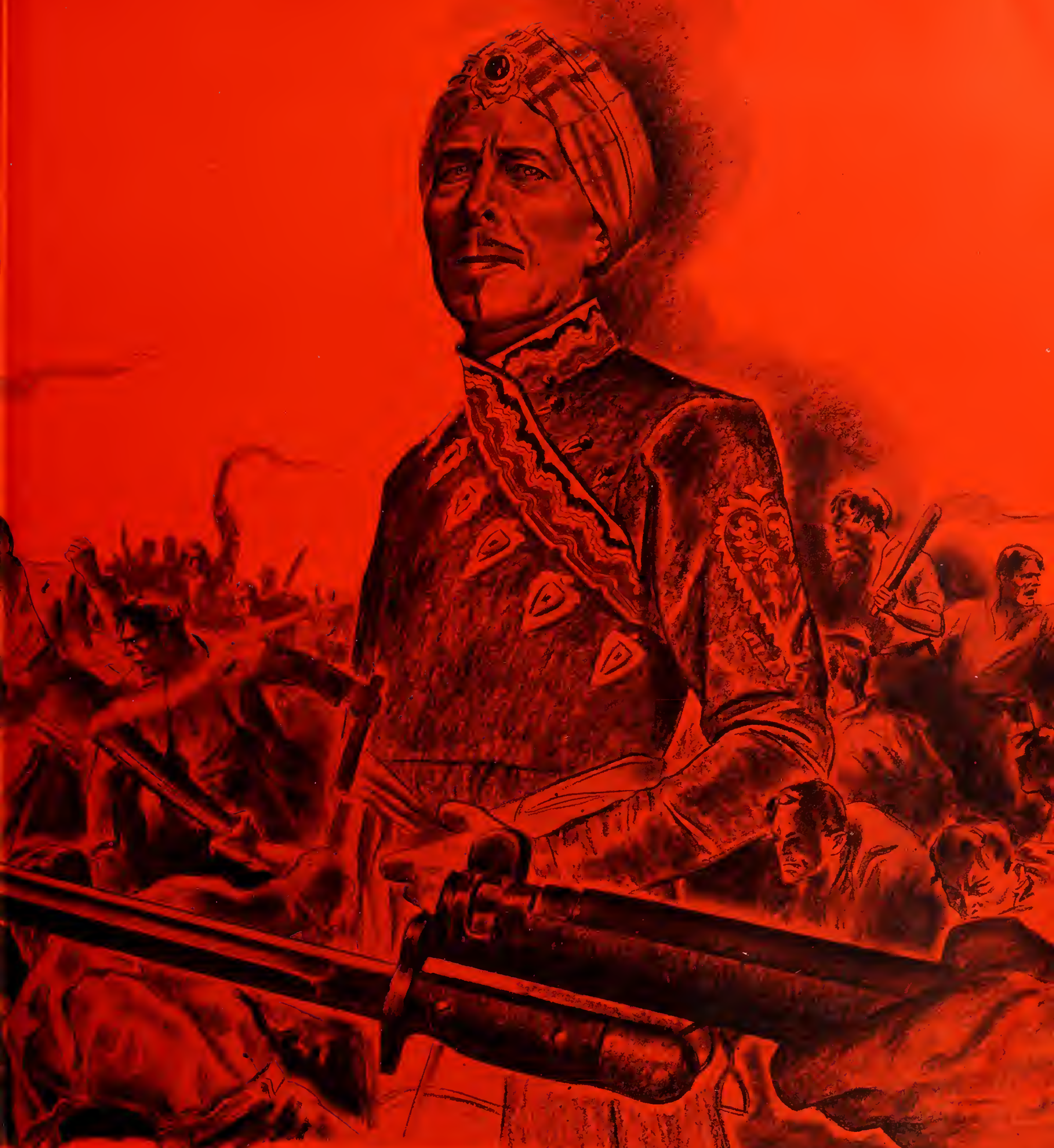
Dudley Murphy also was to sail on the *Normandie* in search of three stars and two directors for the program planned for Associated Artists in which Leslie Howard is a principal. He will also seek a lead for "Bonnie Prince Charlie" and "The Martyr."

It is understood Associated has closed a deal with United Artists for distribution.



A double treat for your patrons • •

A glorious romance, and Arliss, as a fascinating woman-hating Rajah . . .



GEORGE ARLISS
EAST meets WEST

with **LUCIE MANNHEIM** • **Godfrey Tearle** • **Romney Brent**

Directed by Herbert Mason • Story by E. Greenwood

TOPS
'EM ALL

Canada Distributor
EMPIRE FILMS, Lt

10 AND 15 PER CENT QUOTA ASKED TO STIMULATE ARGENTINE INDUSTRY

Institute's Honorary Technical Director Advocates Financing of Private Companies Until Government Takes It Over

by NATALIO BRUSKI
in Buenos Aires

A quota system for Argentina, under which importers or exhibitors of foreign product would be required during 1937 to buy one Argentine film for each 10 foreign, or 10 per cent, and during 1938 15 per cent, has been proposed to the Argentine Motion Picture Institute by Sr. Juan A. Bracamonte, commissioned with the president of the Argentine Cultural Committee of the government to make a study of the rules and regulations of the Institute and of the present and future extent of the State's participation in the industry. Sr. Bracamonte, recently appointed honorary technical director of the Institute, made his report to the Minister of Justice and Public Education.

Sr. Bracamonte advised that national production should be governmentally controlled but warned that the State as yet could not undertake the making of features. He said that in the future the Institute should be in a position to make pictures for school and army and navy instruction as well as for foreign propaganda.

In this report, which was accompanied by a plan of the rules and regulations of the Institute, Mr. Bracamonte said that his recommendations were prepared separately and independently of any that might be presented by Dr. Matias Sanchez Sorondo, who had been requested to make a similar study.

[Later dispatches report that Dr. Bracamonte has resigned following differences with Senator Sorondo.—Ed.]

Mr. Bracamonte went on to emphasize the importance of motion pictures as a means of spreading education, and said that President Wilson, fully aware of the future importance of this industry, exempted from World War military service many persons who were connected with the motion picture business. This measure, adopted with the idea of safeguarding from possible death the pioneers of the motion picture art, "won for the country a more decisive and important battle than the one waged in the trenches," Mr. Bracamonte added.

Years later Germany was faced with a national problem of the motion picture, he said, and Italy deputized the "Instituto Luce" to represent the Italian government and industry. England, France, Russia, Czechoslovakia, Spain and Portugal in Europe and Brazil and Chile also faced the problem by adopting measures to safeguard their home production.

Foreign capital has a huge market in this country, he said. The film trade represents annually $35,000,000, seventy per cent on North American films, the rest on several European countries.

Foreign organizations, he said, whenever a move has been made in the Argentine to study national control, have presented every obstacle possible in fear that the State might limit their activities.

He said it is impossible to continue being indifferent while Argentine "cinemansions" are being used as lecture rooms and propaganda for foreign ideas and interests of no direct benefit to the Argentine nation.

In his opinion, complete independence, as far as management and development is concerned, should be accorded to the Institute organization.

The State, he said, is certainly not in a position to enter upon production of long features which would require the advantages of large studios properly equipped in regard to photography and sound, scenery, and equipment, and would involve an expense of over 1,000,000 pesos. Special legislative authorization would be necessitated. Not in possession of all these facilities, the Government, in his opinion, should not assume the responsibility of putting on the market pictures that would not be worthy of the art. Temporarily, he advised, the matter should be placed in the hands of private companies, with government assistance.

Allusion was made to a few Argentine productions, some of which have been shipped abroad, where they hardly could be expected to create a favorable impression. Nevertheless, there are innumerable subjects typical of the country which could provide worthy material for the screen, he said. To this end he advocated governmental financing and control of the industry.

Mr. Bracamonte said that the Argentine Motion Picture Institute should, in future, be able to produce films for school and military instruction, and foreign propaganda.

The Institute, in his opinion, should deny or accord exhibition licenses to foreign product through a sub-committee composed of an official from the Institute, an eminent writer or intellectual and two school principals of both sexes. Acting on a reciprocity basis the Institute should demand that each one of the importing or exhibiting organizations of foreign films should acquire during 1937 Argentine films representing 10 per cent of those imported and exhibited under license of the Institute, and during 1938, 15 per cent. Mr. Bracamonte opposed importation of short product, but considered a newsreel weekly, fortnightly or monthly, would be interesting.

He recommended that prizes be given to stimulate the production of Argentine films, and that a film colony be founded in the suburbs of Buenos Aires.

In conclusion, Mr. Bracamonte said that, although he has never visited a foreign studio, he feels he has a definite picture of the very complex film problem and is thoroughly aware of its great possibilities.

U. A. to Distribute 6 Argentine Films

A contract has been closed in Buenos Aires providing for distribution by United Artists in Argentina and abroad of six films, to be produced by Portena Films, new Argentine company, headed by Adolfo Z. Wilson. The six will be delivered at the rate of one every two months to July 1 next. United Artists also has an option on six more.

The first will be "Mustafa," an old and popular play produced many times on the stage here. It will be directed by Armando Discepolo, one of the authors.

Portena has enlarged its studio and plans the production of ten pictures up to next July, including the six for UA. The remaining four will be for domestic release.

▽

During August, which is the height of the film season in Argentina, 41 features were shown in this city, 32 of them American, seven European and two domestic.

20th-Fox Gets New Sound

Electrical Research Products, Inc., equipment of the latest design will be used by Twentieth Century-Fox on all new units now nearing completion. The studio has signed contracts for the complete modernization of six truck recording channels and re-recording equipment. Delivery will mark the first installation in any studio, it is said.

Century Planning Six

Century Pictures will make a series of six action films starring Yancey Lane, produced by H. A. Wohl. Plans call for Spanish versions to be released through a major company, but that deal has not been closed. Dickie Jones, child player, will be featured in the series.

B. F. Williams Reelected

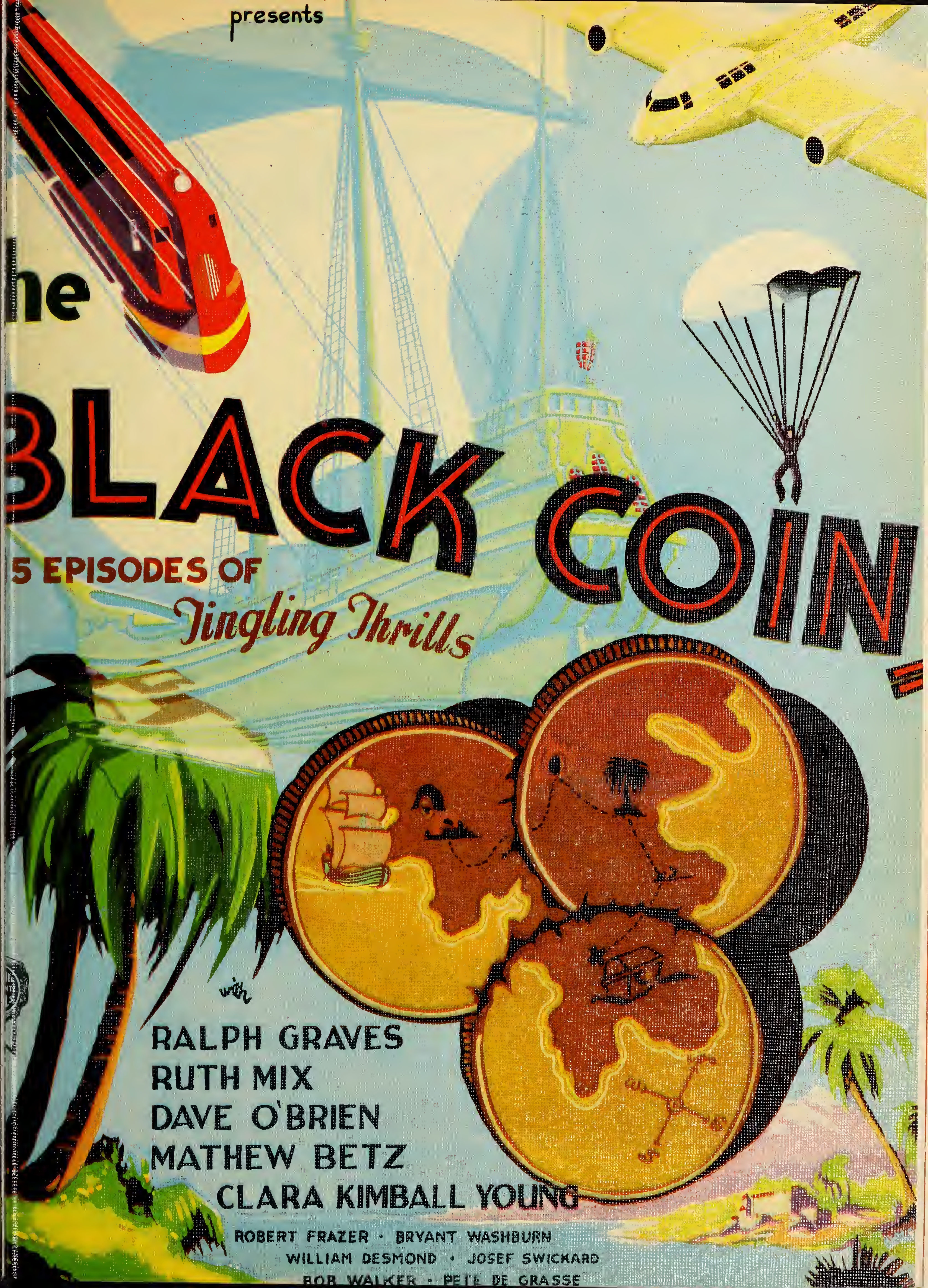
B. F. Williams of San Francisco has been reelected president of the California Theatrical Federation. It is his 16th term as head of the organization. M. J. Sands, of the M. P. Operators' Union, Los Angeles, has been reelected vice-president.

Greenhouse to Far East

Daniel Greenhouse, former Metro-Goldwyn-Mayer manager at Colombia, S. A., has been transferred to the Far East by Arthur Loew. He will make his headquarters at Batavia, Java, Dutch East Indies.

Warner Studio Buys Land

Warner Brothers have completed the purchase of 30 acres of property adjoining the studio in Hollywood. The space will be used for outdoor sets.



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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Depths Below"	Original, Liam O'Flaherty. Screen play, Dalton Trumbo, Jerry Chodorov. Director: Erle Kenton.	Richard Dix, Dolores Del Rio, Chester Morris, Ward Bond, Pierre Watkins, Marc Lawrence, Ron Rowan.	Shooting
"Safari in Paradise"	From an original, Mat Taylor. Screen play, Dale Van Every. Director: Alfred E. Green.	Jean Arthur, George Brent, Lionel Stander, Thomas Mitchell, Ruth Donnelly, Raymond Walburn, Henry Mollison, Reginald Denny.	Shooting
"Dodge City Trail"	Original screen play, Harold Shumate. Director: Buddy Colman.	Charles Starrett, Marian Welden, Donald Grayson.	Shooting
METRO-GOLDWYN-MAYER			
"Born to Dance"	Original, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Raymond Walburn, Juanita Quigley, Alan Dinehart.	Shooting
"A Day at the Races"	Writers, George S. Kaufman, Al Boasberg, George Seaton, Robert Pirosh. Director: Sam Wood.	Marx Brothers, Allan Jones, Margaret Dumont, Esther Muir.	Shooting
"After the Thin Man"	Original, Dashiell Hammett. Screen play, Frances Goodrich, Albert Hackett. Director: W. S. Van Dyke.	William Powell, Myrna Loy, Elissa Landi, James Stewart, Sam Levene, Jessie Ralph.	Shooting
PARAMOUNT			
"Maid of Salem"	Original, Bradley King. Screen play, Bradley King, Walter Ferris, Durward Grinstead. Producing Director: Frank Lloyd.	Claudette Colbert, Fred MacMurray, Edward Ellis, Bonita Granville, Gale Sondergaard, Louise Dresser, Bennie Bartlett, E. E. Clive.	Shooting
"Go West Young Man"	Play, Lawrence Riley. Screen play and dialogue, Mae West. Director: Henry Hathaway.	Mae West, Warren William, Randolph Scott, Lyle Talbot, Alice Brady, Isabel Jewell, Elizabeth Patterson.	Editing
"College Holiday"	Director: Frank Tuttle.	Jack Benny, Mary Boland, Burns and Allen, Martha Ray, Benny Baker, Eleanore Whitney, Dorothy Lamour, Johnny Downs, Olympe Bradna, Louis DaPron, Leif Erikson, Shirley Ross.	Shooting
"Arizona Mahoney"	Director: James Hogan.	Larry Crabbe, Joe Cook, Dave Chasen, June Martel, Robert Cummings.	Shooting
REPUBLIC			
Untitled	Story and screen play and direction, Wells Root.	Bob Livingston, Heather Angel, Sig Rumann, Emily Fitzroy.	Shooting
"The Big Show"	Director: Joe Kane.	Gene Autry, Smiley Burnette, Kay Hughes. Max Terhune. Governor Allred of Texas.	Shooting
"Country Gentleman"	Director: Ralph Staub.	Ole Olsen, Chic Johnson, Joyce Compton, Ivan Miller, Wade Boteler, Olin Howland, Lila Lee, Ray Corrigan.	Shooting
RKO RADIO			
"Riddle of the Dangling Pearl"	Story, Stuart Palmer. Screen adaptation, Jack Townley, Clarence Young. Director: Ben Holmes.	James Gleason, Zasu Pitts, Louise Latimer, Owen Davis, Jr., Spencer Charters, Oscar Apfel, Bodil Rosing.	Editing
"Night Waitress"	Original, Golda Draper. Screen play, Marcus Goodrich. Director: Lou Landers.	Margot Grahame, Gordon Jones, Vinton Haworth, Tony Quinn, Arthur Loft, Billy Gilbert.	Editing
"All Scarlet"	Story, Damon Runyon. Screen play, Thomas Lennon, Dorothy Yost. Director: Wallace Fox.	Ann Dvorak, Harry Carey, Berton Churchill, Smith Ballew.	Editing
"Street Girl"	Director: Leigh Jason.	Lily Pons, Gene Raymond, Jack Oakie, Lucille Ball, Mischa Auer, Herman Bing, Harry Jans, Patricia Wilder.	Shooting
"Quality Street"	From the play by Sir James M. Barrie. Director: George Stevens.	Katharine Hepburn, Franchot Tone, Fay Bainter, Florence Lake, Helena Grant, Mary McLaren.	Shooting
TWENTIETH CENT.-FOX			
"Lloyds of London"	From a story, Curtis Kenyon. Screen play, Ernest Pascal. Director: Henry King.	Freddie Batholomew, Madeleine Carroll, Sir Guy Standing, C. Aubrey Smith, Montagu Love, J. M. Kerrigan.	Shooting
"Banjo on My Knee"	Director: John Cromwell.	Barbara Stanwyck, Joel McCrea, Walter Brennon, Katharine DeMille, Walter Catlett, Helen Westley, Michael Whalen, Minna Gombell.	Shooting
"One in a Million"	Original, Harry Hamilton. Screen play, Nunnually Johnson. Director: Sidney Lanfield.	Sonja Henie, Adolphe Menjou, Ritz Brothers, Ned Sparks, Dixie Dunbar, Don Ameche, Arline Judge, Jean Hersholt, Leah Ray, Borrah Minnevitch.	Shooting
"Reunion"	Original, Bruce Gould. Screen play, Sam Hellman, Gladys Lehman, Sonya Levien. Director: Norman Taurog.	Dionne Quintuplets, Jean Hersholt, Rochelle Hudson, Helen Vinson, Slim Summerville, Robert Kent, Dorothy Peterson, John Qualen, J. Edward Bromberg, Alan Dinehart, Helen Jerome Eddy.	Editing
"Career Woman"	Story, Gene Fowler. Director: Louis Seiler.	Claire Trevor, Michael Whalen, Isabel Jewell, Eric Linden. Gene Lockhart.	Shooting
"Crack Up"	Director: Mal St. Clair.	Brian Donlevy, Thomas Beck, Helen Wood, Peter Lorre.	Shooting
"Stowaway"	Story, Sam Engel. Screen play, William Conselman, Arthur Sheekman, Nat Perrin. Director: William A. Seiter.	Shirley Temple. Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Allan Lane, Astrid Allwyn.	Shooting
"Charlie Chan at the Opera	Story, Bess Meredyth. Screen play, Scott Darling, Charles Belden. Director, H. Bruce Humberstone.	Warner Oland, Boris Karloff. Charlotte Henry, Fred Kelsey, Margaret Irving, Nedda Harrigan.	Shooting
UNITED ARTISTS			
"You Only Live Once"	Original screen play, Gene Towne. Graham Baker. Director: Firtz Lang.	Sylvia Sidney, Henry Fonda, William Gargan, Jean Dixon.	Shooting
UNIVERSAL			
"Three Smart Girls"	Original, Adele Comandini. Adaptation, Adele Comandini. Director: Henry Koster.	Binnie Barnes, Louis Hayward, Alice Brady, Charles Winninger, Nan Grey, Barbara Reed, Mischa Auer.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Mountain Justice"	Original, Luci Ward. Screen play, Norman Reilly Raine, Luci Ward. Director: Michael Curtiz.	Josephine Hutchinson, George Brent, Guy Kibbee, Robert Barrat, Mona Barrie, Marcia Mae Jones, Elizabeth Risdon, Edward Pawley, Robert McWade, Fuzzy Knight.	Shooting
"Another Dawn"	Original story, screen play, Laird Doyle. Director: Wm. Dieterle.	Kay Francis, Ian Hunter, Errol Flynn, Frieda Inescourt.	Shooting
"Ready, Willing and Able"	From Saturday Evening Post story by Richard Macaulay. Screen play, Warren Duff. Director: Raymond Enright.	Ross Alexander, Ruby Keeler. Louise Fazenda, Allen Jenkins, Carol Hughes, Winifred Shaw, Teddy Hart.	Shooting
"San Quentin"	Original, John Bright, Robert Tasker. Screen play, Tom Reed, Humphrey Cobb. Director: Lloyd Bacon.	Humphrey Bogart, Pat O'Brien, Ross Alexander, Doris Weston.	Shooting
"Penrod and Sam"	From the novel by Booth Tarkington. Screen play, Lillie Hayward, Hugh Cummings. Director: William McGann.	Billy Mauch, Harry Watson, Jackie Morrow, Phillip Hurlick, Frank Craven, Spring Byington.	Shooting

JAPAN TO FINANCE PRODUCTION OF PICTURES FOR USE IN SCHOOLS

Advent of New Distributing Company Welcomed; Police Aid Invoked to Put Halt to Bicycling of Pictures

by CHIKUSHI TANI
in Tokyo

Minister Hirau of Education recently called for close conversation leading men of the industry at the Imperial Hotel, Tokyo, to express his idea of giving definite support to the production of domestic pictures by various private companies. He told the gathering that the Educational Office will provide a surplus sum in its 1937 budget for motion picture production in aid of our film producing companies.

According to subsequent information, a concrete plan has been initiated by the same office to augment the thoroughness of the national cinema education in every primary school of the country. The plan, which is now under way and intended for the geographical, historical, scientific and social education of the nation through motion pictures, will be referred to the council of the Educational Office for assignment of the budget for this item, which was to be held the end of August. The amount so far reported as assigned for this objective in the 1937 budget is Y600,000.

Now that the government has launched out a step further in the way of realizing national cinema education at all elementary schools of the country, this plan is generally expected to lead our motion picture industry to come into closer contact with the national education of the children. The proposed plan of the Educational Office is itemized as below:

1. Formation of film distributing leagues in every prefecture throughout the country, thereby to promote on a magnificent scale the distribution of educational, cultural and amusement pictures, newsreels, etc.

2. Production by the Educational Office of the aforesaid sorts of pictures on a large scale. Such pictures are to be distributed through the prefectural distributing leagues, and if possible, free of charges.

3. Reproduction of various outstanding pictures into 16mm. films which shall be distributed free of rental to anybody who desires to play them.

The above is to be considered an indication of the so-called positive cinema plan of the same office, in which they have thus been necessitated to take the initiative, as there have been few pictures of such sort available for children's and social education. Thus it is reported that the long discussed national cinema education is now keeping in closer touch with the motion picture industry.

New Company Formed

With the birth of a new distributing company, Toho Eiga Haikyu Kaisha, which went through official procedure of registration on July 3rd, the exhibition field of Japanese pictures in this country now may be said to operate under three leading distributing circuits, apart from small ones. The fact is that the rumor long in the air that Mr. I. Kobayashi will establish a new big distributing company came out true in the appearance of this organization with the full-paid capital of Y500,000 by joint investment of Tokyo Takarazuka, P. C. L. and J. O. Studio.

OVERBUILDING LEADS TO FREE ADMISSIONS

With an increase of 80 theatres in Japan during the past year held responsible for forcing admissions down to such an extent that, in one situation, admittance to theatres was placed on a gratis basis, fifty exhibitors, members of the East Tokyo branch of the Japan Exhibitors Guild, met recently and established minimum prices below which, it was agreed, none should go. A minimum of 30 sen was set for A theatres, 20 sen for the B group and 10 sen for the C classification.

Naturally, the new distributing company identifies itself with these three firms, its board of directors consisting of Mr. T. Uyemura of P. C. L., as president, and Messrs. Y. Ohzawa and T. Ohashi of J. O. Studio, Y. Yoshioka of Tokyo Takarazuka and K. Mura. The aim of the new company is to distribute the assortment of pictures supplied by P. C. L., J. O. and some other associated studios, at the monthly rate for P. C. L. of 4, and for J. O. of 1. Quantity of additional supply from the small associates is not definite yet.

This appearance of a new firm in the distribution field of Japanese pictures can be considered a threat to other existing big companies, such as Shochiku, Nikkatsu and Shinko, since it aims to control more theatres than previously by extending its network of circuit theatres throughout the country.

In connection with the new organization, exhibitors in this country are generally considered to be now ready to turn to the new company, provided, as generally expected, it operates on a more mutually profitable basis of deals between exhibitors and distributors, since the majority of the exhibitors have experienced great difficulty due to the so-called "tokuryo," or extra rental system existing between exhibitors and distributors of Japanese pictures in this country.

Generally, the production, distributing and exhibition fields of Japanese pictures are still at a standstill, and it is now generally expected that, encouraged by the challenge of this new distributing company, the motion picture industry, particularly the distribution field, will come into very strenuous activity commencing in the early autumn of the year.

Discourage Bicycling

In Japan there exists a practice of the so-called "kakemochi" playing, which means a sort of alternate playing of one picture between two or sometimes among three theatres situated comparatively near to one another. Such practice is, of course, thought justifiable only in case there is a definite arrangement between the exhibitors and the distributor who supplies the picture. Generally, this sort of alternate playing takes place when the distributor has not a sufficient quantity of prints on a certain picture available at a time for playing at more than one theatre. Accordingly, in the case like this, the "kakemochi" playing is done on mutual agreement of the theatres and distributor concerned, and the practice is doubtlessly legal.

Policy of Uniform Admission Scale Gaining Popularity; Majority of the Circuits See Virtue in Stabilized Price

This method, however, is often apt to lead small or local theatres to play pictures without any proper agreement with distributors, and such is, no doubt, a stealthy practice. This practice has been an annoyance to every distributing company of this country; naturally efforts have been made by distributors to eliminate the "kakemochi" playing without the knowledge of the distributor, who is supposed to have provided some picture to a theatre in the regular way, in whose neighborhood the unlawful free playing is being committed. As times grew harder, this practice became gradually more prevailing, particularly at local or ill-off theatres which are situated far beyond reach of the watchful eyes of distributors, until many theatres in the Tohoku and central districts of Japan came to boldly venture such dishonest acts often in recent months. The Health and Sanitary Pictures Association, Tokyo, disclosed for the first time the dishonest practice before its happening by aid of the local police of Akita Prefecture where there were many cases of similar misdemeanor.

Uniform Admission Favored

The uniform rate system of admission fees which was put into effect by Takarazuka circuit theatres three years ago is now catching popular interest of our exhibitors at large. Though the 50 sen flat admission fee at each of the Takarazuka circuit theatres had once been laughed to scorn, the general trend of our exhibiting public is now leaning towards a uniform rate of admission charges. For instance, the Imperial theatre established a new flat rate of 50 sen effective with the admission fee to students and military men only, for second and third classes of seats, this being generally thought a tentative counter-measure against Takarazuka's system.

Marunouchi Shochiku and two other theatres of Asakusa under management of Shochiku Company then lowered their former rate to 50 sen for seats on first and third floors, following in the footsteps of the Imperial theatre. Shinko Cinema theatres also are reported ready to initiate the similar system before long, whereas Nikkatsu appears to show no inclination to the establishment of uniform admission rates.

Dodsworth

Third record week at Rivoli Theatre, New York, as second week sets an attendance mark not approached since the second week of Arrowsmith at the Rivoli during February 1932.

Dodsworth

Held over third week Aldine Theatre, Philadelphia. Second week's business and attendance both set new high mark for past year. First day of third week within few dollars of opening day.

SAMUEL GOLDWYN *has the honor to present*

Sinclair Lewis'

Dodsworth

DOUBLE HOLD OVER, Warner's Downtown and Hollywood Theatres stage a double premiere of DODSWORTH in Los Angeles—picture created a new high at both houses for the first week and is playing a second week in both theatres as Los Angeles crowds continue to pay their cash at the box-office.

FLASH! *Louisville*

DODSWORTH — after smash week at State Theatre, continues its first run at the Brown Theatre.

FLASH! **DODSWORTH** — After smash week at Albee Theatre, Cincinnati, moves over to Capitol Theatre to continuous first run.

Released thru

UNITED ARTISTS

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 39

Question No. 39 was: (A) What is the effect of resistance in conductors? What becomes of power consumed in overcoming resistance, and why do wires become heated when over-loaded. (B) Describe an electrolytic condenser and tell us why it cannot be used on an a.c. circuit. (C) Explain why working distance and diameter of projection lenses may be of large importance.

The following made acceptable answers; C. Rau and S. Evans; D. H. Danielson; W. C. Brown; G. E. Doe; C. Oldham; H. Edwards; A. L. Cooper; R. and K. Wells; W. Limmroth; J. R. Prater; also these: W. Edmonds; E. Toedte; O. H. Schmidt; W. Dinsmore; S. O. Sears; D. E. Birdsong; R. R. Lee; L. F. Hayes; P. and L. Felt; T. F. Bochert; H. Jones; L. Cimikoski; C. Lonie; C. G. Jones; C. L. Loft; R. A. Hooker; C. A. Ellison; J. A. Zachritz; G. Thompson; C. and S. E. Gay; T. Turk; R. W. Nickles and S. Samuels; G. T. Jones and A. L. Leonard; G. Thompson; F. H. and L. Klar and T. H. Morton; G. N. Guidotti; L. A. Dodson and H. T. Todd; D. Pollock; F. Madden and L. N. Morgan; T. C. Hood and B. Simms; L. A. Beechwood, M. F. Robinson and T. L. Barton; W. S. Jones; S. T. Lane and L. Daniels; F. M. Brown; C. W. Baxter; D. L. Johnson; S. T. Snow; D. H. Purcell; M. Mitchell; L. D. Traner; W. B. Little; E. W. Nelson; H. T. Plum, C. L. Davis, R. V. Manning and B. L. Sanderson; J. W. Davis; C. L. Stanhope; R. R. Robins and W. Winkle; H. Burkhart; S. T. Lane and W. R. Cohn; K. R. Holt and D. L. Maxwell; B. Nally and S. L. Lynch; G. H. Anderson; R. D. Summers; B. B. Hornstein and R. R. Jacobs; W. Porter; U. S. Logan; F. F. Dorp and H. H. Aims; M. F. Singleton; G. E. and E. Lomax; T. R. Fanning and W. Burns; C. H. Lowrie and G. Lathrope; T. R. Tomlinson and W. G. Matthews; T. L. Redhouse; B. L. Brisac; C. S. Maxwell; J. R. Davidson; T. W. Blintner; W. R. Baxter, H. J. Abernathy, R. Tomkins and P. N. Davis; L. C. Kent and H. B. Schontz; O. Hunt; P. L. Smith; T. L. Davis.

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G. E. Doe replies to Section A, "Resistance in conductors has the following various effects: (1) Causes loss of power equal to voltage drop times number of amperes flowing. (2) Rise in temperature of conductor. (3) Drop in both voltage and amperage. (4) Adds load to generator if amperage flow be maintained. (5) Increases fire hazard if temperature rise is extreme. (6) Controls amperage flow, as in case of projection arc. Resistance is essential to use of electric power, since without it there would be a short circuit.

"I think, however, the question is meant to deal only with ordinary effects, such as rise in temperature and loss of power, which latter is dissipated in the form of heat."

W. C. Brown says: "Resistance in conductors causes loss of power. The lower the resistance, the less the loss, or vice versa. Power lost in overcoming resistance in conductors is dissipated in the form of heat. When conductors are overloaded the loss of power becomes so great due to excessive resistance generated, that resultant high temperature cannot be dissipated fast enough and the conductor becomes overheated." .

(B) J. R. Prater says, "Electrolytic condensers consist of a plate of aluminum coated with a layer of insulating material and immersed in a conducting liquid or electrolyte. Such condensers cannot be used on a.c. circuits for the reason that polarity reversal destroys the layer of insulation, which is chemical in its nature, thus permitting the electrolyte to come into direct contact with the aluminum, and thus short-circuit the condenser."

W. Limmroth puts it tersely, as follows: "Electrolitic condensers consist of a plate of aluminum coated with chemical insulation to separate the aluminum from the conducting liquid in which it is immersed. Reversal of polarity destroys the insulating material, therefore such condensers cannot be used on a.c. circuits."

C. Rau and S. Evans answer, "Electrolytic condensers are somewhat similar to wet battery cells in that both have an electrolyte. In electrolytic condensers a chemical layer deposited upon an aluminum plate serves to insulate the latter from the electrolyte, in which the said plate is immersed. Such condensers cannot be used on straight a.c. circuits for the reason that if the current be of wrong polarity, the insulating material will be destroyed and the condenser short-circuited."

(C) O. H. Schmidt replies to this one thus: "Working distance and free diameter of projection lens may be of large importance when using certain types of condensing lenses, for the reason that the light beam beyond the aperture may not all be admitted to the projection lens, thus causing both light loss and increase of unevenness of screen illumination. If the beam does not all enter, then a lens of larger diameter is required, although under some conditions lens diameter may be arbitrarily limited. A longer focal length converging element will increase the distance of same from aperture and thus decrease diameter of beam beyond it, but this will automatically increase distance of light source from collector, hence the gain may be in part or wholly counterbalanced. The fact remains, however, that any narrowing of the beam that affects better pickup of it by the projection lens automatically provides more even screen illumination."

BLUEBOOK SCHOOL QUESTION NO. 44

(A) Name the different things that affect the reflection power of screen surfaces, and do all white surfaces have equal reflection power?

(B) What effect does wrong distance of light source from mirror have (look on page 396)? Also how may the spherical mirror be correctly located?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

H. Jones says, "Diameter and working distance of projection lenses are of large importance when the projectionist is confronted with a condition that makes it difficult to get the entire light beam into the projection lens. If the beam does not all enter the lens, the condition should be, so far as is possible, corrected by use of lens of larger diameter, or possibly one that may be used at shorter working distance. [Probably having reference to the lenses having an added lens combination, a three-element lens.—F. H. R.] Light wasted by failure to enter the lens costs money and makes for inferior results."

H. Edwards says, "Working distance and diameter of projection lens i sof high importance, especially under conditions where a long e.f. lens is required. This is true for the reason that the light beam diverges between aperture and lens, and under different conditions different diameters of projection lens will serve best, that latter referring to free diameter, of course. But this involves other problems, such as, for example, width of shutter blades, distance of converging element from aperture and, as a consequence, distance of light source from collector. Using conventional projection lenses, the working distance is of course automatically fixed. To alter it requires special lenses having more than two elements, and that in turn sets up other problems, all of which might, it seems to me, be wiped off the slate were some means devised for paralleling the light beam from film to projection lens, and especially now that rear shutters have reduced the fierce heat, it would seem our optical gentlemen might be able to accomplish this very sadly needed improvement."

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

CHICAGO FILM DEALS AWAIT FILING OF SUIT

Independents Expect Action to Bring Federal Inquiry Breaking Up "Trust Combinations"

by WILLIAM F. CROUCH
in Chicago

The "lull before the storm" prevailed in Chicago film circles this week as everyone awaited the filing of the proposed suit by Chicago independent exhibitors against Balaban & Katz and the large distribution companies. The suit, which is being prepared by Rosenberg, Toomin and Stein, and is expected to be filed within 10 days, will be an anti-trust suit which charges that B & K and the distributors are in contempt of court because, the independents allege, B & K and the distributors agreed not to adopt, publish and circulate a uniform system of clearance and zoning, according to the Consent Decree handed down in federal court in 1932 in the case of the Marx Brothers vs B & K and affiliated distributors.

The independents feel that their appeal to the Attorney General will result in a federal investigation which will break up what they term are "trust combinations" between the circuits and distributors.

In the meantime film deals with independents are said to be at a standstill. Negotiations in many instances are being carried on but the signing of contracts has been generally avoided until some satisfactory agreement regarding the clearance matter is reached.

The Essaness circuit had "To Mary—With Love," the first of the new 1936-'37 product to reach an independent theatre, booked into the Sheridan theatre last Sunday. Because the Essaness contract for Twentieth Century-Fox new season product was unsigned, the picture did not play the theatre and "Walking On Air," a Radio picture for 1935-'36, was rushed in. Both the distributor and circuit executives said the picture probably would be set in at a later date. All Twentieth Century-Fox contracts have the clause regarding the extended playing time and it was this which caused the change in plans, as Essaness did not wish to buy the product on that basis and the distributor refused to sell on any other basis. The Sheridan is in the "B" week release classification and not the "C" week, which is the center of contention in the clearance fight.

The suit which the independents plan to file will also ask that B & K be restrained from starting double features here. They have announced they plan to do that within a few weeks.

The November releases which have just been announced for the "first week of release" theatres have four new 1936-'37 pictures slated. They are spread out over the month, however, and as a result the independents will not be pressed for product until December, from the looks of things. By that time it is expected that the clearance situation will be cleared up, or at least some understanding reached which will allow the independent exhibitors to get the new season's product when they need it.

▽

John Balaban told the HERALD this week that B & K will carry out its plan to start double-features this fall, probably within the next few weeks, as enough pictures then will be available for the outlying theatres.

Inability to get all new product, and enough of it, to supply the B & K neighborhood theatres has been the cause of the delay in starting doubles here. Not since 1932 has Chicago had double features. The plan was dropped in October, 1932, after 18 months of operation interluded with bitter fights between circuit and independent theatremen.

▽

New Product on 2,000-Foot Reels

Although the local operators' union and the city ordinance are both, for various reasons, opposed to the new 2,000-foot reel as adopted by the Motion Picture Producers and Distributors of America, Chicago exchange managers have issued letters to theatre owners here that all new product will be sent to them on the 2,000-foot reels.

The city ordinance states that all reels must be small enough to allow one-inch clearance between the outer edge of the reel and the inner edge of the magazine. This makes it impossible to use the 14½-inch reel issued by the distributors with the standard 16-inch magazine. The films will have to be rewound on to 14-inch reels or new magazines of larger size used by the exhibitor. The exhibitors say both plans are unsatisfactory.

The Chicago operators' union prohibits its men from running reels of film over 1,000 feet in length. As a result the film must be cut, rewound and leaders added before it can be shown properly and according to the regulations. If this situation is allowed to exist it is expected that much film will be ruined through so much handling, and it is this that probably will force the issue between the union and the distributor. The city ordinance situation is expected to be ironed out satisfactorily before use of the long reels becomes general.

Last week the Chicago Motion Picture Operators Union and Chicago exhibitors, both circuit and independent, compromised their battle over a new contract for the coming year and made out a pact patterned after the one in force last year.

No increases or decreases in the wage scale were granted and the only changes in the contract, compared to last year's are of minor importance and concern only isolated cases. The operators at a general meeting last week ratified the contract and it was adopted.

Morris Leonard represented the Chicago Exhibitors Association and Aaron Saperstein the independent exhibitors. Frank Clifford represented the union.

▽

Dennison Heads Publicists

Craig E. "Sonny" Dennison was elected president of the Chicago Amusement Publicists Association (CAPA) at its fall election last week. Dennison is an advertising man. James Luntzel of B & K was named vice-president; Irving Mack, of Filmack Trailers, secretary; Harry K. Smythe, treasurer; Ted Morris, theatre manager, director of publicity, and Calvin Hermer, tradepaper reporter, sergeant-at-arms.

The amusement men are planning a fall festival to start the season's social activities.

▽

Midwest Theatre Supply Company after October first will occupy office space in the building at 1223 South Wabash avenue.

▽

Mort D. Goldberg, Chicago attorney, has been named president of the G-C-S theatre circuit here. Goldberg replaces Leo A. Solomon, who has sold his stock in the company. Aaron Courshon is vice-president under the new arrangement and Arthur Greene and I. B. Perlman are directors.

Mr. Solomon will center his interests on construction of his new Stadium theatre in Evanston.

▽

The sales force for Grand National pictures has been completed, said Earl Silverman, Chicago branch manager. Ben Eisenberg and Joe Hartman will do the city selling, while Harry Charness and Harry Lotz, Jr., will handle the country sales. William Lyman is office manager and Miss Ada Pearson is the PBX-pert.

SHORT PRODUCT PLAYING BROADWAY

Week of October 3

CRITERION	
Toy Town Hall	Vitaphone
Emil Coleman and His Hotel Plaza Orchestra	Vitaphone
March of Fashion	March of Fashion, Inc.
MUSIC HALL	
Hold 'Em, Cowboy	Columbia
Screen Snapshots, No. 12	Columbia
Toby Tortoise Returns	United Artists
Three Orphan Kittens	United Artists
PARAMOUNT	
Little Swee' Pea	Paramount
Knock, Knock	Paramount
Fighting Marlin	Paramount
RIALTO	
Feminine Flashes	Central Films
Broadway Highlights, No. 6	Paramount
RIVOLI	
Toby Tortoise Returns	United Artists
Venice of the North	RKO Radio
ROXY	
False Alarms	Columbia
Untrained Seal	Columbia
Sports in the Alps	Educational
STRAND	
Leon Navara and His Orchestra	Vitaphone
Pictorial Review	Vitaphone

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 3, 1936, from 112 theatres in 18 major cities of the country was $1,222,433, a decrease of $70,099 from the total for the preceding week ended September 26, 1936, when 108 theatres in 17 large cities aggregated $1,292,532.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)**	
Boston								
Boston	3,246	25c-65c	"Don't Turn 'Em Loose" (Radio)	18,000	"Two in a Crowd" (Univ.)	20,000	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned"	35,000 4,000
Colonial	1,600	55c-$1.65	"Romeo and Juliet" (MGM) (4th week)	6,000	"Romeo and Juliet" (MGM) (3rd week)	8,500	....	
Fenway	1,382	30c-50c	"China Clipper" (F.N.) and "Love Begins at Twenty" (F.N.)	5,500	"Three Married Men" (Para.) and "The General Died at Dawn" (Para.)	5,500	High 3-14-36 "The Story of Louis Pasteur" and 'The Voice of Bugle Ann" Low 7-20 "Dont Bet on Blondes" and "Ladies Crave Excitement"	8,000 2,500
Keith's Memorial	2,907	25c-65c	"Swing Time" (Radio) (4th week)	11,500	"Swing Time" (Radio) (3rd week)	14,500	High 2-29-36 "Follow the Fleet" Low 8-17 "Jalna"	37,000 5,500
Loew's Orpheum	2,970	25c-55c	"The Great Ziegfeld" (MGM) (35c-65c)	18,500	"Gorgeous Hussy" (MGM) (2nd week)	15,000	High 11-16 "Mutiny in the Bounty" Low 6-27-36 "Sins of Man" and "Half Angel"	25,000 9,000
Loew's State	3,537	25c-50c	"The Great Ziegfeld" (MGM) (35c-65c)	14,500	"Gorgeous Hussy" (MGM) (2nd week)	11,000	High 11-16 "Mutiny on the Bounty" Low 7-6 "Sanders of the River" and "Unknown Woman"	24,500 7,500
Metropolitan	4,332	25c-65c	"Give Me Your Heart" (W.B.) (on stage: John Boles)	33,000	"Sing, Baby, Sing" (20th Cent.-Fox) (plus stage show)	25,500	High 4-6 "Private Worlds" (plus stage show) Low 7-20 "Men Without Names"	56,000 14,000
Paramount	1,793	25c-50c	"Love Begins at Twenty" (F.N.) and "China Clipper" (F. N.)	8,000	"Three Married Men" (Para.) and "The General Died at Dawn" (Para.)	9,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	15,000 4,000
Buffalo								
Buffalo	3,489	30c-50c	"Dodsworth" (U. A.)	13,050	"Anthony Adverse" (W. B.)	16,100	High 4-27 "Mississippi" Low 7-27 "Broadway Gondolier"	23,800 6,600
Century	3,000	25c	"Taxi!" (W. B.) and "The Last Outlaw" (Radio)	8,900	"Satan Met a Lady" (W. B.) and "Easy Money" (Invincible)		High 1-11-36 "King of Burlesque" Low 8-3 "Mad Love" and "Dog of Flanders"	9,500 3,800
Great Lakes	3,000	25c-40c	"The Last of the Mohicans" (U. A.)	9,800	"The Great Ziegfeld" (MGM)	11.000	High 9-5-36 "The Gorgeous Hussy" Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	23,500 4,900
Hippodrome	2,500	30c-50c	"Anthony Adverse" (W. B.)	6,700	"His Brother's Wife" (MGM)	5.600	High 2-9 "David Copperfield" Low 4-11-36 "Timothy's Quest" and "My Marriage"	17,200 3,800
Lafayette	3,300	25c	"My Man Godfrey" (Univ.) (2nd week)	10,500	"My Man Godfrey" (Univ.) (1st week)	16,000	High 1-12 "Broadway Bill" Low 7-27 "A Notorious Gentleman" and "Strange Wives"	17,100 4,100
Chicago								
Apollo	1,400	30c-60c	"The Great Ziegfeld" (MGM) (2nd week)	7,000	"The Great Ziegfeld" (MGM) (1st week)	9,800	High 9-12-36 "Girls' Dormitory" Low 5-25 "The Devil is a Woman"	11,900 1,000
Chicago	4,000	35c-68c	"My American Wife" (Para.) (on stage: Major Bowes' Amateurs) (35c-75c)	33,000	"Anthony Adverse" (W.B.) (on stage: Mitchell & Durante Revue) (2nd week)	34,500	High 1-18-36 "The Bride Comes Home" Low 4-27 "Living on Velvet"	56,600 24,000
Erlanger	1,200	50c-$1.50	"Romeo and Juliet" (MGM) (5th week)	7,700	"Romeo and Juliet" (MGM) (4th week)	10,900	....	
Garrick	900	30c-60c	"Sing, Baby, Sing" (20th Cent.-Fox)	6,300	"My Man Godfrey" (Univ.) (2nd week)	8,000	High 11-3-36 "Sing, Baby, Sing" Low 5-4 "One New York Night"	10,300 3,000
Oriental	3,490	25c-40c	"The Crime of Dr. Forbes" (20th Cent.-Fox) (plus stage show)	16,700	"They Met in a Taxi" (Col.) (plus stage show)	18,200	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs. Low 9-21 "Man on the Flying Trapeze".	25,500 13,400
Palace	2,509	30c-60c	"Swing Time" (Radio) (plus stage show) (4th week)	19,500	"Swing Time" (Radio) (plus stage show) (3rd week)	23,000	High 9-12-36 "Swing Time" (plus stage show) Low 4-11-36 "Love Before Breakfast"	35,600 6,000
Roosevelt	1,591	30c-60c	"The General Died at Dawn" (Para.) (2nd week)	12,300	"The General Died at Dawn" (Para.) (1st week)	18,300	High 1-5 "Forsaking All Others" Low 11-23 "O'Shaughnessy's Boy"	27,000 7,000
State-Lake	2,776	20c-35c	"The Return of Sophie Lang" (Para.) (plus stage show)	15,500	"The Law in Her Hands" (F.N.) (plus stage show)	16,200	High 9-12-36 "The Iron Man" Low 7-20 "Alias Mary Dow"	20,100 8,000
United Artists	1,700	30c-60c	"The Gorgeous Hussy" (MGM) (2nd week)	18,300	"The Gorgeous Hussy" (MGM) (1st week)	24,600	High 2-29-36 "Modern Times" Low 4-13 "Vanessa: Her Love Story"	35,500 10,000
Cleveland								
Allen	3,300	30c-42c	"Don't Turn 'Em Loose" (Radio)	6,755	"Anthony Adverse" (W. B.) (30c-56c)	6,000	High 1-12 "Bright Eyes" Low 6-22 "The Daring Young Man"	9,000 1,300
Hippodrome	3,800	30c-42c	"Swing Time" (Radio) (2nd week)	12,275	"Swing Time" (Radio) (1st week)	18,000	High 9-21 "Top Hat" Low 8-24 "Dante's Inferno"	27,500 5,250
RKO Palace	3,100	30c-60c	"The Girl on the Front Page" (Univ.) (plus stage show)	19,000	"Star for a Night" (20th Cent.-Fox) (plus stage show)	28,000	High 4-6 "Transient Lady" Low 6-8 "Break of Hearts"	39,000 5,500
State	3,400	30c-42c	"Dodsworth" (U. A.)	18,000	"The Great Ziegfeld" (MGM) (35c-56c)	14,000	High 4-18-36 "Petticoat Fever" (on sage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere"	40,500 6,000
Stillman	1,900	30c-42c	"The Great Ziegfeld" (MGM) (35c-56c)	7,500	"The General Died at Dawn" (Para.)	4,000	High 7-25-36 "San Francisco" Low 5-9-36 "Too Many Parents"	11,000 2,000
Denver								
Aladdin	1,500	25c-50c	"Nine Days a Queen" (GB)	3,500	"The Road to Glory" (20th Cent.-Fox)	3,000	High 3-28-36 "Little Lord Fauntleroy" Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	5,000 600
Broadway	1,500	25c-40c	"Girls' Dormitory" (20th Cent.-Fox)	3,000	"Anthony Adverse" (W.B.) (3 days-2nd week) "My Man Godfrey" (Univ.) (4 days)	1,200 1,800	High 5-16-36 ::The Great Ziegfeld" (50c-$1.36) Low 12-28 "Unfinished Symphony"	8,000 300
Center	1,500	15c-35c	"The Final Hour" (Col.) and "Go-Get 'Em Haines" (Republic) (plus stage show)	2,250	"The Black Room" (Col.) and "The Girl Friend" (Col.) (plus stage show)	2,500	....	
Denham	1,500	25c-40c	"Murder with Pictures" (Para.) (5 days)	2,500	"The General Died at Dawn" (Para.)	8,500	High 2-29-36 "Klondike Annie" Low 8-24 "Without Regret"	13,000 1,750
Denver	2,500	25c-50c	"Ramona" (20th Cent.-Fox) (plus stage band)	11,000	"Girls' Dormitory" (20th Cent.-Fox) (on stage: Major Bowes' Amateurs)	11,500	High 11-16 "Mutiny on the Bounty" Low 12-28 "Here Comes the Band"	15,000 1,500
Orpheum	2,600	25c-40c	"The Great Ziegfeld" (MGM) (30c-55c)	14,000	"The Gorgeous Hussy" (MGM)	9,000	High 5-18 "Romance in Manhattan" Low 12-28 "The Perfect Gentleman"	16,000 2,000
Paramount	2,000	25c-40c	"Two in a Crowd" (Univ.) and "Postal Inspector" (Univ.)	3,250	"The Last of the Mohicans" (U.A.) and "Legong" (DuWorld)	4,500	High 5-11 "Bride of Frankenstein" Low 11-30 "Bad Boy"	7,000 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	“Ramona” (20th Cent.-Fox) and “The Longest Night” (MGM)	9,100	“Girls’ Dormitory” (20th Cent.-Fox) and “Sworn Enemy” (MGM)	11,500	High 2-22-36 “Modern Times” 26,000 Low 5-4 “West Point of the Air” 4,900
Pantages	3,000	25c-40c	“Swing Time” (Radio) and “Second Wife” (Radio) (30c-65c)	19,500	“My Man Godfrey” (Univ.) and “Yellowstone” (Univ.) (5 days-3rd week)	7,000	High 9-12-36 “My Man Godfrey” and “Yellowstone” 21,000 Low 4-13 “Mister Dynamite” and “Great God Gold” 2,500
W. B. Hollywood	3,000	25c-40c	“Give Me Your Heart” (W.B.) and “Bulldog Edition” (Republic)	11,900	“Last of the Mohicans” (U.A.) (25c-65c)	11,800	High 9-7 “Page Miss Glory” 15,300 Low 6-27-36 “The Big Noise” 4,000
Indianapolis							
Apollo	1,100	25c-40c	“Ramona” (20th Cent.-Fox)	6,000	“Stage Struck” (W.B.)	4,500	High 9-12-36 “My Man Godfrey” 8,000 Low 6-27-36 “Sins of Man” 1,600
Circle	2,800	25c-40c	“My American Wife” (Para.) and “A Son Comes Home” (Para.)	3,600	“Swing Time” (Radio) (2nd week)	3,500	High 4-25-36 “The Moon‘s Our Home” and “Silly Billies” 9,700 (in place of “Silly Billies,” on stage Lum’ ’n Abner for Saturday and Sunday) Low 3-16 “Transient Lady” 2,000
Loew’s	2,500	35c-55c	“The Great Ziegfeld” (MGM)	7,500	“The Great Ziegfeld” (MGM)	15,000	High 9-26-36 “The Great Ziegfeld” 15,000 Low 4-6 “Casino Murder Case” 2,750
Lyric	2,000	25c-40c	“Down the Stretch” (F.N.) (on stage: Phil Spitalny and Girl Band)	8,700	“Two in a Crowd” (Univ.) (plus vaudeville)	9,000	High 9-12-36 “Pepper” (on stage: Major Bowes’ Amateurs) 14,000 Low 2-7 “Murder of Dr. Harrigan” (on stage: vaudeville) 5,700
Kansas City							
Mainstreet	3,100	25c-40c	“Ramona” (20th Cent.-Fox)	7,300	“The Texas Rangers” (Para.)	11,400	High 11-23 “Case of the Lucky Legs” 22,000 Low 1-12 “I Sell Anything” 2,000
Midland	4,000	25c-40c	“The Great Ziegfeld” (MGM) (2nd week)	9,100	“The Great Ziegfeld” (MGM)	18,400	High 8-24 “China Seas” 25,000 Low 9-14 “Bonnie Scotland” 6,000
Newman	1,900	25c-40c	“Stage Struck” (F.N.)	7,500	“My Man Godfrey” (Univ.)	6,800	High 5-25 “Goin’ to Town” 14,000 Low 5-18 “Dinky” 3,000
Tower	2,000	25c	“36 Hours to Kill” (20th Cent.-Fox) (plus stage show)	6,600	“Walking on Air” (Radio) (plus stage show)	7,300	High 1-18-36 “Magnificent Obsession” 14,500 Low 3-14-36 “Lady of Secrets” (plus stage show) 5,000
Uptown	2,000	25c-40c	“Satan Met a Lady” (W.B.) and “White Fang” (20th Cent.-Fox)	3,800	“Two in a Crowd” (Univ.) and “Return of Sophie Lang” (Para.) (5 days)	2,800	High 9-7 “Steamboat Round the Bend” 11,000 Low 7-27 “Black Sheep” 2,100
Los Angeles							
Cartbay	1,518	50c-$1.50	“Anthony Adverse” (W.B.) (5 days-9th week)	5,100	“Anthony Adverse” (W.B.) (8th week)	8,700	....
Four Star	900	30c-55c	“Everything Is Thunder” (GB) (2nd week)	1,900	“Everything Is Thunder” (GB) (1st week)	3,100	High 5-18 “Les Miserables” 7,800 Low 12-17 “The Return of Peter Grimm” 2,400
Grand Intern’t’l.	750	35c-40c	“Gypsies” (Amkino) (2nd week)	1,600	“Gypsies” (Amkino) (1st week)	2,600	High 7-25-36 “Ecstasy” (6 days-2d week) 5,000 Low 12-7 “Such a Girl You Never Forget” 900
Hillstreet	1,700	25c-40c	“Swing Time” (Radio) and “Second Wife” (Radio) (30c-65c)	18,500	“My Man Godfrey” (Univ.) and “Yellowstone” (Univ.) (3rd week)	7,800	High 9-12-36 “My Man Godfrey” and “Yellowstone” 24,000 Low 11-2 “Three Kids and a Queen” 2,800
Loew’s State	2,500	30c-55c	“Ramona” (20th Cent.-Fox) and “The Longest Night” (MGM)	14,000	“Girls’ Dormitory” (20th Cent.-Fox) and “Sworn Enemy” (MGM)	16,500	High 12-7 “Mutiny on the Bounty” 24,500 Low 10-26 “Way Down East” 6,200
Paramount	3,596	30c-55c	“Craig’s Wife” (Col.) and “Lady Be Careful” (Para.) (plus stage show)	14,000	“They Met in a Taxi” (Col.) (plus stage show)	13,000	High 8-22-36 “Yours for the Asking” (on stage: Eddie Cantor and Bobby Breen) 33,000 Low 6-27-36 “Case Against Mrs. Ames” (plus stage show) (5 days) 9,126
W.B. Downtown	3,400	25c-65c	“Give Me Your Heart” (W.B.) and “Bulldog Edition” (Republic)	12,700	“Last of the Mohicans” (U.A.)	11,800	High 1-11-36 “Captain Blood” 17,100 Low 6-27-36 “The Big Noise” 3,800
Minneapolis							
Lyric	1,239	20c-25c	“Hollywood Boulevard” (Para.) and “I’d Give My Life” (Para.)	900	“36 Hours to Kill” (20th Cent.-Fox)	1,750	High 7-25-36 “Sons O’ Guns” 2,100 Low 11-3-36 “Hollywood Boulevard” and “I’d Give My Life” 900
Minnesota	4,000	25c-55c	“The Road to Glory” (20th Cent.-Fox)	10,000	“The Great Ziegfeld” (MGM)	16,000	High 1-4-36 “The Bride Comes Home” 31,326 Low 4-4-36 “Klondike Annie” 8,000
RKO Orpheum	2,900	25c-40c	“My Man Godfrey” (Univ.) (2nd week)	6,000	“My Man Godfrey” (Univ.) (1st week)	7,000	High 9-21 “Top Hat” 18,000 Low 6-13-36 “The Golden Arrow” 3,000
State	2,300	25c-40c	“The Great Ziegfeld” (MGM)	10,000	“Girls’ Dormitory” (20th Cent.-Fox)	7,000	High 9-19-36 “Sing, Baby, Sing” 8,000 Low 8-8-36 “White Fang” 5,000
World	400	25c-40c	“It’s Love Again” (GB) (2nd week)	5,000	“Private Life of Henry VIII” (U.A.) and “It‘s Love Again” (GB) (1st week)	3,500	High 9-5-36 “Secret Agent” 6,000 Low 9-19-36 “The Private Life of Louis XIV” 1,900
Montreal							
Capitol	2,547	25c-60c	“Give Me Your Heart” (W.B.) and “Walking on Air” (Radio)	8,000	“Sing, Baby, Sing” (20th Cent.-Fox) and “Charlie Chan at the Race Track” (20th Cent.-Fox)	10,000	High 2-9 “Lives of a Bengal Lancer” 15,500 Low 8-3 “My Heart Is Calling” and “College Scandal” 7,000
His Majesty’s	1,700	50c-$1.50	“Romeo and Juliet” (MGM) (3rd week)	5,500	“Romeo and Juliet” (MGM) (2nd week)	7,000	High 9-19-36 “Romeo and Juliet” 9,000 Low 6-2-34 “All Quiet on the Western Front” 3,000
Loew’s	3,115	25c-60c	“Hollywood Boulevard” (Para.) (on stage: George Olsen and Ethel Shutta)	13,500	“Public Enemy’s Wife” (W.B.) (on stage: John Boles and vaudeville)	15,000	High 9-26-36 “Public Enemy’s Wife” (John Boles on stage) 15,000 Low 6-15 “Mark of the Vampire” and “Baby Face Harrington” 5,500
Palace	2,600	25c-65c	“Swing Time” (Radio)	13,500	“The General Died at Dawn” (Para.) and “Pepper” (20th Cent.-Fox)	10,000	High 12-7 “Mutiny on the Bounty” 15,000 Low 7-20 “Drake of England” and “The Nitwits” 7,500
Princess	2,272	25c-65c	“The Road to Glory” (20th Cent.-Fox) and “Here Comes Trouble” (20th Cent.-Fox)	7,500	“My Man Godfrey” (Univ.) and “I’d Give My Life” (Para.)	9,500	High 2-22-36 “Modern Times” and “Guard That Girl” 12,500 Low 12-28 “Remember Last Night?” and “East of Java” 3,000
New York							
Astor	1,141	55c-$2.20	“Romeo and Juliet” (MGM) (7th week)	14,588	“Romeo and Juliet” (MGM) (6th week)	17,253	....
Capitol	4,700	25c-85c	“The Great Ziegfeld” (MGM) (2nd week)	38,000	“The Great Ziegfeld” (MGM) (1st week)	53,129	High 1-5 “Forsaking All Others” 87,400 Low 5-30-36 “Three Wise Guys” 7,000
Criterion	1,700	25c-75c	“Give Me Your Heart” (W.B.) (2nd week)	18,000	“Give Me Your Heart” (W.B.) (1st week)	37,000	....
Palace	2,500	25c-65c	“Swing Time” (Radio)	7,200	“Love Begins at 20” (F.N.) and “Girls’ Dormitory” (20th Cent.-Fox)	6,000	High 10-5 “Top Hat” 15,000 Low 7-25-36 “The Poor Little Rich Girl” and “Dancing Pirate” 4,800
Paramount	3,700	25c-85c	“The Texas Rangers” (Para.) (on stage: Will Osborne and Orch.)	35,000	“The General Died at Dawn” (Para.) (plus Shep Fields and Orch.) (3rd week)	36,600	High 1-19 “Lives of a Bengal Lancer” 65,300 Low 12-21 “Millions in the Air” 10,000
Rialto	594	25c-55c	“Don’t Turn ’Em Loose” (Radio) (10 days)	10,000	“Hollywood Boulevard” (Para.) (5 days)	4,000	....
Rivoli	2,200	25c-99c	“Dodsworth” (U.A.)	39,500	“Last of the Mohicans” (U.A.) (3rd week)	18,000	High 2-15-36 “Modern Times” 65,000 Low 6-29 “Nell Gwyn” 8,100
RKO Music Hall	5,954	40c-$1.65	“My Man Godfrey” (Univ.) (plus stage show) (2nd week)	73,000	“My Man Godfrey” (Univ.) (plus stage show) (1st week)	100,200	High 9-7 “Top Hat” (plus stage show) 131,200 Low 11-30 “Crime and Punishment” (plus stage show) 45,000
Roxy	6,200	25c-75c	“Sing, Baby, Sing” (20th Cent.-Fox) (plus stage show) (3rd week)	36,365	“Sing, Baby, Sing” (20th Cent.-(Fox) (2nd week) (plus stage show)	44,000	High 1-4-36 “If You Could Only Cook” (plus stage show) 62,000 Low 4-20 “My Heart Is Calling” (plus stage show) 17,500
Strand	3,000	40c-99c	“Anthony Adverse” (W.B.) (3 days-5th week)	14,600	“Anthony Adverse” (W.B.) (4th week)	25,000	High 5-11 “The G Men” 60,138 Low 4-4-36 “Snowed Under” 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Kelly the Second" (MGM)	2,800	"China Clipper" (F.N.)	3,000	High 8-29-36 "Girls' Dormitory" 3,900 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Ramona" (20th Cent.-Fox)	5,400	"The Great Ziegfeld" (MGM) (10c-75c)	8,000	High 9-14 "Steamhoat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Marihuana" (Road Show Att.)	2,900	"The Crime of Dr. Forhes" (20th Cent.-Fox) (3 days) "Nohody's Fool" (Univ.) (2 days) "Till We Meet Again" (Para.) (2 days)	1,200 400 400	High 1-19 "Gentlmen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Give Me Your Heart" (W.B.)	4,600	"Road to Glory" (20th Cent.-Fox) (10c-40c)	4,500	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Adventure in Manhattan" (Col.) and "Down the Stretch" (F.N.)	4,600	"Walking on Air" (Radio) and "Two Fisted Gentleman" (Col.)	3,800	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"The Last of the Mohicans" (U.A.) and "36 Hours to Kill" (20th Cent.-Fox)	7,400	"Satan Met a Lady" (F.N.) and "Charlie Chan at the Circus" (20th Cent.-Fox) (on stage: Jay Clark)	8,000	High 7-11-36 "San Francisco" and "The First Baby" 11,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"My Man Godfrey" (Univ.) and "The Crime of Dr. Forhes" (20th Cent.-Fox)	10,500	"Puhlic Enemy's Wife" (F.N.) and "A Son Comes Homes" (Para.)	7,400	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hoho" and "Three Kids and a Queen 5,800
Philadelphia							
Aldine	1,300	40c-65c	"Dodsworth" (U.A.)	19,000	"Give Me Your Heart" (W.B.)	7,500	High 11-30 "Splendor" 16,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-55c	"Yours for the Asking" (Para.) (6 days)	1,600	"Second Wife" (Radio)	2,000	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Ramona" (20th Cent.-Fox)	13,000	"Gorgeous Hussy" (MGM) (6 days-2nd week)	12,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Chestnut	1,500	55c-$1.71	"Romeo and Juliet" (MGM) (5th week)	8,500	"Romeo and Juliet" (MGM) (4th week) (55c-$1.87)	10,000	
Earle	2,000	25c-55c	"Lady Be Careful" (Para.) (plus stage show)	13,500	"Star for a Night" (20th Cent.-Fox) (on stage: Eleanor Holm Jarrett)	16,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Stage Struck" (F. N.)	13,000	"The Road to Glory" (20th Cent.-Fox) (2nd week)	11,000	High 5-9-36 "Under Two Flags" 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"Swing Time" (Radio) (2nd week)	3,100	"Swing Time" (Radio) (1st week)	3,800	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinkey" 1,200
Keith's	2,000	30c-50c	"Give Me Your Heart" (W.B.)	2,700	"Anthony Adverse" (W.B.) (2nd week)	3,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"The Great Ziegfeld" (MGM) (8 days-2nd week)	18,000	"The Great Ziegfeld" (MGM) (1st week)	17,000	High 9-12-36 "Swing Time" 30,500 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Don't Turn 'Em Loose" (Radio)	5,500	"Sworn Enemy" (MGM)	5,800	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (22nd week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (21st week)	2,000	High 6-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Stage Struck" (F.N.) and "Devil Doll" (MGM)	6,000	"China Clipper" (F.N.) and "Case of the Velvet Claws" (F.N.)	6,500	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"There's Always Tomorrow" (Univ.) and "State Fair" (20th Cent.-Fox) (re-issue)	3,000	"Kelly the Second" (MGM) (on stage: La Vie Paree)	7,200	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Swing Time" (Radio) (3rd week)	5,000	"Swing Time" (Radio) (2nd week)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The General Died at Dawn" (Para.) and "Pepper" (20th Cent.-Fox)	7,000	"Anthony Adverse" (W. B.) (2nd week)	7,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"The Gorgeous Hussy" (MGM)	8,700	"The Great Ziegfeld" (MGM) (4th week)	5,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Youth of Today" (Swedish)	800	"I Lost My Heart in Heidelherg" (Assoc. British)	1,000	High 12-28 "Peasants" 2,500 Low 7-11-36 "Larsson's Second Marriage" 800
Embassy	1,400	10c-40c	"Cavalcade" (20th Cent-Fox) and "Renegade" (20th Cent.-Fox) (5 days-2nd week)	3,000	"Cavalcade" (20th Cent.-Fox) and "Renegades" (20th Cent.-Fox) (1st week)	5,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-40c	"Ramona" (20th Cent.-Fox) and "Hollywood Boulevard" (Para.)	17,000	"Give Me Your Heart" (W.B.) and "Wives Never Know" (Para.)	18,000	High 9-19-36 "Road to Glory" and "Kelly the Second" 20,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"Romeo and Juliet" (MGM) (4th week)	7,500	"Romeo and Juliet" (MGM) (3rd week)	10,500	
Golden Gate	2,800	15c-55c	"Swing Time" (Radio) (plus vaudeville) (3rd week)	12,500	"Swing Time" (Radio) (plus vaudeville) (2nd week)	19,000	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23-36 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (3rd week)	9,000	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (2nd week)	12,000	High 9-19-36 "My Man Godfrey" and "Yellowstone" 17,000 Low 10-26 "King Solomon of Broadway and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Piccadilly Jim" (MGM) and "Pepper" (20th Cent.-Fox) (2nd week)	10,000	"Piccadilly Jim" (MGM) and "Pepper" (20th Cent.-Fox) (1st week)	15,500	High 7-11-36 "San Francisco" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
United Artists	1,200	15c-65c	"The Last of the Mohicans" (U.A.)	9,000	"Girls' Dormitory" (20th Cent.-Fox) (4th week)	5,500	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Old Hutch" (MGM) and "Nine Days a Queen" (GB)	13,000	"China Clipper" (W. B.) and "Back to Nature" (20th Cent.-Fox)	15,000	High 10-5 "I Live My Life" 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Sing, Bahy, Sing" (20th Cent.-Fox) and "I'd Give My Life" (Para.)	3,300	"The Texas Rangers" (Para.) and "Love Begins at 20" (F.N.)	3,300	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Bahy" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Ramona" (20th Cent.-Fox)	6,800	"Anthony Adverse" (W.B.) (35c-65c) (2nd week)	6,700	High 9-19 "Anthony Adverse" 11,300 Low 4-26-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Craig's Wife" (Col.) and "Two-Fisted Gentleman" (Col.)	3,900	"Adventure in Manhattan" (Col.) and "O'Malley of the Mounted" (20th Cent.-Fox)	4,850	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"My Man Godfrey" (Univ.) (3rd week)	3,200	"My Man Godfrey" (Univ.) (2nd week)	4,100	High 2-16 "Roherta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Girls' Dormitory" (20th Cent.-Fox) and "My American Wife" (Para.)	6,200	"Sing, Bahy, Sing" (20th Cent.-Fox) and "I'd Give My Life" (Para.)	7,800	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tuhhs" 4,800
Palomar	1,500	15c-35c	"Sitting on the Moon" (Repuhlic) (plus vaudeville)	4,600	"Roaming Lady" (Col.) (plus vaudeville and hand)	4,750	
Paramount	3,050	20c-30c	"The Gorgeous Hussy"(MGM) and "Star for a Night" (20th Cent.-Fox)	7,100	"Walking on Air" (Radio) (25c-40c) (plus stage show)	8,100	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playhoy" 3,250

THERE'S REAL COMPETITION AHEAD FOR U. S. NEWSREELS IN HOLLAND

Dutch Indian Newsreel Company Formed by Joint Effort of 15 Concerns; Films Are To Be Airmailed to Amsterdam

New Organization Also Plans to Start Feature Productions Immediately; Several Pictures in Work Show Improvement

by PH. DE SCHAAP
in Amsterdam

American newsreels always have met with a fair and successful interest on the part of the Dutch theatre owners as well as the public. Nearly all the Dutch cinemas weekly give their short picture news from American sources, especially from Paramount and Fox.

Now, however, Dutch business has brought a Dutch newsreel in sound into the field. Many efforts in the silent era to release a domestic newsreel failed because it lacked interest and technical perfection.

Fortunately for the foreign product, including the UFA newsreel, the Dutch coverage was only of Holland, and the necessity of foreign, especially European, news remained. Together with the weekly Dutch newsreel always an American or German one was booked by the theatre managers. The customers of an American production company ordered their newsreels from the same booking office.

New possibilities of heavy competition began with importation of a French newsreel, the "Eclair," but the popularity of the U. S. A. product continued.

Now the following newsreels are in circulation in Holland:

Fox and Paramount from America (by special arrangement between Fox and Metro-Goldwyn-Mayer, M-G-M did not release its Metrotone-news; the contract expired some months ago, but probably Metro will not release a newsreel here); UFA News (UFA has theatres in Amsterdam and The Hague, and also sells the newsreel to some of the Dutch theatres); Eclair News, of French origin, and two Dutch newsreels, "Polygoon" at Haarlem and "Profilti" at The Hague. "Polygoon" is the more important of these two.

Further competition is arising with announcement of Dutch Indian Newsreels. Although these would not cover general European or international fields, their influence should not be undervalued, the Dutch Indies being of great importance to the American companies. The Indies are extended Dutch colonies, and the existence of an Indian newsreel in Holland detailing Indian life, from Dutch colonies in which enormous Dutch capital is incorporated, in which many Dutchmen are living, is justified. Until now, only occasionally have Indian news pictures been seen in the Dutch theatres, but a regular newsreel is being prepared for early appearance.

In the Dutch Indies fifteen companies have joined to establish the Algemeen Nederlandsch-Indisch Filmsyndicaat (General Dutch-Indian Motion picture Trust) in Batavia, India's capital, with F. Brandenburg van Oltsende, managing also the Indian press office, Aneta, as its president. The producer will be A. H. E. C. Balink, who came to Holland to discuss the matter with several officials.

JAPANESE ENFORCE BAN ON KISSING

American and other films portraying kissing scenes "beyond official discretion" will be banned hereafter from Japan. The Government's order was the beginning of a campaign to purify motion pictures entering Japan which authorities feel have a tendency to degrade morals, create dangerous thoughts or misrepresent life, according to the authorities.

The results of his negotiations are as follows:

The company intends to produce pictures and will start with a weekly newsreel, especially made for the Indias and Holland, and with educationals and pictorials. Production of features also is planned.

Mr. Balink is well known in Holland for having made the feature "Pareh, Song of the Rice" in cooperation with M. H. K. Franken. The motion picture will be released here within a short time.

Other companies will be able to produce in the studios of the Alg. Ned. Indisch Film-Syndicaat, and this company will establish an exchange with Dutch or foreign pictures.

The studios are in Batavia. The staff will be formed of European and Indian domestic employees.

Filming India until now has been in the hands of America and Germany. But the new company will import pictures, newsreels as well as features, of technical value and of higher quality than the pictures produced by the Dutch domestic industry.

In December the first production results will reach Holland. The representative in Holland will be "Profilti," the same company now producing newsreels. This company will arrange distribution in Holland.

Forwarded by airmail, the Indian newsreels will reach Holland within a few days.

Stockholders of the Algem. Ned-Indisch Filmsyndicaat are the Koninklijke Paketvaart-Mij., a shipping company, the Ned.-Indische Escompto Mij. and Ned.-Handel-Mij., prominent banking firms, Bataafsche Petroleum-Mij., Ned-Koloniale Petroleum Mij., Ned.-Indische Levensverzekering en Lijfrente Mij. (N. I. L. L. M. IJ., a life assurance company), and Radio Holland, the Dutch Telegraph Company. The concern will cooperate with several other companies in India, especially for financial participation.

The Dutch domestic industry also began hopefully, but in spite of a successful start proved not to be able to compete with the foreign companies. However, with the new company producing short product and newsreels, its influence may be of more importance. The position of the American market will not become easier with the new competition.

Dutch producers now see new opportunities. Several pictures are in production, mostly based on well known stories or novels. This week, for example, the premiere of a new Dutch picture, "Rubber," took place in Amsterdam, The Hague and Rotterdam, in seven theatres at the same time. This should prove that the Dutch theatres are not pessimistic about Dutch pictures. Indeed, a small improvement in the quality of the Dutch productions is apparent. Besides, "Rubber" is a well known novel here; its story is centered in the Indias, and a stage play of the same title was well received about two years ago. Among other pictures in production or planned is "De Man zonder Hart" (The Man Without a Heart), to be played by Dutch actors and with Dutch dialogue, but to be produced in the Paris studio Photo Sonore by French Europe Film Company.

Others in production are "Een Zomerzotheid" (Summer Folly), a well known story, under the direction of Otto van Neyonhoff, with music from Leo Smit, the filming to be finished in October; "Amsterdam bij nacht" (Amsterdam at Night), director, A. Benno, who has made other Dutch pictures; "De comedie van het geluk" (Comedy of Happiness), under direction of Gerard Rutten, producer of "Dood Water" (Dead Water), the story of the disappearing Zuiderzea, shown at the Biennial in 1935). The continuity of "Rubber" was written by Hans Rameau, who wrote also the continuity of "Mazurka." "Amsterdam at Night" will be made in the Amsterdam Cinetone-studios.

Dutch Film Completed

Production of a new Dutch picture is just completed: "Merijntje Gijzen's Jeugd" (The Youth of Merijntje Gijzen), the story of which is a best seller here. The director was Kurt Gerron, former German actor (in "The Blue Angel," with Marlene Dietrich), shot in the Filmstad studio at Wassenaar. Max Tak, who had the musical direction of several preceding Dutch pictures, did the musical illustration. "Morijntje Gijzen's Jeugd" will have its first showing in the Amsterdam City theatre.

A Dutch picture completed some time ago and sent to the 1936 Venice Biennial is "Jonge Harten" (Young Hearts), undoubtedly one of the best pictures produced thus far and curiously not an "industry picture," but intended as an "avent garde" production.

The future of the domestic industry remains uncertain. Nevertheless, with a single exception the acting, direction and technical qualities are below average, but it should be possible that a change is coming.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Allied

LOCAL BAD MAN: Hoot Gibson—Gibson reissue that pleased. Sound a little spotty but not bad. Running time, 62 minutes. Played September 18-19.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Columbia

AND SO THEY WERE MARRIED: Melvyn Douglas, Mary Astor, Edith Fellows—Just an average program picture. What comedy there was was supplied by a couple of clever kids, Jackie Moran and Edith Fellows. Miss Fellows is a cute little trick and the little lady can act. They really saved the picture, otherwise it would not have been much. Mary's diary was not apparent in the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—Picture title didn't sound too inviting, but after getting them in they enjoyed this rip snorting comedy yarn. Picture is well directed, good settings and well cast. The two juveniles cause all the fun and steal the show. Played September 20-22.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

AVENGING WATERS: Ken Maynard—We have a good clientele for westerns on Saturday night. They are not hard to please but we had several criticize this attraction. No action until the last reel. Played September 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—This got by on Saturday. Readers informed me that it bore little resemblance to the original story.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING STEPS OUT, THE: Franchot Tone, Grace Moore—Good singing by good looking Grace Moore. Not a big draw here. When Grace Moore has her mouth open with song, a CCC boy hollers "Toss her a fish." Ride 'em, cowboy, suits more people than high C. Played September 26-27.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—If you can only convince your patrons that this is popular entertainment and can get them in, they will thank you. The picture has everything, grand comedy, entrancing music, and, being fast-paced, there is not a dull moment, but so many of our regulars sidestepped it that we played to the lowest Sunday business in six months. Too bad; it was a swell show. Running time, 86 minutes. Played September 20-22.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—Good Saturday melodrama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—This Capra masterpiece which I had heard so much about did not do the business I expected it to. I thought it rather slow to get underway. We did extra business, but have played to bigger crowds on a Monday-Tuesday.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—Lively comedy drama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Splendid entertainment. A riot of a comeedy. Running time, 68 minutes. Played September 18-19.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GB

IT'S LOVE AGAIN: Jessie Matthews, Robert Young—Poorest Matthews' picture we have played. Have taken a beating on all GB product and this is no exception, notwithstanding it was supported by a strong action companion picture. Running time, 79 minutes. Played September 16-17.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Grand National

TOO MUCH BEEF: Rex Bell—Not so hot. Not much story or action. Running time, 60 minutes. Played September 11-12.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

FURY: Sylvia Sidney, Spencer Tracy—This picture is mostly designed to show what mob hysteria can do if it goes unchecked. A gripping drama has been built around this theme. All the players do perfect work. A truly outstanding part is that of Walter Abel as the attorney. I do not recall more forceful work on the part of an attorney in a courtroom scene. This picture did below average at this theatre.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GREAT ZIEGFELD, THE: William Powell—Maybe not the greatest film ever produced but it ranks right up on top. Some may think it too long but it should click in any situation. Business capacity. Played September 19-21.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Very pleasing picture; Gaynor's best role in years. I wish some daring scenarist would evolve a plot which didn't hinge on a drunken scene; it might surprise the producers and make a hit with the populace.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard—Play it again. I doubt if this picture will ever grow old. It is still one of the five most beautiful pictures and did for us what many socalled specials didn't. Played August 17-18-19.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

SUZY: Jcan Harlow, Franchot Tone, Cary Grant—It is a better picture than the title would indicate. A semi-spy story laid in France with some war sequences. It moves right along, mostly drama, no comedy. The audience liked the picture and that is all that matters.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WIFE VERSUS SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—Boy, how the ladies went for this one! It's a swell dish for any class of audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Paramount

AND SUDDEN DEATH: Randolph Scott, Frances Drake—Lots of exploitation possibilities on this one. Just fair business for us. Paramount went "softic" on it from the article the picture is taken from, but will do some business if it had good program support. Played August 18-20.—Donald Visgcr, Liberty Theatre, Kennewick, Wash. General patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—Better than the average picture of this type and drew well against the worst kind of competition. Tent show here and big homecoming celebration in neighboring village. I believe Paramount makes the best westerns, considering a period of several years.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EARLY TO BED: Mary Boland, Charles Ruggles—We struck a very hot period for "Early to Bed" and consequently business was off ten to fifteen per cent. Very satisfactory. Played September 23-24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper—Even some of the faculty are asking what it was all about. Cast will bring them in, however. Played September 16-17.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—This pleased the Sunday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LADY BE CAREFUL: Lew Ayres, Mary Carlisle—Good entertainment. Running time, 70 minutes. Played September 16-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—No comedy relief in this. Sylvia Sidney should not be forced into these sobby roles, for she isn't pretty when she cries.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney—Played this old, but not at all sorry, as business was a good average and picture very good. Had quite a number of fine compliments on this one.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney—A very good action picture with a slant on the gangland and all that happens in a murder mystery. Good for any week night. Not recommended for Sunday. Business off. Running time, nine reels. Played September 23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RHYTHM ON THE RANGE: Bob Burns, Bing Crosby, Frances Farmer, Martha Raye—A natural for business. A star for every movie taste and grand work by all of them. A riot of fun and a picture that will go over if you do your part on the publicity. Played August 30-September 1.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

SKY PARADE: Jimmy Allen, Katharine DeMille—Much better than I expected after reading several rather mediocre reports. In fact, a darn good little show and positively no kicks and a better than average midweek draw. What more can you want?—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TOO MANY PARENTS: Frances Farmer, Billy Lee—An unusually fine attraction. I almost passed this up. Really one of the best pictures I have used midweek in 1936. The kind of a picture that is hard to get them in to, but how they love it. Not a kick in a million. Better small town entertainment than most of the super-specials.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—This is a beautiful picture with great box-office appeal. The only criticism came from book-lovers, who said that John Fox, Jr., wrote a much better story with the same title, locale, and some of the principal characters some twenty odd years ago.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

YOURS FOR THE ASKING: George Raft, Dolores Costello Barrymore—The supporting cast entitled to the honors, if any, in this picture. Only fair weekend business. Running time, 68 minutes. Played September 18-19.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Puritan

KENTUCKY BLUE STREAK: Eddie Nugent—Fair racetrack story. OK for double bill. Running time, 60 minutes. Played September 9-10.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Republic

GIRL FROM MANDALAY, THE: Kay Linaker, Conrad Nagel—Good picture for double bill. Jungle drama with a few thrill scenes. Running time, 63 minutes. Played September 9-10.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—Good action picture of the marines in China. You can't go wrong on this one. Played September 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

NAVY BORN: William Gargan, Claire Dodd—A lively action comedy that got by on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NAVY BORN: William Gargan, Claire Dodd—Good picture. Used on double bill. Running time, 66 minutes. Played September 16-17.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—Just another western; O. K. for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

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RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—Good entertainment with a good cast. Picture not outstanding but leads are popular here, so played to fair business. Running time, 80 minutes. Played September 13-15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Not as good as expected. Some disappointed and a few walkouts. Recording not up to standard. Running time, 81 minutes. Played September 20-22. —M. W. Mattecheck, Lark Theatre, McMinville, Ore. Local patronage.

FOLLOW THE FLEET: Ginger Rogers, Fred Astaire—Very good show with too many dark scenes that the light won't project any more than a mere ghost. Like figures in the dark. Otherwise OK. Running time, 12 reels. Played September 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LET'S SING AGAIN: Bobby Breen—Good picture for any place, town or country. Wonderful singing by Bobby Breen. Interesting all the way through. Drew good attendance. Played September 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

M'LISS: Anne Shirley, John Beal—A good homespun movie, not too appealing to the younger class of patrons, but liked by the older folks. Bret Harte, author angle, will help to sell it. Sincere and good performance by the cast. Played September 1-3.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

SILLY BILLIES: Wheeler and Woolsey—Poorest W. and W. ever turned out. Not nearly as many good gags as former attractions by these two stars and the laughs were considerably separated. However, the box office said, nice business. In fact, this outdrew pictures like "Under Two Flags," "Dark Angel," "Little Lord Fauntleroy," "Message to Garcia." Hope these boys get stronger material for their coming pictures.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

SPECIAL INVESTIGATOR: Richard Dix—A fair production. No special drawing power. Probably not up to the average Dix picture. Played September 19. —George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Picture not up to standard, business not up to standard. Played September 24-25.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

WALKING ON AIR: Gene Raymond, Ann Sothern—Good picture. No draw. Lost my socks.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Twentieth Century - Fox

CHARLIE CHAN AT THE CIRCUS: Warner Oland—Drew a better than average crowd. Played September 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CONNECTICUT YANKEE, A: Will Rogers—Drew well for us and was greatly enjoyed, judging from the applause. Not the best of his pictures, but full of fun and farce. Played August 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—A very entertaining picture that did good business against county fair competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—One exhibitor reported (September 19) "a waste of film." For me. one of the best liked pictures of the year. Comments were numerous and all very favorable. Attendance was also a little above average, which is unusual on what is rated only a program picture. Same story as "The Working Man" by Warners about four years ago. When my "hardest to please" come and tell me "Swell Show" it must be very much OK. Come again, Cobb!—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—A very good family picture which attracted normal business in spite of rain. Played September 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall—Simone Simon, a new star, the men went for more than the women. If she had a better story to work with than this one, she should mean box office. This picture lacks the zip to make it a real hit. Will do business on first day, but didn't hold up in this town of severe critics. Played September 13-14.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Lots of entertainment here.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE MISS NOBODY: Jane Witbers—Jane's best yet, to mine and the customers' opinion. More of a cast story in this one for her to display her talent on. Played September 18-19.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Absorbing action drama; fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien —Best picture we had the pleasure to see George O'Brien in since "Whispering Smith Speaks." Good for any night including Sunday. Business fair. Running time, seven reels. Played September 25-26.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Just an ordinary western. Hardly up to the average, and without much drawing power. Played September 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

PEPPER: Jane Withers—Just the type Withers fans like to see. Cobb and Summerville help put it over to good audience reaction. This kid will go places if they give her a chance.—E. C. Arebart, Princess Theatre, Odebolt, Iowa. General patronage.

POOR LITTLE RICH GIRL, THE: Sbirley Temple, Alice Faye—She still pulls them in, her appeal is still with her, but she is not doing the standout business that she did in her earlier pictures. I don't blame Fox for reaping the harvest while she still is small but I do think that they are giving her too many pictures each season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POOR LITTLE RICH GIRL: Shirley Temple—Another natural for business due to Shirley's name, but I can't say it is her best, nor do the patrons. Well done in every respect, but lacks some of the color of some of her others. Patrons losing their pep for Shirley unless they give her something new and different. Played August 23-25.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—A grim bit of realism. The school asked for a special matinee on this because of its historical accuracy and importance.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PRIVATE NUMBER: Robert Taylor, Loretta Young—Good show enjoyed by everybody, with some comedy relief every now and then. Acting very good. You can always depend on Robert to please the cash customers. Running time, nine reels. Played September 18-19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Here is a picture to gladden the hearts of romance lovers. The Rich Man marrying the servant in secret. With such perfect lovers as Robert Taylor and Loretta Young and the smooth, perfect villainy of Basil Rathbone, everybody had a grand time. Having seen it before showing it, I got behind it and the result was above average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter—What its producers hoped would be a great picture turned out only fair, and it's difficult to tell just what's wrong with it. Perhaps it's the unnecessary inclusion of Lionel Barrymore's role into the story. Barrymore, himself, gives his usual creditable performance, but there seems to be little excuse for such a role. Even its intention as sentiment is not justified. Perhaps it's the picture's similarity, in some instances, to "Journey's End," yet not comparing with that production. Whatever it is, "Road to Glory" just fails to click. You look for something big, and it lets you down. Baxter is excellent. March doesn't have a meaty role such as he has had in his past few successes. The war angle made our patrons shy away from the ticket machine and, as a result, business was nothing outstanding. Running time, 101 minutes. Played September 27-30.—Ralph Cokain, Indiana Theatre, Marion, Indiana. General patronage.

SING, BABY, SING: Adolphe Menjou, Alice Faye —In my opinion, this is an excellent comedy, but much of its humor seems to be over the heads of the average small town audience. The resemblance in plot to a certain star's affair that was recently publicized on the front pages of newspapers throughout the country was especially strong, although the producers insist that the story and characters are entirely fictional. Those who had this recent affair in mind doubtlessly enjoyed the picture. Others just couldn't seem to grasp it. Regardless, the picture is excellent entertainment, and the Ritz Brothers are extremely funny. Either the picture is very good or very poor, depending on your audience. Running time, 87 minutes. Played September 20-23.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—Many tears are shed by the audience during the showing of this picture. Jean Hersholt sure takes a lot of grief in one picture, but the glorious happy ending more than makes up for all the grief. If ever there was a happy ending to gladden the heart after much suffering, you will find it in this. Don Ameche shows much promise. Jean Hersholt is, of course, perfect in the role. A small bit by Allen Jenkins is outstanding. Our Sunday business on this was a fair average; above average on Monday, due, no doubt, to word of mouth advertising.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TO MARY—WITH LOVE: Myrna Loy, Warner Baxter, Ian Hunter—A picture very well done but not so good at the box office for us. Some thought it too extreme in places. Story drags in places and makes picture seem too long. This one should do better in larger towns. Played September 23-25.—Donald Visger, Liberty Theatre, Kennewick, Wash. General patronage.

UNDER TWO FLAGS: Victor McLaglen, Claudette Colbert, Ronald Colman—This pleased about half of the rather limited attendance. Any picture to be successful in a small town must please a lot more than half of the patrons. Personally I thought it very dull. The love scenes were too drawn out. Altogether one big disappointment. Running time, 110 minutes.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

UNDER TWO FLAGS: Victor McLaglen, Ronald Colman, Claudette Colbert—They tried to make one of the best of all time. Money, skill, talent, was poured out like water, but at this theatre it was a box office failure. When a picture flops a theatreman becomes a little more critical, so here are some of my criticisms. The sympathy of the audience was entirely with Claudette Colbert and the tragic ending was not taken kindly. The greatest part of the cast of the picture were for the battle scenes, but slaughter and courage were never entertainment. There is a good deal to entertain in the picture but we feel more kindly for a picture if it makes a little money for us. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WHITE FANG: Michael Whalen, and the dog—The small town audience goes for these outdoor pictures and this was no exception. It was well liked and had the action that is so necessary for the weekend shows.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

DARK ANGEL, THE: Fredric March, Merle Oberon—Our patrons like western and action pictures but they sniffed and sobbed at this one and enjoyed it. Good business for rainy weather. Running time, 102 minutes. Played September 23-24.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—Perfect acting, but disappointed us at the box office. Our weekend gross was down 30 per cent. Our farmers want their westerns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STRIKE ME PINK: Eddie Cantor—Excellent. Cantor always draws more than enough to pay the extra rental we pay for his pictures. Running time, 87 minutes. Played September 13-14-15.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

THESE THREE: Merle Oberon, Miriam Hopkins, Joel McCrea—A grand show for the better classes and satisfactory entertainment for the average fan. However, I heard a "low-brow" remark on the way out, "Worst show I ever saw." This was more than offset, however, by the numerous fine comments.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

THINGS TO COME: Raymond Massey—Not a known name in the cast that meant a thing to the public. A lot of money was spent on futuristic settings, and English made, besides. That tells the story and the business that "Things to Come" did, about half what an ordinary program picture would have grossed, besides not pleasing the audience that were inveigled into seeing it by the elaborate trailer. It is my understanding that the B. P. do make some good pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

LOVE BEFORE BREAKFAST: Carole Lombard, Preston Foster—Pleasing comedy drama; business just so-so.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Too sad and sobby for my people; poor business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

REMEMBER LAST NIGHT: Edward Arnold, Robert Young—Remember last night? I'll say we do. We'll never forget it. Really, it's the most amateurish thing we have ever run. Scrap it by all means and be thankful that you did. Running time, 89 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

SHOW BOAT: Irene Dunne, Allan Jones—Our business jumped up somewhat for "Show Boat," which our patrons did not hesitate to praise without stint. This is certainly a credit to Universal. Played September 16-17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STORMY: Noah Beery, Jr.—This picture pleased all who saw it. Ran it on a double bill but this was the one that was talked about. We can be truthful in saying this is one of the nicest program pictures we have ever run. Running time, 68 minutes. Played September 17-18-19.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

YELLOWSTONE: Henry Hunter—The way this drew extra business was a pleasant surprise as I found so many patrons had traveled through this park and wanted to see the picture. Scenery swell. No kicks on the story. Nothing big, but satisfactory. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Victory

DANGER AHEAD: Lawrence Grey—Lots of action and comedy overcome weak story. OK for double bill. Running time, 58 minutes. Played September 16-17.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March—A natural for my community. It went over so well I am bringing it back for a repeat run October 5. Played September 3-4.—H. A. Griswold, Sewanee-Union Theatre, Sewanee, Tenn. University patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—Fair business on Bank Night. I was criticized severely because this didn't show more shots of Boulder Dam.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COLLEEN: Dick Powell, Ruby Keeler, Joan Blondell, Jack Oakie—Fair midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—A very good dramatization of Sinclair Lewis' story; and just as in the original Dr. Will stands out like a lighthouse in a fog.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SONS O' GUNS: Joe E. Brown—While this may be somewhat below the average of the Joe E. Brown pictures, it is still mighty good entertainment, treating of the funny side of the war, and of a soldier's experience. Judging by the reaction of the audience they all seemed to enjoy it, but strange to say the drawing power of this was below the usual Joe E. Brown pictures. Maybe the title had something to do with it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TRAILIN' WEST: Dick Foran—I am not a western fan. I have always considered westerns the best example of the world's worst acting and poor direction. So it was with no little reluctance that I sat down to catch a few glimpses of "Trailin' West." I stayed to see all of it. Granted that all these Warner Brothers westerns are produced in the same manner, there is no doubt but that they are superior to others. "Trailin' West" has a logical story well developed, with suspense that builds to a smashing climax. Its characters are actors, not hams. It has an interpretative musical score that fits every mood of action. It has beautiful photography. It is one of the very few westerns that I have ever enjoyed. If other producers would put into their westerns what Warners have put into "Trailin' West" there would be more and better westerns. Business was outstanding. Running time, 56 minutes. Played September 25-26.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

WALKING DEAD, THE: Boris Karloff—We played to as big a house on this picture as "Mr. Deeds," which played the two previous nights. These horror pictures seem to have a following that like them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Columbia

FROM THE BRINK OF ETERNITY: Voice of Experience—Poorest of the series so far. Running time, nine minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

NOVELTY SHOP, THE: Color Rhapsodies—A fine colored cartoon. Will rank with the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLAYING POLITICS: Scrappy cartoon—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHARE THE WEALTH: Broadway Comedy—A very good two-reel comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

HAPPY HEELS: Buster West, Tom Patricola—Best two-reeler we had for a long time. Full of music, dancing and laughter. Play it and smile. These two boys are sure the knockout for entertainment. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KIKO AND THE HONEY BEARS: Paul Terry-Toon—A very fine black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OFF TO CHINA: Terry-Toons—Good cartoon. Will please the junior audience anytime. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RADIO RASCALS: Song and Comedy Hits Series—Extraordinary one-reeler with lots of talent to put on a good entertainment. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SEEING NELLIE HOME: Song and Comedy Hits—An excellent Saturday filler. Barn dance, hunting

(Continued on following page)

CRITICS ACCLAIM FRED SCOTT
IN SPECTRUM'S NEW MUSICAL WESTERN
"ROMANCE RIDES THE RANGE"
A CALLAGHAN-BUELL PRODUCTION

HERE'S WHAT THEY SAY!

Film Daily—NICELY PRODUCED MUSICAL WESTERN WITH ENTERTAINING STORY AND INTERESTING ACTING AND ACTION . . . Audiences liking clean-cut yarns of ranch life will enjoy this feature whose story gives Fred Scott, singing western star, ample opportunity to show vocal, pugilistic and riding skill.

Motion Picture Herald—Scott has a good voice and an agreeable personality, auguring well for favor with western adherents, as this is the first of series of six productions starring him.

Box Office—In addition to a pleasing romance, some fast riding and several most realistic set-tos, this first western in a new series follows the present popular trend by providing two spots for the handsome young star, Fred Scott, to display his baritone voice to advantage.

Hollywood Reporter—FRED SCOTT OKAY AS WESTERN STAR . . . He speaks his lines and rides a horse well and is a good mixer in the rough and tumble fisticuffs which are an essential part of these opuses . . . This leads to a goodly amount of six-shooting, fast riding, plenty of acrobatic fist fights, plus a number of songs.

Showmen's Trade Review—Good performances by Scott, Marion Shilling and Cliff Nazarro and some excellent baritone singing by Scott. Film is paced swiftly and goes places in a hurry . . . Plenty of riding and shooting and interesting horse "White King."

Motion Picture Daily—Scott's voice is good, the song numbers are effective.

Film Curb—Plenty of fights, hard-riding, gunplay and a bit of romance . . . Scott has a pleasing voice and there are two rather catchy numbers.

SERIES of SIX

SPECTRUM PICTURES
MUSICAL WESTERNS

DISTRIBUTED BY KEY CITY EXCHANGES

SPECTRUM PICTURES CORP. 729 SEVENTH AV. N.Y.C.

the red ear, and sale of lunch baskets, with good singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

AIR HOPPERS: Pete Smith—As many laughs as you find in most two-reel comedies. Running time, 10 minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

FITZPATRICK TRAVEL TALKS: Eighteen of these a year aren't enough; they should make fifty-two. One issue a week. They are masterpieces of art and dialogue. Running time, 10 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

GREATER MOVIE SEASON, THE: MGM trailer to accounts—From the opening scenes of the giant Metro-Goldwyn-Mayer studios in Culver City, Cal., through the parade of hits to be produced by that company during the new season, this trailer is both interesting and seat-selling. Patrons are given glimpses of what they may expect to see in the near future, and the reel is so edited that it holds the attention throughout. As I understand it, this reel is furnished gratis to all MGM accounts. It should be given space in any program, even though it may be necessary to eliminate a short subject, because it is a valuable piece of merchandise. In addition to this, MGM has also issued an institutional press sheet, which contains a wealth of material for an exhibitor to map out a campaign heralding the future showing of this company's product in his theatre. It looks as though MGM not only leads in the quality of its product, but also in its live-wire promotional suggestions to the exhibitor in helping him to sell it to his patrons. Running time, 7 minutes.—Ralph Cokain, Indiana Theatre, Marion, Indiana. General patronage.

HONEYLAND: Harman-Ising—Very good cartoon. Running time, seven minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—Another very interesting colored FitzPatrick worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

LIFE HESITATES AT 40: Charley Chase—Charlie seems to be slipping badly. There are still a few laughs left, but don't take like "Three Stooges."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE BOY BLUE: Chic Sale—Very good Chic Sale subject. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MASTER WILL SHAKESPEARE: MGM Miniature—There is no question but what this reel is rank propaganda for Metro's Romeo and Juliet and they make you pay for it. It is of no interest except for those that are interested in Shakespeare and not many of our audience ever heard of him.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana. General patronage.

METROTONE NEWS: Interesting and up to the minute. In recent issues, though, there have been too many political sequences. These should be deleted from the Canadian issue.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

OLD HOUSE, THE: Harman-Ising—Another dandy colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR GANG COMEDIES: There should be Our Gang Comedies in every theatre, they are that good. The kids would rather miss a meal than miss "Spanky." Running time, 18 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

PAN HANDLERS: Patsy Kelly Comedies—A very funny comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PINCH SINGER: Our Gang—It's worth anybody's money to hear Alfalfa sing "I'm In the Mood for Love." Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

PUBLIC GHOST NO. 1: Charley Chase—Good comedy that falls flat at finish. Many thought some of it was missing. Running time, 17 minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

TODD-KELLY COMEDIES: The best of these are never even fair and their current one, "Hot Money," is by far the worst. Running time, 18 minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

TWO HEARTS IN WAX TIME: Musical Revues—Not the best of a series of Musical Color Revues that are remarkably well done. We like them and so do our patrons.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

Paramount

COUNTRYSIDE MELODIES: Paramount Variety—An excellent colored reel with fine music.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARADE OF THE MAESTROS: Headliners—A very good one-reeler, full of good music from start to finish. Just the type to go with the feature "Mary Burns, Fugitive," and this makes a very good program. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PARAMOUNT PICTORIAL: No. 7—Our criticism of these subjects is the picking up of shots from past features to help fill out the reel. The last two Pictorials had scenes from "Rose of the Rancho" and as we have played the feature this makes three times Gladys Swarthout has been presented to our patrons in the same songs. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SOMEWHERE IN DREAMLAND: Color Classics—This deserves a report and a good one at that. Its music and color are the smartest we have heard and seen in any cartoon. Running time, nine minutes.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

RKO Radio

BAD MEDICINE: Headliner—An excellent comedy that had our house in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIVING JEWELS: Struggle To Live Series—An excellent nature reel. These reels would be knockouts if they would get an announcer they could understand.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: No. 1—Just another two-reeler that will not increase your business. Some parts good, others just waste of film. Our first reels shown and can't see where anyone should pay such a price for this news-stuff old. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PATHE TOPICS NO 7: All about Harvard Centennial. Slow and uninteresting. Pulled it after first show.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOO MANY SURPRISES: Smart Set Comedies—Just fair, nothing to get excited about. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—Lots of laughs in this one. Running time, seven minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

BROKEN TOYS: Silly Symphonies—Good cartoon. Will make good Christmas booking. Running time, eight minutes.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MUSIC LAND: Silly Symphonies—Very poor. The poorest we have played. Put it back in the can. Running time, nine minutes.—M. W. Mattechcck, Lark Theatre, McMinnville, Ore. Local patronage.

Vitaphone

CHANGING OF THE GUARD: Sybil Jason—This is a beautiful colored short that will fit in any program.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CHAS. AHEARN AND HIS MILLIONAIRES: Pepper Pot Series—Excellent. Rates top spot and extra billing. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOR THE LOVE OF PETE: Shemp Howard, Robert Norton—This is the first of the Joe Palooka series and looks like a drawing card.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I'M MUCH OBLIGED: Broadway Brevity—Good entertainment but very poorly recorded. No excuse for poor recording. Running time, 22 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RED NICHOLS AND ORCHESTRA: Melody Masters—A very good band number for the younger patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUNDAY GO TO MEETIN' TIME: Merrie Melody—A fine colored cartoon. Tells what happened to the colored man who did not go to church.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Universal

ROARING WEST: Buck Jones—This starts off with a bang; hope it holds up as well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Miscellaneous

LOUIS-SHARKEY FIGHT PICTURE: Not much draw to this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1936.

State of New York, } ss.:
County of New York. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who. having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y.; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y.; Managing Editor, Ernest A. Rovelstad, 1270 Sixth Avenue, N. Y.; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y.; Martin Quigley, 1270 Sixth Avenue, N. Y.; Colvin Brown, 1270 Sixth Avenue, N. Y.; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
(Signature of business manager.)

Sworn to and subscribed before me this 1st day of October, 1936.

Anna Milbert,
Notary Public.

[Seal.]
(My commission expires March 30, 1938.)

Fawcett Promotes Fuller

C. W. Fuller, eastern advertising director, has been promoted to advertising director of Fawcett Publications, Inc., publishers of fan magazines. William Cotton has been named the new business manager of the company at the same time and Harry Hammond Beall has been appointed managing editor of *Screen Magazine.*

Molson Named Fier Aide

Gordon Molson has been named assistant to Jack Fier, general manager of the Republic Studio in Hollywood. Mr. Molson was formerly casting director and more recently editorial supervisor in the cutting room.

Lou Lifton Joins Monogram

Lou Lifton has left the Republic Pictures publicity department to join W. Ray Johnston as eastern story editor for Monogram.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

YES, HOURS SHOULD BE REGULATED

Time clocks may be all well and good in a factory or office where there are many employed to do certain daily tasks and where profitable production depends upon a set amount of work turned out within the established limits of a working day.

But not in this business of properly running a theatre.

It's a cinch that a real showman won't work any harder nor become more productive overnight because he is instructed to arrive at a certain time and to stand by until closing.

If your manager is a real showman, and if he'd rather run a theatre than do anything else, then the wisest thing to do is leave the lad to function in his own way and not worry whether or not he is around when the boss calls. For it's dollars to doughnuts that, wherever he is, the manager who is wrapped up in his work is out digging up some campaign or promoting for the good of his boxoffice. And having the interests of his house closest to heart, your dependable theatreman will also be found around at opening time, at peak hours and at the final break to greet patrons, to square the squawks, to bid the folks a cordial goodnight.

No, the answer is not the time clock to regulate hours of men who, because they want to be, are usually at the wheel from early morn to much later at night than they should be.

The industry would be better served if the hours of all good men were so regulated that they would not be permitted by far-visioned superiors to burn up invaluable dividend-paying energies in unnecessarily long hours on the jobs.

This department knows of theatre executives (and there should be more) who look with less than full approval upon managers who won't knock off at night and those "too busy" to take a day off each week.

▽ ▽ ▽

TO THE MAN, TO HIS THEATRE

Completing his thirtieth year in showbusiness some weeks back, Round Tabler Al Hamilton, of the M. & P. circuit Empress Theatre in South Norwalk, Conn., marked a circle around the anniversary date and prepared to leave it go at that. But not so his neighbors, for, headed by the Mayor, district manager Hy Fine, state and city officials, 150 of Al's friends gathered at a dinner to honor the showman and to heap high praise upon him, all of which being duly front-paged with Hamilton's picture in the local press.

Recently, on this page, your chairman discussed the value of participating in community activities, declaring that how far a manager should go depended upon his own situation. The turnout of so many important representative citizens to hail this highly-held theatreman in so certain a manner is proof enough that, in Hamilton's case, civic "mixing" has brought him the highest returns in esteem of his townsfolk and by the same token invaluable prestige to the theatre.

▽ ▽ ▽

From the Warner office comes a story of the Swedish newspaper critic in Stockholm who, so impressed with "Pasteur", offered a money-back guarantee to patrons who did not like the picture. . . . Which thought is tendered to publicity men seeking a "natural" to tie up traffic on their attractions.

▽ ▽ ▽

And while bows are being taken for snappy house organs, an extra one is indicated in the direction of Dean Hyskell, Fox West Coast ad head, for his weekly *"Beat Par"* which has to do with the low-down on managers' contests and exploitation highlights around the circuit.

It's an emphatic and effective job of work.

▽ ▽ ▽

TO THE INDUSTRY'S CREDIT

Covering a wide and wild territory north of Sudbury, Ontario, there are scores of mining camps where paydays are many, entertainments few and immediate contacts with the outer world made only by air. So Manager Sid Scott moved right in, put out a monthly "Capitol Theatre Air News," sold the local aeroplane transport company which carries supplies to the camps on leaving copies of Sid's paper at each stop. What clinched the deal was Scott's argument that the plane people could look for extra business from miners who perusing the list of coming attractions might conceive a sudden yen to fly a coupla hundred miles to catch the last show.

Whether they be situated in the most congested neighborhoods or far up in the sparsely settled woods country it is to the eternal credit of the industry that theatremen avail themselves of every means to publicize their attractions over the greatest possible area.

A-Mike Vogel

CHARNINSKY AND LIMERICK VOTED QUIGLEY PLAQUES FOR SEPTEMBER

Texans Awarded the Silver and Bronze; Only First Mention in September Taken Down by Round Tabler W. Clyde Smith

by A-MIKE VOGEL

Ring bells for the Lone Star State.

For the first time in the history of the Quigley Awards Competitions both the monthly plaques, the September Silver and the Bronze by majority vote of the judges go to Texas theatremen.

The Silver Plaque is awarded to Manager Louis Charninsky, for his excellent campaign at the Capitol, Dallas, on Warner Bros.' "Bengal Tiger."

The Bronze Plaque is voted to Manager George Limerick, Yale Theatre, Cleburne, for a well conceived and executed campaign on Paramount's "Texas Rangers."

Immediately following the Border State showmen and finishing but a short step behind, comes Manager W. Clyde Smith, of the Paramount Theatre, Hot Springs, Arkansas, who for his entry on RKO Radio's "Swingtime" received the only First Mention Certificate given in September. Smith was right up there at the tape and made it a mighty close decision.

Readers of the Round Table are of course familiar with Charninsky's exploitations in Dallas, for the Texas Round Tabler has been a regular contributor to these pages. Louie has tried for Plaque honors a number of times and now clicks for top honors, which again may prove that it pays to stay with it.

George Limerick is also a first-timer and his Award is another indication that theatremen in the smaller spots are given their share of consideration by the Judges in the monthly Competitions. Clyde Smith is not a newcomer, having clicked before, and his solo winning speaks for itself.

Twenty entrants share in the 15 Honorable Mentions voted in September with four campaigns giving equal credit to both manager and publicist. The winners represent situations from de luxe to the lesser spots and product from many companies.

As has been the case in other months a few of the names in the winning column are newcomers entirely to these honors and among other of the entrants there was noted a number of theatremen who had sent in their first campaigns for Awards consideration. The first-timers include George Bannan, Arthur J. Wartha, Sid Dannenberg, Ed Miller, Glen Fannin, Bill Nasses, Kroger Babb and Jay Golden. Of interest also is the name of Ken Grimes in the "Honorables" column, as Ken was the very first manager to win a Quigley Plaque, winning his honors in January, 1934.

All in all, the September results were gratifying both in numbers and quality of the campaigns entered. Some of the entries on "Bengal Tiger" and "Swingtime" are also set for the managers' contests.

Further announcements on the big Hollywood party for 1936 Grand Award winners are detailed on this page, which should stimulate the efforts of those who have not as yet finished in the money.

United Air Lines to Transport 1936 Award Winners to Hollywood

The response to the previous announcement some weeks back that for the second year the Quigley Grand Award ceremonies are again to be held in Hollywood and the 1936 winners conveyed to the Coast by air indicates there are sure a lot of he-showmen rarin' to become eligible for that Big Week of entertainment in Studioland.

Final arrangements for the journey are now set. The winning showmen are to be transported to Hollywood and return via United Air Lines in what is reported to be the most powerful land plane flown on this side—the new 12-ton, twin-engined Douglas transport, the last word in comfort and luxury. Traveling via United's midcontinent airway, the winners will receive the great thrill of flight over the Great Lakes region, Great Plains, the Covered Wagon Route, Great Salt Lake and other of the nation's wonder scenic spots, including a trip around Boulder Dam.

And Hollywood will be all set to give the winners the biggest kind of a party. The folks out there sure went to town last year to welcome Harry Goldberg and Les Pollock and are waiting to turn over the keys of the city to the 1936 winners.

Remember, showmen who take down the monthly Silver and Bronze plaques are eligible for the Big Prizes and, with the September judging completed, there still remain three months to qualify. So if you haven't clicked yet, you have time enough to get aboard that Gravy Special out to Studioland where those stars twinkle and say "howdy".

Are you a-comin'? —A-MIKE.

AND HERE ARE THOSE SHOWMEN WHO WON THE HONORABLE MENTIONS

George Bannan, Manager, Edwards Theatre, Easthampton, L. I. "Mary of Scotland"

Ray Bell, Publicist, Loew's Palace, Washington, D. C. "Gorgeous Hussy"

Sid Dannenberg, Zone Publicist, **Ed Miller**, Manager, Warner's Hipp, Cleveland, O. "Anthony Adverse"

Francis Deering, Manager, **Homer McCallom**, Publicist, Loew's State, Houston, Tex. "Last of the Mohicans"

Glenn Fannin, Manager, Strand, Longview, Tex. "Sudden Death"

Jay Golden, Manager, Keith's, Syracuse, N. Y. "Anthony Adverse"

Ken Grimes, Manager, Warner, Morgantown, W. Va. "Anthony Adverse"

Sid Holland, City Manager, Elco, Elkhart, Ind. "Bengal Tiger"

Lawrence Lehman, Manager, **Lou Mayer**, Publicist, Mainstreet Theatre, Kansas City, Mo. "Swing Time"

Guy Martin, City Manager, Colfax, South Bend, Ind. "Texas Rangers"

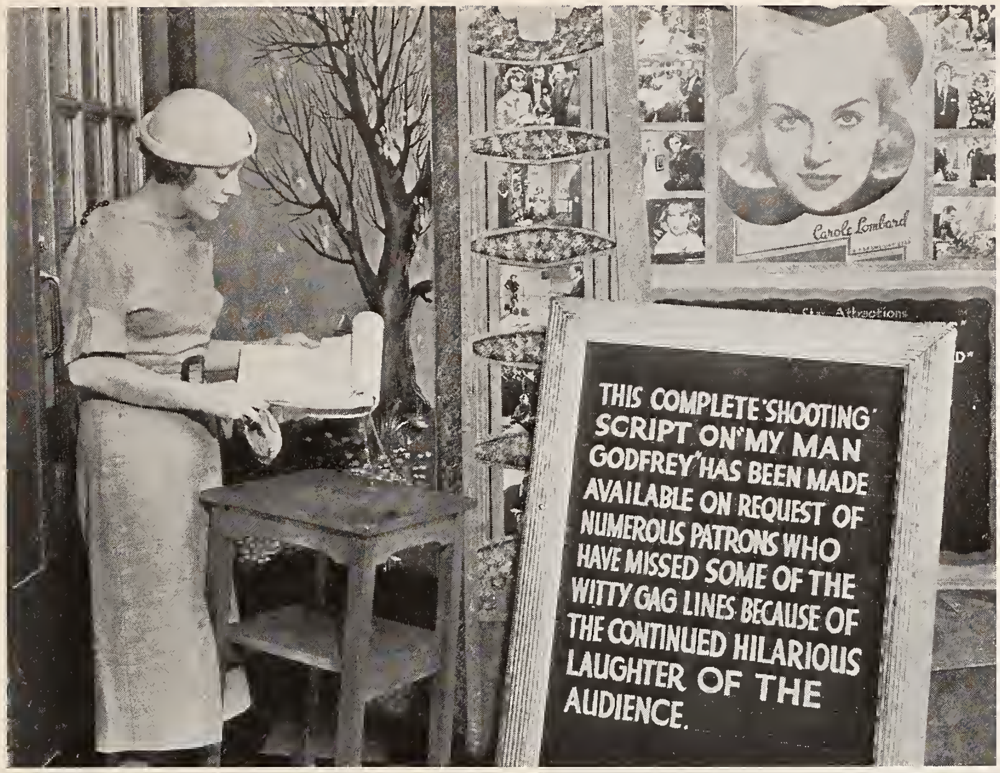
Dinty Moore, Manager; Mr. Windisch, Publicist, N. Y. Strand. "Anthony Adverse."

Bill Nasses, Manager, **Kroger Babb**, Advertising Director, Murphy Theatre, Springfield, O. "Great Ziegfeld"

Morris Rosenthal, Manager, Loew's Majestic, Bridgeport, Conn. "Girls' Dormitory"

Harry Rubin, Manager, Tivoli, Michigan City, Ind. "Swing Time"

Arthur J. Wartha, Manager, Roxy, La Porte, Ind. "Swing Time"


THIS COMPLETE 'SHOOTING' SCRIPT ON 'MY MAN GODFREY' HAS BEEN MADE AVAILABLE ON REQUEST OF NUMEROUS PATRONS WHO HAVE MISSED SOME OF THE WITTY GAG LINES BECAUSE OF THE CONTINUED HILARIOUS LAUGHTER OF THE AUDIENCE.
Carole Lombard

FOR THOSE WHO MISSED. It seems that due to uproarious laughter of the audience, patrons at Keith's Baltimore missed many of the gag lines, and their complaints caused manager J. L. Schanberger to make available in the lobby copy of the shooting script with poster alongside explaining its purpose.

Mort Plugs Special Show With 'Homemade' Radio Gag

Up at the suburban, subsequent-run College Theatre, in Toronto, Mort Margulies, recently stepped up to the post of manager from Jim Nairn's department at the Famous Players-Canadian home office, conceived the idea of advertising a midnight showing for "Sing, Baby, Sing" by means of what he terms a "Radio Preview" with everything used dug up and promoted by Mort. He first went to the Fox exchange and obtained a number of extra punchy shots for trailer use, then promoted a radio-transcription record on the feature, had the operators readjust the non-sync equipment to the slower speed necessary. Margulies further dressed the stunt with special stage lighting when the record was put on and toward the end faded the house lights before showing the special trailer that advertised the midnight show.

"Are You Ready for Football?"

Ray Holloway's "Swingtime" Girl Bally

Stunt created a lot of talk as it was quite different from the usual straight film shows at the house and as the material was the same that the patrons were accustomed to hearing on the radio, Mort says there were many inquiries on how it was done.

Being without a slide machine, this Round Tabler promoted enough material to make one, then had the operators tear up some old single reels and with gelatin construct color wheels put on both projectors as well as the slide machine. For the latter, lens was obtained by removing the rear lens of a discarded movietone lens. Unusual slide pattern effects are obtained with wire netting, paper doilies, lace, etc. Total investment was $1.50.

"Are You Ready for Football?"

"Rhythm" Campaign Topped With Kid Rodeo Tiein

Assisted by the mayor, secretary of chamber of commerce and other local notables, Manager J. A. Sanders and assistant Marlin Butler, Westex, Olney, Texas, staged a kid rodeo for children under 14 as the highlight of the drive on "Rhythm On the Range." Twelve contestants entered for the main prize of five dollars and other prizes of guest tickets. Yearling calves for the riding were promoted and the winner was a 10-year-old girl. Rodeo was advertised heavily with cards and banners plus street bally of two youngsters in costume. The first led a bannered cow and played a guitar while he sang cowboy numbers.

Lobby decorations stressed the picture's atmosphere with a rail fence inside the foyer decorated with cutouts from one-sheets and 11 by 14's. Saddle equipment, riding habit, guitar, branding iron plus cutout of Bob Burns and his bazooka were also used.

Swinging Girls Above Marquees Plug 'Swingtime'

They're swinging 'em literally on "Swingtime" to judge from shots forwarded by some of the men on campaigns for the Astaire-Rogers feature. On this page are illustrated two of the swing-stunts. The one below is the work of Rodney Pantages and Lloyd Dearth at the Hollywood Pantages, the unusual angle shot taken from below showing a girl on trapeze above the marquee. The other traffic-stopper was conceived by Ray Holloway, at the Ellanay, El Paso, Texas, with the girl on a 50-foot swing attached to a pole from the roof of the theatre, the swing over the sidewalk.

Down in Frankfort, Ky., for the date at the Capitol, Jim Diller sponsored a "Swingtime Dance" with the Lions Club and Packard dealer for the benefit of local milk fund. Added attraction was a special showing of the picture at the theatre at midnight with the dancers carried in a fleet of Packards supplied for the occasion. After the showing, at the ballroom, there was a special "Swingtime" dance contest and invited guests included the Governor of Kentucky.

Friedman's Endurance Stunt

In Amsterdam, N. Y., at Schine's Strand, Ben Friedman, tied in his Packard dealer on a 100-hour endurance drive in one of the new models bannered with theatre copy. After the run, driver caught up on his sleep in the dealer's window. Ben also arranged for the automen to supply free transportation to the theatre for those who wanted to see the picture.

Distribution of 25,000 heralds with the aid of Liberty magazine carriers was one of the slants arranged by Bill Brown for the date at the RKO Albee, Providence, R. I. An auto parade was another idea and in addition to a lot of smart window tieups, Brown planted advertising on hundreds of newsstands through tieup with distributor.

"Are You Ready for Football?"

Girl on Trapeze at Hollywood Pantages

Myers Enters Float In City Celebration

In connection with the recent annual Territorial Days Celebration to relive the days of pioneer Oregon, Al Myers, Star Theatre, Oregon City, entered an attractive float (see photo) in the parade, which was constructed and designed by him.

Float measured 30 feet and depicted the progress of the country from early frontier days to present mode of living. Al used a covered wagon and airplane to designate time periods with large hand-painted pictorials on either side representing Territorial mothers and fathers of Oregon. Float was covered with evergreen and fir boughs which were airbrushed in eleven bright colors and then highlighted with metallics. Children on the float were dressed each to represent a particular era in western history, and Myers reports that the stunt brought much favorable comment.

"Are You Ready for Football?"

Merchants Aid Egan On Anniversary Week

The mezzanine of the Palace Theatre, Calgary, Canada, was turned over to a display of latest styles in connection with Pete Egan's tieup to celebrate the theatre's anniversary. Full co-op ad page was taken in leading paper by merchants, center two columns of which were devoted to the exhibit and theatre copy. Entire display was held for a week, each merchant's ad calling attention to his goods on the mezzanine.

When Pete played "Green Pastures" he garnered some extra publicity when the wife of the former Governor General attended the theatre with a party.

"Are You Ready for Football?"

Merchant Holds Style Show On "Mary of Scotland"

For "Mary of Scotland" Joe Wolfshol, Rialto Theatre, New Braunfels, Tex., tied up with local merchant handling velveteen dresses and promoted a style show in advance of showing. Merchant displayed models in theatre lobby and trimmed entire front store window with material pertaining to the picture. Practically every woman in the city was invited to attend the style show at the theatre.

In addition Joe had a well dressed couple visit leading cafes, girl audibly asked the man to take her to see the picture and the style show. Merchants also permitted cashiers to wear models of featured dresses during showing.

"Are You Ready for Football?"

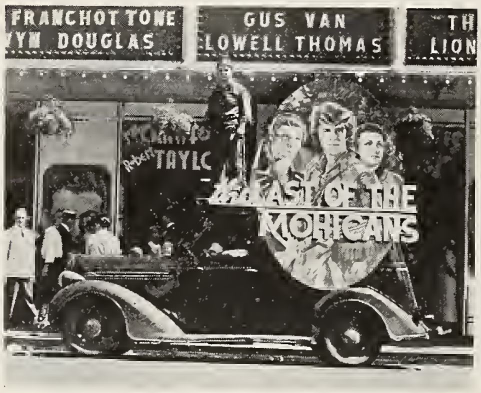
Henger Plants Bally On Library Lawn

A huge open book, seven feet high by five feet wide with six-foot tinted blowups of Randolph Scott and Binnie Barnes on either side was planted a week ahead on the lawn of the public library as one of the highlights of George Henger's campaign on "The Last of the Mohicans" at the Criterion in Oklahoma City, Okla.

For his bally, Henger cut out a 24-sheet, placed the art on either side of truck (see photo) and gathered plenty of attention in the Labor Day parade. Driver was in Indian costume and was accompanied by man dressed in frontier style. Picture got big play from leading merchants, particularly dress and fashion shops which featured "Mohican red" and George also covered the schools inviting teachers and other officials to a special screening and having them recommend picture to the students.

Myers' Oregon City Theatre Float

Harding's "Earthworm" Street Parade



Henger's "Mohican" Bally Truck

Mayor Mason, Ex-Follies Girl and Cooper

Press Club Cooperates On "Earthworm" Parade

Through tieup with Pittsburgh *Press* Lyle Harding, Regent Theatre, secured their uniformed drum and bugle corps, the only organization of its kind in the city, for a street parade (see photo) in connection with "Earthworm Tractors." Movies were taken and shown before members of the press club, and stories run in the paper.

Contest was run in which thumbnails of five of the leads in the picture were run on front page of program and to those identifying the stars guest tickets were awarded. Bannered tractor toured the streets and through tieup with the tractor agency, costless roto sections were inserted in newspapers, and local nut shop distributed cards to which peanuts were pasted, copy reading "You'll find no earthworm in these, they're fresh at," etc., etc.

"Are You Ready for Football?"

Former Follies Girl Ushers for "Ziegfeld"

For the road show engagement of "Great Ziegfeld" Max Cooper, Cove Theatre, Glen Cove, L. I., engaged extra attractive girls dressed in evening gowns and wearing corsages to act as usherettes and seating patrons. For head usherette, Max arranged to have an ex-Follies girl, who upon arrival was introduced to Mayor Mason, who welcomed her to Glen Cove. Accompanying photo shows Mayor Harold Mason, the Follies gal and Cooper; papers carried stories and photos.

Besides regular box-office, a special "Ziegfeld" box-office was constructed, decorated with enlargements and stills from the picture and attractive girls also dressed in evening clothes, selling tickets for the advance sale. Front was decorated with flags and pennants and special window displays planted in leading merchants' stores.

"Are You Ready for Football?"

Plane with Sound Effects Sells "China Clipper"

Ray Holloway, Ellanay Theatre, El Paso, Texas, for "China Clipper" promoted an airplane for display in front of his theatre with a dummy pilot. On each wing a speaker was attached with wires running to his office and a turntable where airplane records with effects of real plane in air were used. Mike was also attached from which feature starting time was announced, coming attractions, etc.

"Are You Ready for Football?"

First Time Editorial Secured on "Death"

A reported first time editorial in the Hampshire *Gazette* was landed by Walton B. Howe, Calvin Theatre, Northampton, Mass., in connection with his "And Sudden Death" engagement. Members of the local and state police as well as judges of the courts were invited to attend a preview and newspaper came through with excellent plugs.

On "Suzy" Walton ran story in papers, inviting all ladies with the name Suzy to bring the proper identification with them to the theatre and be admitted as his guest to see the picture.

London as Theatre Center Called 20 Cities in One

British Metropolis Covers Wide Trade Territory; "West End" Situation Unusual

by BRUCE ALLAN

from London

Most varied as well as biggest city in the world, a centre of government, business and manufacture, it is understandable that London should not fit easily into any of the accepted categories of theatre classification. In an entertainment as in most other senses it is, in fact, in a class of its own. There is not one London but twenty Londons.

At once explaining and illustrating the complexity of the civic situation is the fact that Greater London, with a population of 7,000,000—8,000,000, is actually a combination of a number of smaller communities very like towns. Some of them were towns less than a life-time ago, and before London grew out to and beyond them. They are still more or less self-contained, according to their industrial or commercial conditions. and to a large extent self-governing. There is a Lord Mayor of London, but he actually rules only in the square mile or so of the City; each London "borough,"—St. Pancras, Westminster, Islington and the rest—has its own Council and its own Mayor.

A majority of residents in a thirty miles circle are commuters who get their livings in London proper, but in any of the London neighborhood districts it would be easily possible to find thousands who see much less in a year of the West End which Americans know as London than many of these Americans see on an annual trip.

This is true although the old meaning of "West End" has largely been lost since means of communication were speeded up. A West End theatre, is not, with some exceptions, nowadays an ultra-fashionable, ultra-expensive resort of the few but just a theatre situated in the West End and, in the case of cinemas specially, drawing its patronage very largely from the neighborhoods. Nevertheless, the bulk of neighborhood business stays there.

London Ranks as a Territory

The lack of unity in London as a civic centre, its big distances, the enormous diversity of occupations, in many cases localized away from the centre; these influences have helped to create special film industry conditions. London does not rank as a City but as a territory. It contains more people than Scotland and it offers much bigger revenue to the film distributor.

There is a broad division of London cinemas into West End and suburban (neighborhood). The West End is a pre-release area; first run neighborhood houses get the pictures on general release, which may be six months later, though this period is being progressively reduced.

Following the completion in August of the first series in the Round Table's Showman's Travelogues, the second series of these interesting articles is inaugurated on this page with an able description by Bruce Allan of motion picture showbusiness in London and conditions as affect various phases of theatre operation in the English capital.

Listed for early publication in the Travelogue series are articles on Tokyo, Bombay, Sydney, Warsaw, Vienna, Nanking, Berlin and representative American cities such as Indianapolis, Washington, Columbus and Cleveland.

General release is a week later for theatres South of the Thames than for those North of the Thames. This is a distributors' print saving expedient and the geographical division is arbitrary, more or less accidental and is the subject of controversy with exhibitors, who urge a first or late run classification of all London houses on a capacity-quality basis. Whether or not this happens, the definite division of theatres into pre-release and release houses will persist as a fundamental feature of London trade organization.

Pre-release Dates in the West End

By "West End" is meant, geographically, the district enclosed by a circle centered at Piccadilly Circus and with a circumference approximately drawn through Marble Arch on the one hand and Aldwych, Strand, on the other. All theatres in this area do not play pre-release, and a recognized West End theatre may fall outside a strict geographical limit, but there is great jealousy about the extension of the pre-release privilege to new theatres. After the Paramount, Tottenham Court Road, little more than a stone's throw from the Dominion (second pre-release G.-B. house) had played a pre-release, there were warnings that any future pictures so booked would be barred by major circuits.

The West End pre-release houses are for the most part producer-owned, or have producer affiliations and of course are used for the national exploitation of big pictures. Though the day has passed when producers were prepared, as a regular policy, to lose from $5,000 a week upwards in the West End box-office in order to establish a "West End Success" for sale to provincial exhibitors, the scale of advertising still shows the influence of this practice. Big spaces in national dailies, evening, and Sundays help to create goodwill for a picture on general release and are justified on that ground. The fact that West End advertising is often partly paid for from distributors' appropriations means that those theatres which have only box-office receipts in view are often out-shouted. It also means, sometimes, that to get a West End run in a circuit house distributors will face a publicity bill leaving them very little return from a success bringing in a considerable profit to the theatre.

Against this is to be set the fact that films get very big space in all the national London papers. A premiere is definitely news and, if the picture is good enough, gets special coverage in next day's issues as well as reference in the weekly motion picture features which appear in the Sundays and in the dailies and evenings, on Friday and Monday. These features, carrying the theatre advertising, run to one or two pages and cover, as a matter of routine, every change of programme in West End houses. Throughout the week, news stories about motion picture matters are a big feature of the London papers; definitely this press eagerness can be associated with the big pre-run exploitation campaigns.

Chief Theatres Listed

Alphabetically listed, the chief theatres in the West End are:

Astoria, Charing Cross Road: Gaumont-British. Regular change house running second pre-release.

Carlton, Haymarket: Paramount. Long run house, for Paramount (e.g. "Lives of a Bengal Lancer") and other producers' special features. Has a particularly good class clientele.

Dominion, Tottenham Court Road: Gaumont-British. Second pre-release. Specializes in stage shows on top of a double-feature programme.

Empire, Leicester Square: Metro-Goldwyn-Mayer. The M-G-M shop window and one of the most consistently successful theatres in London, due largely to the fact that it is run for box-office on a regular change policy, only occasionally modified to a limited hold-over even for outstanding pictures.

Leicester Square: Jack Buchanan owned, and used as shop window for the Universal and British pictures of General Film Distributors. Long run house.

London Pavilion, Piccadilly Circus: United Artists. Long run house for U.A. One of the most famous variety theatres in the world in its day and occupies a site which is "the centre of the universe" to many expatriated Britishers. Recently modernized and reconstructed.

Marble Arch Pavilion: Gaumont-British. Second release. One of the original con-

(Continued on following page)

LONDON POLICE RESTRICT STUNTS

(Continued from preceding page)

stituents of the G.-B. circuit, with a very faithful public of its own.

New Gallery, Regent Street: Gaumont-British. Pre-release house, in which recently an all-British policy was experimented with by G.-B. A class theatre, enlarged from an early house which did a good deal to attract "carriage business" to the cinema, it still has a faithful high class following.

Paramount, Tottenham Court Road. Just out of the West End in the trade sense and, as indicated, a cause of controversy on that account, it is run on the usual lavish lines of the Paramount British chain and, less than a year old, is established as one of the most successful of central theatres.

Plaza, Piccadilly Circus: Paramount's regular change house and very successfully institutionalized from its first days, when it inaugurated a stage-presentation policy since modified.

Regal, Marble Arch: Associated British Pictures. As well as acting as shop-window for the B.I.P. Elstree product, it was until lately the West End outlet for Warner and First National features. The first semi-atmospheric theatre to be built in London and definitely an institution with a faithful patronage, though the policy is one of varying runs.

Rialto, Cranbourn St., Leicester Square: Associated British Pictures. Once the "West End Cinema" and one of the very earliest class cinemas in London, has at various times been a Universal shop-window, a foreign language and "specialty" house and is now a channel for unusual features from Wardrour Films and outside distributors.

Tivoli, Strand: Gaumont-British. Built on the site of one of the most famous of old-time variety halls, and essentially a big feature house, with "Ben Hur" as its historic success. Has lately finished the premier British run of "Modern Times."

Art Theatres Important

Falling outside the strict West End classification and yet deserving in every way the description of London theatres are such establishments as the New Victoria, the Metropole, and the Stoll Picture Theatre. The latter, a conversion of Hammerstein's London Opera House in Kingsway, is one of the most consistently successful theatres in London, though it is run on a regular change release policy without a neighborhood population. The Palace, Cambridge Circus, and other variety and legitimate houses, as the Piccadilly, scarcely come within a film classification on the score of occasional seasons, though the Piccadilly has a place in trade history as the theatre which made London talkie-conscious through "The Singing Fool."

"Art" theatres such as the Academy in Oxford Street, the Curzon, in Mayfair, and Studio Number One at Oxford Circus (the latter a rebuilding of Cinema House, another of the early all-film theatres in London) also do not come strictly in trade listings. They play an important part, however, in the entertainment field, and in the press, through their policy of specializing in foreign language films previously only accessible to members of Film Societies. To the Academy belong the distinction of introducing Elisabeth Bergner in "Dreaming Lips" and the famous "Maedchen in Uniform." "Studio Number One" is interesting also as a piece of construction, the Art theatre on the street level being above a basement News Theatre known as "Studio Number Two."

News Theatres Popular

Another special feature of the field, and a new one as a wholesale development, is the News Theatre. The pioneer establishment is the Movietone-G.B. reconstruction of the old Shaftesbury Pavilion in the Avenue of that name. Other veteran London halls which found a new lease of life in a similar change of policy were the Windmill Street theatre just off Piccadilly circus, the Cameo at Leicester Square, and the Agar St. Cinema, a stone's throw from the Tivoli. More recently there has been a series of specially built News Theatres, the most notable being the Monseigneur in Piccadilly; the Piccadilly, in the famous Circus, and the Victoria Station theatre of the Capital & Provincial organization, recently (like Jack Davis of the Monseigneur) credited with planning a tie-up with Trans-lux. Big developments in the News Theatre field are certain. Offering, for 6d or 7d to 1/- a show varying between an hour and an hour and a half, these theatres have supplied a very definite public need. Equally popular is the Tatler, once the Super Cinema, Charing Cross Road, an "interest" theatre, playing shorts.

Prices generally in the West End range from a practically universal one shilling, six pence bottom to a top of five shillings, nine pence, six or eight shillings. The Carlton, two shillings, six pence, has the highest "low" in town, and originally had a Royal Circle at 10 shillings. Its top is now eight shillings, six pence (approximately two dollars), like that of the Tivoli, Plaza, New Gallery, and most other "presentation" houses. The Regal and Leicester Square top at six shillings.

Coming TO THE
ANTHONY ADVERSE
LIBERTY

IMMENSE BANNER. 100 feet long by 40 feet high was banner planted on raised building in Oklahoma City by city manager George Henger of the Standard Theatre to sell "Anthony Adverse".

Important as a public amenity and also for its bearing on the economics of the theatre situation is the morning opening now universal in the big West End theatres. The Empire leads the way with a 10 a.m. schedule, but all the others are busy from 11 onwards, operating on a one shilling, sixpence flat until one o'clock, and playing to capacity with the right picture.

Generalization in regard to theatre operation and publicity is difficult in regard to a 500-theatre territory in which variations of patron demands and patron resources range almost over a national scale. District classification is misleading; presentation and exploitation better than the West End average may be found in a neighborhood super-theatre flanked by a 500 seater conducted by small town methods on small town takings.

In certain particulars, however, the London area does show a tendency to a uniform theatre practice, and this standardization is governed by two main factors: the number of halls controlled by circuits, leaving a very limited freedom of action to individual managers, and the attitude, general among theatre owners, that the prevailing rental basis makes it impossible to budget for other than routine exploitation. Stunt methods, discouraged by these circumstances, are also severely limited by police regulations, which make effective street parades, and in fact any outside stunts likely to create obstruction, difficult to carry through.

An important factor in limiting special campaigns is undoubtedly the lack of financial resources due, say exhibitors, to the fact that renters will make no adequate publicity allowance even for a picture which may be playing on a 40 per cent of takings basis. Some exceptions to this general situation are noted later, but that the economic factor is important is shown by the universal insistence, in the recent Eastbourne Conference discussion of Mr. Simon Rowsons plan for Communal film publicity, that distributors as well as exhibitors must provide the finance.

Publicity Shows Improvement

Front of the house publicity has greatly improved of recent years with the practically universal use of neon signs and of the very effectively hand lettered and stencilled posters, in many cases practically supplanting the material supplied by distributors, which the exhibitor buys from his supply house. Three sheet, six sheet and twelve sheet posters from the distributors' range are used on the theatre front and on a limited number of outside stations, but the specially ordered poster is, deservedly, favored by most exhibitors. One sheets and half-sheets are most frequently used for advertising on tube and other railways by West End houses or those in the nearer neighborhoods, and are generally specially printed.

Window bills in local stores, program

WEST END STORES OPEN TO TIEINS

house organs of various types regularly mailed to a request patrons' list, and display advertising in the local press, are the other items in the exhibitor's printing bill, with the important addition in the case of super-theatres in the chief neighborhood districts, of a regular announcement in the "Amusements" column of national dailies and evenings; soundly based on the consideration that the majority of neighborhood residents work in central London, this practice indirectly points to one of the difficulties in the way of institutionalizing on "local" lines which face London exhibitors.

In the West End, there is a fair use of the tie-up, big stores being very willing to give window space and the distributor-theatres having the resources to exploit the opportunity. In the neighborhoods there is less than in many provincial towns and there is also less frequent dressing of the theatre foyer and attendants.

A tendency to re-introduce variety turns and stage presentations has been very noticeable of late in the case of big capacity halls. The stage acts at the Dominion and Paramount Theatres in the Tottenham Court Road, are undoubtedly largely responsible for the popularity of these theatres; a popular Band, dance turns or vocalists are a draw to a special public, and there is just as definitely a public which wants nothing but pictures.

In certain areas the films-variety combination is, entirely from competitive reasons, general. Hammersmith is one of these strongholds, with the Gaumont-British 3,000 seater running musical acts and frequently personal appearances of the Gaumont-British stars, the Associated British Pictures' Commodore also running film-variety and even small halls in the district offering a single feature and a few turns. Throughout its circuit, Gaumont-British is increasing the proportion of variety.

Star Organists Featured

The Metropole at Victoria and the chain of H & G (Hyams and Gale) London supers, which include the biggest capacity houses in England in the four-thousand seated Trocadero and Trocette on the South Side, also use the stage regularly, the Trocadero on one occasion staging a complete production of "Pagliacci." The Paramount-Astorias at Brixton, Streatham, Finsbury Park and Old Kent Road, are other houses with a stage show policy.

In very many London theatres the organist is an important programme item, featured by name. "Star" organists are toured in some instances, as in that of the Odeon circuit.

Occasionally, special publicity of an outstanding character is undertaken by London exhibitors, though brilliant sensationalism of the type associated with the name of Castleton Knight (now in charge of "Gaumont-British News") is rare. Knight is the man who kidnapped Chaplin in the interests of his audience. Sidney Bernstein, who runs the Granada Tooting and other London theares at Bow, Willesden, Edmonton, Walthamstow, Leyton, Enfield and Wandsworth is famous for his Questionnaires. At long intervals he asks his patrons to give detailed opinions on programs and stars and information about their own cinema habits and, apart from acquiring a lot of data of general value to the trade, obtains enormous publicity for his theatres in the national press.

Car parks are a common amenity of new supers in the neighborhoods. In the West End the best the exhibitor can do for his patron is to advise him that special rates may be obtained at certain garages.

It is an important aspect of the entertainment situation that London, Empire capital though it be, is an "early town." Among European centres of comparable importance it is probably the first to go to bed and the last to get up. The mass of the population is at home, and perhaps asleep, well before midnight. It begins its office day at nine, 9:30 or 10 A.M. Manual workers, of course, start much earlier.

The transport situation, arising in the first instance from the habits of Londoners, has developed on lines rendering these habits compulsory. It is difficult to reach many of the more distant neighborhoods after 11 o'clock. If a show runs late, quite a number of people may have to cut to make the "last train," or put up with a slower method of road transport. Even where the underground ("Tube") railways operate, some services stop at about 12:30, with omnibuses and tramcars perhaps available a little later. On Sundays, these last times are approximately an hour earlier. There is, of course, a night life in London, but to use the clubs and hotels in which it is centred demands a fuller purse than the average working inhabitant possesses. For one thing, in the absence of all-night transport, a stay in town after midnight implies ownership of a car, or involves a taxi fare of, perhaps, five dollars if you live any distance out. Saloons close at 10:30 p.m., even in the West End. Cinemas must, by law, close before midnight, unless a special extension permit has been granted.

"Are You Ready for Football?"

CAPITOL
SCREAMS CRASH
SUDDEN DEATH
Pictorial Review Contest

STREET PARADE. Fred Perry, Capitol Theatre, Binghamton, N. Y., staged a street parade in connection with his "Sudden Death" opening. Boys carrying banners marched behind band.

Control of places of entertainment is close in all other ways. Under the Cinematograph Act of 1909, they must be licensed by the County or Borough Council, the effective authorities for the London area being the London County Council, the Middlesex County Council and the Surrey County Council. The West End and all the central area falls within the L.C.C. territory and this authority has taken the lead in imposing very strict conditions of control which tend to become the standard for the rest of England.

Licenses Renewed Yearly

The licensing authorities dictate hours of opening, control Sunday Opening subject to the provisions of the Sunday Entertainments Act (which included provision for a public ballot for or against Sunday films) and possess the power of censorship, which they operate by a license clause making their written consent necessary to the exhibition of any film not passed by the British Board of Film Censors. They also apply Safety Regulations laid down in great detail by the Home Office, and apply stringent requirements of their own before issuing a license for a new theatre. This license has to be renewed every year.

Sunday Opening operates in most of the London area, but not in the whole of it. Until quite recently it was not permissible in Middlesex, with the curious result that in such near neighborhoods as Islington and Hornsey a theatre on one side of the road was open while another across the street was shut. "S.O." is surrounded by various conditions, the most important of which forbid opening before 5:30 P.M., and impose a contribution to a special "Charity" fund established by law. London exhibitors almost universally run special Sunday programs. In some districts this is a Sunday license condition.

Neighborhood conditions vary considerably as regards admission rates, opening hours and other matters. Once again, it must be understood that London will not fit into unit classification. Within the area, probably, is to be found every variation of these details which is shown in the U.K. as a whole. There are, side by side in the same district, small houses with a sixpence to one shilling sixpence range and super theatres with a two shilling sixpence or three shilling sixpence top, sometimes combined with a sixpence and sometimes with a ninepence bottom. There is also a rough district classification understandable in view of the fact that in the term "London" is included the working class district of Barking and the fashionable district of Mayfair. The recent theatre erections in the London neighborhoods compare more than favorably in all respects with most of the West End houses. With capacities in the 2,500 class they are also architecturally years ahead of all but the latest of the pre-release houses.

LAUREL-HARDY CLUBS HOLD PARIS MEETING

French Provinces and European Countries Send Delegations to Party Sponsored by MGM

Started two years ago and now counting thousands of children from many European countries as members, activities of the continental Laurel & Hardy Club reached a new high in August when delegations from most every local chapter gathered in Paris for three days to celebrate the first European convention of the organization.

The Club idea was conceived by E. Lapinere, European MGM publicist and recent Quigley Plaque winner, with the thought that as a large part of the comics' film audiences are children a properly sponsored organization of juvenile enthusiasts would build up a lot of important coverage for the team. Results, reports Lapiniere, have gone beyond the fondest expectations with each of the team's new pictures greeted in the different situations with festivities, street demonstrations and such like. In every country arrangements have been made with the largest children's paper to become the official Club publication with unusual and consistent publicity forthcoming.

Dates for the convention were set just in advance of the "Bohemian Girl" opening at the Olympia Cinema, Paris, and the front page attention obtained in local papers on the activities of the visiting members was of much assistance in breaking records for the premiere.

Paris Members Meet Arrivals

First day of the convention was devoted to meeting the arriving delegations at the different Paris railroad stations, members coming from Spain, Czechoslavakia, Austria, Netherlands, Belgium and French cities, etc. Special guard of honor recruited from among the Paris club members met the visitors, children's orchestra extending further greetings at convention headquarters with the official club song, "Dance of the Cuckoos." Games were also held in nearby park with local station broadcasting the activities and in the evening screening held of a Laurel-Hardy feature.

On the second day, the delegates were brought to the gathering place by a fleet of bannered Renault automobile busses and then escorted by the guard of honor visited the Louvre museum. From there the children were taken to the City Hall for an official reception. Newspapers and newsreel were on hand. The Mayor made an address of welcome and heads of the various delegations signed the City Register. Special luncheon was held at the Eiffel Tower restaurant by the Commissioner of the 1937 French International Exposition in conjunction with *"Cri-Cri,"* the official Laurel & Hardy Club paper in France. All children were given copies of welcome cable from the comics.

Further direct advertising was turned loose for the "Bohemian Girl" date when the children from the roof-terrace of the *Intransigeant,* leading evening paper, flew toy balloons carrying theatre advertising.

On the morning of the opening of the picture, the delegates met on the steps of the Paris Opera House at the city's busiest corner and organized a parade to the theatre to see the picture. Procession was headed by brass bands and attention was drawn to the date by the Club banners carried by the children. At the theatre other ceremonies were held, the program including a contest for the best "Laurel & Hardy" couple among the members, winners (see photo) belonging to the Paris branch.

Tieups were arranged with prominent organizations and department store, to act as hosts to the delegates and continuous publicity for the picture was obtained by the travels of the children about the city in the bannered busses in keeping with the entertainment schedules.

Not only did the Paris papers cooperate in giving the convention much more than the usual picture publicity. The press in the provinces and foreign countries represented were also generous in reporting the Club activities and Lapinere reports a special press service organized weeks ahead of the meeting to send out daily stories to interested papers. According to Lapinere it is expected that the impetus given the Club movement will aid in developing local branches not at present represented.

"Are You Ready for Football?"

Laurel and Hardy Contest Winners

Brown's Gag Stunts Sell His Current Attractions

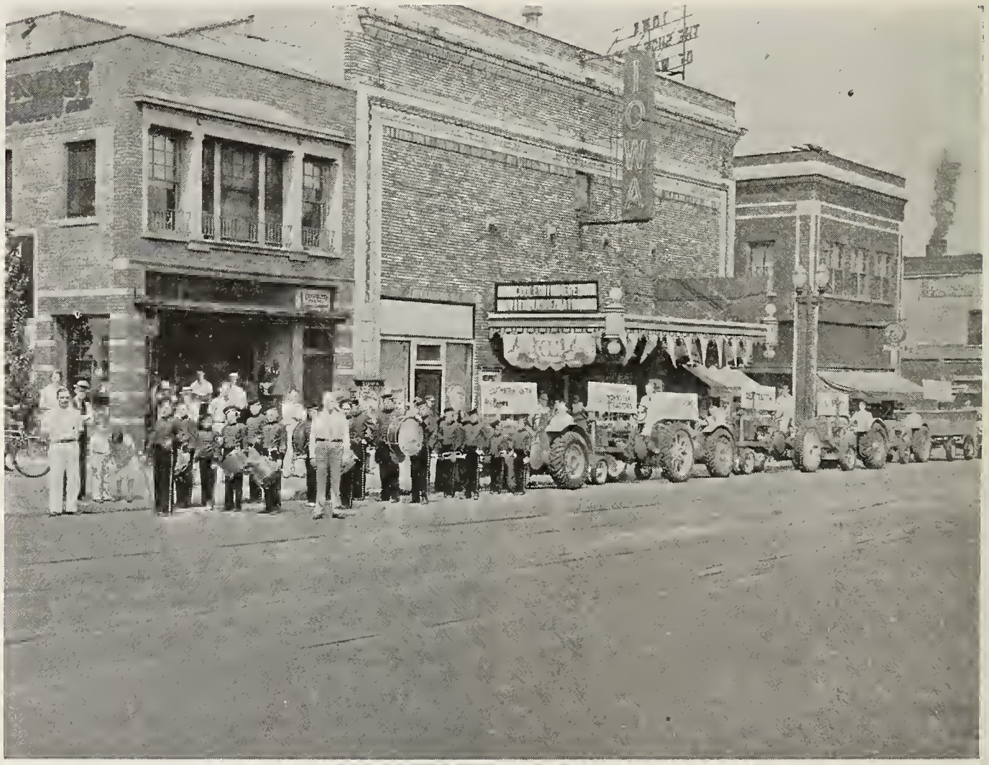
To sell "Two in a Crowd" at Shea's Paramount, Newport, R. I., Harry Brown, Jr. had a young fellow parading through streets all day carrying an umbrella with an extension handle four feet longer than average, causing umbrella to remain high above heads of the crowds, copy on top reading "it rains $1,000 bills in" etc. etc.

A three-day contest was also planted by Harry in paper, consisting of three single column mats showing Joel McCrea and Joan Bennett in action scenes from the film. Cartoonist balloons allowed contestants to fill in their original dialogue.

On "Spanish Cape Mystery" masked girl paraded streets with back banner reading "tell me my real name and be the guest of," etc. Somewhere in the classified ads appeared the name of the Spanish Cape Mystery girl to tieup the stunt.

Harry credits Sydney E Solomon and Edward J. Shea for following through.

"Are You Ready for Football?"



HIS LAST CAMPAIGN. Reported by Jake Rosenthal from the Iowa Theatre, Waterloo, Ia., just previous to his sudden passing, was a parade on "Earthworm Tractors" headed by a children's band, six bannered tractors and trailer in which folks were invited to ride to the theatre free of charge. Above shows parade in front of the theatre with Jake in the foreground after the procession had circulated all around the city.

PARENTS YOUR COOPERATION IS REQUESTED IN MAKING—

A Safe and Sane Hallowe'en.

. . BY SPECIAL ARRANGEMENT . . .

Public School, Junior High and High School
Students May Attend

Capitol Theatre—Hallowe'en Nite

10¢ For a Special Admission of GRAND ENTERTAINMENT PARTY 10¢

In Co-operation With
CITY OF NELSON

Signed—
CHIEF OF POLICE
ALEX. STEWART

City Pays for Hallowe'en Show Ad

Special Front Constructed By Chalman for "Mohicans"

Jack Chalman of the Aztec Theatre, San Antonio, built a special front for "The Last of the Mohicans" which had the curious jamming the sidewalks for several days. Constructed in the shape of a blockade, it was decorated with fine bear, fox and cougar skins obtained for the occasion. Inside the house he displayed battle axes, spears, old muskets, scalping knives, tomahawks, war bonnets and the original scalp taken from the head of a Comanche warrior. The articles of great historic value were borrowed from the famous Buckhorn Salon and Museum.

Breaks over the air were also plentiful. KMAC ran the 13-day transcription and gave the picture additional plugs. Spot announcements were made over KABC. Station KTSA mentioned the film prominently on many of it feature programs and merchants cooperated wholeheartedly in tie-ups on "Mohican Red" and several other angles giving windows and ad space to the attraction.

Announcements were mailed to select lists of leading citizens and a very effective endorsement was given by the Scout Masters Association. Theatre operators contacted grade and high school teachers and clergymen. Displays of J. Fenimore Cooper's works with tinted blow-ups were planted at the Public Library and art panels were placed prominently in the hotel lobbies and restaurants with telling effect.

Assisting Jack Chalman in the campaign were Emily Williams, Clarence Moss, Ray Gleaves and Ben Hill.

"Are You Ready for Football?"

FOR WORLD PREMIERE. Highly effective book window arranged by the Warnerites in Los Angeles ace department store on the advance of the premiere on "Anthony Adverse" at the Cathay Circle.

OFFICIALS CO-OPERATE ON "SAFE" HALLOWE'EN

Usual Juvenile Pranks Checked by Kid Shows Put On with the Endorsement of Police Heads

Amusing contests considered by theatremen always a part of the yearly Hallowe'en celebrations are of course in line again for the traditional party that comes on Oct. 31, and many of the time-honored stunts listed below are being arranged. However, in addition, a growing sentiment is found in favor of a "safe and sane" Hallowe'en.

Showmen realize that children are inclined to run wild on this day with resultant damage to property and in some cases causing personal injuries. So in various spots in 1935, theatremen took the initiative to sponsor theatre parties where the youngsters could be entertained and find a healthful outlet for their energies without doing any damage.

City Advertises Special Show

In Nelson, British Columbia, Charlie Doctor at the Capitol had no difficulty in getting the cooperation of his mayor and chief of police by offering to put on the show with a special price to children, plus of course a lot of gags to keep the youngsters interested. The officials were very helpful to the point in fact of placing special two-column display ads in the local papers, paid for by the city, in which parents were requested (see cut) to cooperate. The police chief also visited all schools making personal announcements and planted stories on the event.

Show as a result played to higher gross than opening night of the picture and Doctor says nearly 400 children attended. The officials were pleased there were no complaints of property damage which in the previous year had run up to a large total.

Children Appointed Police Deputies

In Pomona, Cal., last year, Stanley Kriner at the Fox Theatre, worked with his police department on a Hallowe'en pledge which when signed by the children and countersigned by the chief of police, was good for admission for a special show put on at the theatre on the Saturday morning following. Copy was as follows:

"I hereby pledge that I will keep the true spirit of Hallowe'en; that I will not be a party to defacing, destroying, removing or damaging in any way anyone's property on Hallowe'en night; that I will not cause injury to anyone by causing the sidewalks or streets to be blocked in any way. I understand that by keeping this pledge I am being a good citizen and as a reward for keeping the pledge this card will be the only admittance—necessary to attend a special Hallowe'en matinee, at the Fox Theatre. . . ."

This was followed by space for name and address of signer under which was statement signed by the police chief appointing "the above to duty as a junior officer to assist the department in the protection of property in Pomona on Hallowe'en night."

Mort Goodman thinks that coming on a Saturday night, there is reason for a special Hallowe'en midnight show, as the folks can sleep late on Sunday. Mort suggests a spooky touch with a bit of eerie entertainment, phosphorous painted spooks and ghosts, perhaps a magic act in keeping. Other stunts suggested by the members which were liked include of course the lobby decorations. Pun'kins, witches, cats, autumn shrubbery are in order and posters calling attention to the "Old-Fashioned Hallowe'en night Party." Contests to be held on the stage are also to be listed. Cornstalks, dried leaves, etc., due to the fire hazards, are to be avoided.

Master of Ceremonies Called For

Actual celebration and contests can be speeded up and paced properly with aid of capable MC and if the manager is not up to it, some local celebrity should be called upon. Curtain opens to the usual noises of horns, whistles, etc., and when house lights are dimmed, sound trailer is shown and perhaps flying witches on broomsticks used for further atmosphere. Entries for the contests should, where possible, be arranged for in advance but extra participants from the audience can be requested.

Balloon contest calls for from six to 10 youngsters in a straight line. Hands are placed behind their backs and balloons inserted in mouths. First one breaking balloon by blowing it up is the winner. The apple-ducking contest is another favorite with the children facing audience around a large tub filled with water. Entrants are on their knees with hands behind backs and first one to get apple out with his teeth cops the prizes. Apples should be large and hard.

Cracker-eating contest calls for small box of crackers unopened in front of each youngster. First one to eat all his crackers and whistle "Turkey in the Straw" takes the prize. Pie-eating contest has older boys behind table facing audience. Blackberry or raspberry pies are the dish that must be eaten without aid of hands.

Other Anniversary Contests

For laughs, the flour gag is recommended whereby six tin pans about three inches high are half filled with flour with a dime in the middle of each pan. Six boys (colored preferred) are lined up kneeling and with hands behind backs. First one to bring out the coin wins. Another giggle is the shoe gag with shoes of ten boys mixed and dumped in one pile. Boys run to pile at one time and winner is the one having his right shoe on and laced first.

The costume party is always a bell-ringer with the children parading around the stage, then lined up and the winners selected by applause. This can be put on for adults in the same manner and if conditions are favorable to it a parade through the main section of town might be put on as a bally to plug the show.

personalities

SAM GRUBER
is the manager of the Cinema Theatre, Detroit, Mich., opened by Ira Kaplan with a foreign film policy.

▽

C. C. CHELLEW
has been appointed manager of the Liberty Theatre, Seattle, Wash. WILLIAM COOLEY, former manager of the house, returns to his former duties as manager of the Roxy.

▽

HARVEY KAY
formerly manager of the Warner houses in Milwaukee, Wis., has been named manager of the Rex in Sheboygan.

▽

A. C. GORDON
has opened the Mayfair in Weiser, Idaho.

▽

ROBERT SOFFER
formerly manager of the Hollywood Theatre, City, has opened his own house, the Euclid Theatre, in Brooklyn, N. Y.

▽

MILTON GURIAN
formerly booker for Warners out of Memphis, has switched over to United Artists, working out of the Cincinnati office.

▽

ALLISON A. ABLE
has opened the Oak, in Columbus, Ohio.

▽

CARL SOMERS
of Tiffin, Ohio, has leased the Lyric Theatre there.

▽

MISS L. B. MONROE
is the new manager of the reopened Rex Theatre at Shinniston, West Va.

▽

HARRY E. BROWN
formerly with Fox West Coast, has been appointed city manager for San Jose, where the Harvey Theatrical Amusements Co. operate the Jose, Liberty and Victory.

▽

HERMAN G. WEINBERG
has resigned his post as managing director of the Filmarte Theatre, New York City. His new plans are not yet announced.

▽

BILL BROWN
who recently assumed the publicity post at the RKO Albee in Providence, R. I., has been promoted to manager of the house.

▽

WILLIAM GABLE
has been named manager of the Dickinson Theatre, Osage City, Kan.

▽

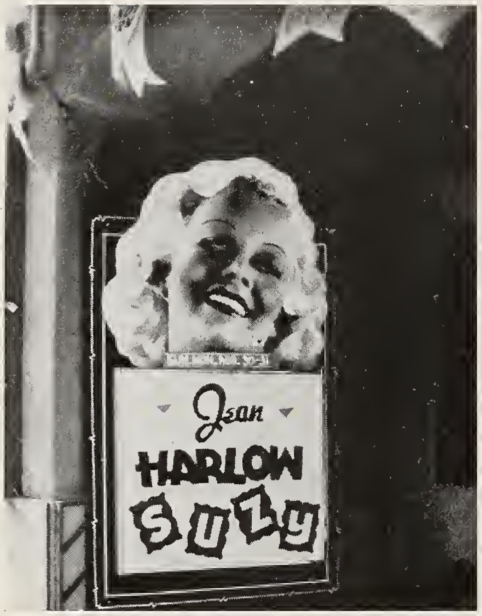
SAM PECKMAN
former assistant manager , is now managing the Warfield Theatre, San Francisco, replacing HERMAN KRESKEN, who recently took over the Fox.

▽

SETH FIELD
formerly at the Dirigo Theatre, Ellsworth, Maine, is now managing the University Theatre in Cambridge, Mass.

▽

PAUL PURDY
assistant manager of the Colonial Theatre, Laconia, N. H., paid us a welcome visit.



Above display board was designed by Artist Kirby Griffin, Grand Theatre, Rocky Ford, Colo. Lettering is cut out of compoboard and mounted on corrugated white paper. A box with electric lights was fitted on the board; the Harlow head is fastened at the bottom against the board and top is about four inches away from it. The top of the box is open, allowing the light to shine on the head.

Birthday Greetings

James Ackron
N. D. Bader
Charles L. Baker
Paul Binstock
E. J. Bresendine
Oscar Brotman
Joe Buse
Howard Busey
John Calman
William Carmichael
M. H. Chakeres
H. A. Chenoweth
A. Jerry Cooper
James E. Darby
William C. Daye
Lewis A. Doran
Thomas B. Estacio
Jack Fieman
Ken Finlay
G. G. Fryberg
I. Goldstein
Willard A. Hatch
Kermit High
Cecil S. Houck
H. P. Hunt
John Judge
Jack Kaplan
B. L. Kearney
H. W. Kelley
Joe Kendall
S. W. Kendall
William H. Koch
Terry Lohr
H. S. McGinnis
E. D. McLaughlin
Don C. Malloy
Frank Mangham
Laurel Nelson
R. L. Nippert
C. H. O'Rae
Robert C. Pearson
R. C. Pence
Howard Pettengill
C. Dale Pickell
S. J. Poppay
Hyman Robbins
H. G. Santos
Otte Schmit
J. B. Schotborgh
Norman Schwartz
Raleigh Sharrock
Joe Sirkin
Alva Sitton
Clarence Smith
W. Clyde Smith
Johnnie Stanfill
Ben Stern
Bob Stratton
Frank Templin
Ward Van Hook
Paul A. Volkman
Ronald E. Warren
Abe Weinstein
M. A. Zimmerman

J. J. KAMETZ
has purchased the Princess at Bunceton, Mo., from C. A. WOOLRIDGE.

▽

JULES PINCUS
is now managing the Oasis Theatre in Ridgewood, L. I.

▽

EDWARD PENN
has replaced LOUIS B. CHRIST as manager of the Arlington Theatre, Santa Barbara, Cal., Christ having been promoted to district manager.

▽

ERNEST MARTIN
now manages the Redlands, Redlands, Cal., with WILLIAM ROBERTS replacing him at the Embassy and CHARLES MANN taking over Roberts' old post at the Carlton.

▽

JAMES BRINTON
has replaced JIM RUNTE as manager of the Strand in Pasadena with Runte going to the Rialto in South Pasadena and WILLIAM PRASS takes over the Lyric in Monrovia, formerly handled by Brinton.

▽

J. E. POYNTER
replaces RAY DEANE, resigned, at the Rivoli, Van Nuys, Cal., and ROBERT ARMSTRONG has taken over the Fox West Coast, in San Bernardino from W. T. CUNNINGHAM, resigned. C. E. BROWNE has succeeded M. F. WILLIAMS, resigned, at the Padre, San Jose.

▽

MEL MORRISON
of the Strand Theatre in Dover, N. H. paid us a long looked for visit.

▽

WILLIAM ELLIOTT
advertising manager and A. G. DESSON, assistant to Paul Short, Interstate Majestic Theatre, Dallas also paid us a call.

▽

C. J. LATTA
district manager for Warners in Pittsburgh, has been promoted to assistant to Harry Kalmine, zone manager.

▽

LON COX
district manager for Fox Midwest in St. Louis has been named film buyer for the circuit, succeeding L. J. McCARTHY, who leaves for Hollywood to become assistant to Nat Levine at Republic Pictures.

▽

FRED SOUTTAR
manager of the Fox Midwest, Belleville, Ill., goes to St. Louis to succeed Cox. MAX SCHAUDER of Jacksonville, Ill., succeeds Souttar and RALPH BARLETT of Benton, Ill., succeeds Schauder.

▽

KEN HOEL
was named manager of the Harris-Finlay in Pittsburgh, relieving JOHN HOOLEY, who went to the Liberty.

▽

THOMAS L. SCHALL
has been transferred from the Capitol in Philadelphia to the Northeastern in the same city.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Deen Jagger	May 20,'36	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36		
Dawn Rider	Kermit Maynard	Oct. 10,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36		
Phantom Patrol	Kermit Maynard-Joan Barcley	May 3,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36†		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36†		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36†		
Valley of Terror	Kermit Maynard	Nov. 20,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4,'36†		
Tundra (G)	Del Cambre	Sept. 15,'36†	76	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		
Missing Girls	Roger Pryor-Sydney Blackmer	Sept. 10,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15	64	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans			
Red Lights Ahead				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Oct. 6,'36†	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36†		
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36	75	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36	58	
Blackmailer	William Gargan-Florence Rice	July 10,'36	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10	65	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36	80	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36	63	Mar. 14,'36
End of the Trail	Jack Holt-Louise Henry	Sept. 16,'36†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36	56	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36	56	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 6,'36	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 26,'36	86	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28	57	May 2,'36
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36†		
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36	72	July 25,'36
(Exploitation: Oct. 3,'36, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36	118	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 126; July 18,'36, p. 62; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36	55	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36	69	
(See "In the Cutting Room." April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36	60	Aug. 22,'36
Shakedown (G)	Lew Ayres-Joan Perry	July 17,'36	57	Sept. 12,'36
Stampede	Charles Starrett-Finis Barton	June 6,'36	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 6,'36
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36	65	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier		80	Sept. 26,'36
Come Closer Folks	James Dunn-Marian Marsh			
Cowboy Star, The	Charles Starrett-Iris Shunn			
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
Dodge City Trail	Chas. Starrett-Marian Weldon			
I Promise to Pay	Leo Carrillo-Marian Marsh			
Interlude	Grace Moore-Cary Grant			
Lady from Nowhere	Mary Astor-Charles Quigley			
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-			
(Exploitation: Sept. 5,'36, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
North of Nome	Jack Holt-Evelyn Venable			
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Racketeer in Exile	George Bancroft			
Ranger Courage	Bob Allen-Martha Tibbetts			
Safari in Paradise	Jean Arthur-George Brent			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
(See "In the Cutting Room," Oct. 3,'36.)				
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36	8 rls	
Ghost Town	Harry Carey	Feb. 15,'36	8 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

(THE RELEASE CHART--CONT'D)

Title Star Rel. Date Running Time Minutes Reviewed

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8,'36†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Rebellion	Tom Keene-Rita Cansino	Oct. 27,'36†	62	
Star of Empire	Tom Keene	Dec. 8,'36†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'36†	80	
Car of Dreams	Torzs-Percell	Oct. 10,'36†	90	
Friendly Expression	Raday-Szeke	Aug. 25,'36†	78	
Hungaria (English titles)	Travelogue	Mar. 15,'36	54	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	88	
New Landlord, The	Csortos-Egry	Aug. 20,'36†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15,'36†	90	
This Villa for Sale	Verebes-Csikos	June 15,'38	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Cry Mother	Eva Rutkay	Nov. 1,'36†	65	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Kilou, The Killer	Technicolor	Oct. 1,'36†	60	June 1
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Notre Dame		Oct. 1,'36†	58	
Opera of Paris	Georges Thill	Oct. 1,'36†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36†	84	
L'Equippage	Annabella	Oct. 15,'36†	79	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36	67	Jan. 25,'36
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93; Oct. 3,'36, p. 82.)	Edw. G. Robinson-Joan Blondell	June 6,'36	81	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 16,'36, p. 82; Aug. 22,'36, p. 117.)	Errol Flynn-Olivia De Havilland	Dec. 28	119	Jan. 11,'36
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36	63	May 23,'36
China Clipper (G) 960 (Exploitation: Sept. 5,'36, p. 80.)	Pat O'Brien-Beverly Roberts	Aug. 22,'36	88½	Aug. 15,'36
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	68	July 18,'36
Earthworm Tractors (G) 962 (Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'36, pp. 85, 86, 87.)	Joe E. Brown-June Travis	July 18,'36	69	June 20,'36
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)	Bette Davis-George Brent	May 23,'36	68	May 9,'36
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36	70	June 13,'36
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36	67	Feb. 1,'36
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)	Donald Woods-Kay Linaker	Mar. 28,'36	62	Feb. 29,'36
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36	56	Apr. 11,'36
Stage Struck (G) 155 (Exploitation: Sept. 5,'36, p. 79.)	Joan Blondell-Dick Powell	Sept. 12,'36†	91	Aug. 15,'38
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36	87	Nov. 30
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16,'36.)	Dick Foran-Paula Stone	Sept. 5,'36	58	
Two Against the World (G) 977 (Exploitation: Aug. 1,'36, p. 90.)	H. Bogart-Beverly Roberts	July 11,'36	57	May 23,'36
White Angel, The (G) 960 (Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92; Sept. 19,'36, p. 69; Oct. 3,'36, pp. 81, 82, 83.)	Kay Francis-Ian Hunter	July 4,'38	91	June 6,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	*70	Sept. 19,'38
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	*62	Oct. 3,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29,'36
God's Country and the Woman (See "In the Cutting Room," Sept. 26,'36.)	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light (See "In the Cutting Room," Aug. 8,'36.)	Erroll Flynn-Anita Louise			
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	
Mountain Justice	Josephine Hutchinson-G. Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (See "In the Cutting Room," Aug. 15,'36.)	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Three Men on a Horse	Frank McHugh-Joan Blondell			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11,'36†	95	
Eros	A. Marikos	Sept. 7,'36†	110	
Exo Ftohea	Exo	Sept. 20,'36†	96	
Independence	Phillip Alexander	Feb. 18,'36	100	
News from Greece	Travelogue	Feb. 9,'36	80	
Sarka and the Eagle	Olympia Deos	Oct. 18,'36†	118	
Veskopoula	Sophea Damoglou	Jan. 5,'36	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1,'36†	76	Sept. 12,'36
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31	78	Nov. 30
It's Love Again (G) (Exploitation: Sept. 19,'36, p. 68.)	Jessie Matthews-Robert Young	May 30,'36	79	May 16,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Aug. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
Nine Days a Queen (G) 3810 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, '36, p. 10; exploitation: Oct. 3,'36, p. 63.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'38
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36	83	May 23,'36
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent	Oct. 15,'36†	72	Sept. 12,'36
Everybody Dance	Ernest Truex	Dec. 1,'36†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	78	May 30,'38
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Nov. 1,'36†		
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15,'36†		
Two of Us, The	Jack Hulbert-Gino Malo			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'38†		
Devil on Horseback, The (G)	Lili Damita	Sept. 15,'36†	72	Oct. 3,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1,'36†		
Captain Calamity	George Houston-Marian Nixon	Oct. 20,'36†	66	
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 13,'36†	65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10,'36	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 6,'36	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36	70½	
Devil on Horseback, The (G)	Lili Damita	Sept. 29,'36†	72	Oct. 3,'36
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36	76	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36	67	Jan. 25,'36
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 22,'36†	*75	Sept. 19,'36
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25	69	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 6	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36	57	July 18,'36
Ring Around the Moon	Erin O'Brien-Moore-D. Cook.. Cook	Jan. 23,'36	69½	Mar. 26,'36
She-Devil Island	C. Guerrero - J. J. Martinez Casado	June 1,'36	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36	59	
West of Nevada	Rex Bell	June 22,'36	59	
White Legion, The	Tala Birell-Ian Keith	Oct. 6,'36†		
(See "Angels in White," "In the Cutting Room," Feb. 29,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Oct. 20,'36†	66	
Grand Canyon		Jan. 1,'37†		
Hats Off	Mae Clarke-John Payne	Nov. 24,'36†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Song of the Gringo	Tex Ritter-Joan Woodbury	Oct. 27,'36†		
We're in the Legion (G)	Reginald Nagel-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
(Reviewed under the title "Rest Cure")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 13,'36†	65	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	60	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36†	62	
Voice of India	Hoeffer Expedition	Nov. 1,'36†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somogyi	Dec. 30	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36	65	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36†		
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36†	62	Dec. 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36†		June 6,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36†	66	
With Pleasure, Madame	Conrad Nagel	Dec. 15,'36†		

INVINCIBLE

Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36	64	

Title		Rel. Date	Running Time Minutes	Reviewed
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 16,'36	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1		
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'36	*67	Aug. 29,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36	75	July 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook, Peggy Shannon			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36	71	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36	79	July 11,'36
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-Jackie Cooper	Sept. 16,'36†	92	Sept. 12,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36	73	Jan. 16,'36
(Exploitation: Mar. 26,'36, p. 62; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 60, 61; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36	62	Feb. 6,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 26,'36	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy-Luise Rainer	Sept. 4,'36	160	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 16,'36, p. 76; June 27,'36, p. 82; Aug. 6,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36	69	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 66.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Libeled Lady 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36†	98	
(See "In the Cutting Room," Sept. 19,'36.)				
Longest Night, The 704	Robert Young-Florence Rice	Oct. 2,'36†	51	
(See "In the Cutting Room," Sept. 12,'36.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36	66	Mar. 26,'36
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'36†	60	Sept. 5,'36
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36	61	Mar. 21,'36
(Exploitation: Apr. 16,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 61.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 69.)				
Robin Hood of El Dorado, The 606	Warner Baxter-Ann Loring	Apr. 17,'36	66	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 65; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36	113	Jan. 16,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 65; Mar. 14,'36, p. 67; Mar. 21,'36, p. 92; Apr. 4,'36, p. 69; Apr. 11,'36, p. 97; Apr. 16,'36, p. 76; May 9,'36, p. 90; May 30,'36. p. 66; July 16,'36, p. 62.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36	111	July 4,'35
(Exploitation: Aug. 1,'36, pp. 93, 94; Aug. 6,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85; Sept. 5,'36, p. 80; Sept. 12,'36, pp. 66, 68; Oct. 3,'36, pp. 76, 83.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 60; July 25,'36, p. 77; Aug. 6,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 6,'36	72	May 2,'36
Suzy (G) 516	Jean Harlow-Franchot Tone	July 24,'36	95	July 16,'35
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 64, 67.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	76	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 63; Mar. 14,'36, p. 66; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36	62	Feb. 22,'36
Three Live Ghosts (G) 616	Richard Arlen-Cecilia Parker	Jan. 10,'36	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36	75	May 16,'36
(Exploitation: July 16,'36, p. 65.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36	77	Feb. 6,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36	86	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36	69	Feb. 22,'36
(Exploitation: Apr. 16,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man	Wm. Powell-Myrna Loy			
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
April Blossoms	Richard Tauber	Oct. 23,'36†	82	
Born to Dance	Eleanor Powell-James Stewart	Nov. 13,'36†		
Camille	Greta Garbo-Robert Taylor	Nov. 27,'36†		
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love on the Run 654	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'36†	76	
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Mr. Cinderella 707	Jack Haley-Betty Furness	Oct. 30,'36†	76	
Our Relations 710	Laurel and Hardy	Nov. 20,'36†	74	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Dec. 18,'36†		
White Dragon	Elissa Landi-Edmund Lowe	Nov. 6,'36†		

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36	65	
Riddle Ranch	Black King	Dec. 16	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger	Paul Kelly-Marsha Hunt	Oct. 9,'36†		
And Sudden Death (G) 3583	Randolph Scott-Frances Drake	June 19,'36	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 76, 77; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84; Sept. 19,'36, p. 66; Oct. 3,'36, pp. 81, 82.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The 3564	Buster Crabbe-Marsha Hunt	June 26,'36	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13	63	Dec. 7
Big Broadcast of 1937, The 3612	Jack Benny-Burns & Allen	Oct. 9,'36†		
(See "In the Cutting Room," Sept. 19,'36.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121; Sept. 26,'36, p. 76; Oct. 3,'36, p. 81.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36	56	May 30,'38
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36	72	May 16,'36
Forgotten Faces (G) 3558	Herbert Marshall-G. Michael	May 15,'36	72	May 2,'36
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36	98	Sept. 12,'38
(See production article, Aug. 15,'36, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8,'36	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36	76	Feb. 22,'38
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36†	75	Aug. 22,'36
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36†	81	Aug. 29,'38
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady Be Careful (G) 3806	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117; Sept. 26,'36, p. 76.)				
millions in the Air (G) 3528	John Howard-Wendy Barrie	Dec. 13	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36	83	Apr. 11,'36
Murder with Pictures (G) 3610	Lew Ayes-Gail Patrick	Sept. 25,'36†	71	Sept. 5,'36
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
(Exploitation: Sept. 19,'36, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8	85	Nov. 9
Poppy (G) 3582	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 64.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'38	76	May 16,'38
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31,'36	87	July 25,'38
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, p. 74; Aug. 22,'36, p. 111; Sept. 5,'38, p. 85; Sept. 12,'36, p. 68; Sept. 19,'36, p. 64; Sept. 26,'36, 74.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36	87	Feb. 15,'38
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31,'36	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10,'36	77	June 20,'36
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28,'36†	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36†	99	Aug. 29,'36
(Exploitation: Sept. 5,'36, p. 78; Sept. 26,'36, p. 71.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17,'36	64	July 4,'38
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36	72	Apr. 11,'38
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'38	74	Mar. 14,'38
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'38	108	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'38, p. 86; Sept. 26,'36, p. 76; Oct. 3,'36, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	*110	Sept. 26,'36
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9,'36†	*80	Oct. 3,'36
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18,'36†	73	Sept. 12,'36
Yours for the Asking (G) 3571	George Raft - Dolores Costello Barrymore	July 24,'36	75	Aug. 8,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love	Irene Hervey-Chas. Starrett	Oct. 23,'38†		
Arizona Mahoney	Larry Crabbe-June Martel			
Champagne Waltz	Gladys Swarthout-F. MacMurray	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
College Holiday	Jack Benny-Mary Boland			
Easy to Take	Marsha Hunt-John Howard			
(See "In the Cutting Room," Oct. 3,'36.)				
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36†		
Hideaway Girl	Shirley Ross-Robt. Cummings			
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36†		
Jungle Princess, The	Ray Milland-Dorothy Lamour			
Maid of Salem	C. Colbert-Fred MacMurray			
Plainsman, The	Gary Cooper-Jean Arthur			
Rose Bowl	Eleanore Whitney-Tom Brown			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'38

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy- Luana Walters	June 6,'36†	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3,'36†	60	Sept. 19,'36
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	78	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	88	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	87	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3,'36†		
El Justiciero	Ernesto Guillen	Dec. 3,'36†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	57	Sept. 26,'36
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1	60	
Cavalry	Bob Steele-Frances Grant	Oct. 7,'36†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25,'36†	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 60.)				
Federal Agent 3546	William Boyd-Irene Ware	Apr. 10,'36	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Apr. 17,'36	*70	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36	68	
Go-Get-'Em Haines 3549	William Boyd-Sheila Terry	June 15,'36	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79; Sept. 19,'36, p. 67.)				
Hearts in Bondage (G) 6006	James Dunn-Mae Clarke	Aug. 15,'36†	72	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G)3557	John Wayne-Ann Rutherford	Feb. 15,'36	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36	67	Feb. 29,'36
(Exploiation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36	56	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15,'36	65	June 27,'36
Oh, Susannah 6303	Gene Autry-Frances Grant	Aug. 19,'36†		
(See "In the Cutting Room," Aug. 6,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 16,'36	59	
President's Mystery, The (G)	Henry Wilcoxon-Betty Furness	Oct. 1,'36†	*80	Oct. 3,'36
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36	56	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36	72	Feb. 15,'36
Sagebrush Troubadour 3566	Gene Autry-Barbara Pepper	Dec. 2	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36	52	Dec. 14
Sitting on the Moon (G) 3526	Roger Pryor-Grace Bradley	Sept. 15,'36†	65	Sept. 5,'36
Three Mesquiteers (G)	Ray Corrigan-Kay Hughes	Sept. 10,'36†	*60	Sept. 12,'36
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15	69	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36	67	July 25,'36
Undercover Man	Johnny Mack Brown - Suzanne Kaaren	Sept. 24,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Big Show, The	Gene Autry-Kay Hughes			
Country Gentlemen	Olsen and Johnson	Oct. 21,'36†		
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 15,'36†		
Untitled	Bob Livingston-Heather Angel			

RKO RADIO

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Annie Oakley (G) 606	Barbara Stanwyck-Preston Foster	Nov. 15	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 66, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36	65	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Don't Turn 'Em Loose (A)636	Bruce Cabot-Louise Latimer	Sept. 16,'36†	65	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 826	William Powell-Jean Arthur	May 15,'36	81	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36	67	Mar. 14,'38
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36	110	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 67; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68; July 25,'36, p. 76; Sept. 12,'36, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov. 22	67	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36	76½	Jan. 18,'36
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'38	70	May 30,'38
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36	77	Feb. 8,'36
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 84, 85; Sept. 26,'36, p. 70; Oct. 3,'36, p. 82.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36	66	July 11,'36
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36	66	Apr. 16,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36	68½	Jan. 25,'36
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 6,'36	61	May 2,'36
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36	94½	Jan. 16,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36	65	May 2,'36
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36	64	Apr. 11,'36
Yellow Dust (G) 616	Richard Dix-Leila Hyams	Mar. 13,'36	68½	Mar. 26,'38

Coming

All Scarlet	Ann Dvorak-Smith Ballew	Dec. 25,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Daniel Boone	George O'Brien-Heather Angel	Oct. 16,'36†	77	
(See "In the Cutting Room," Sept. 12,'36.)				
General Delivery	Gloria Stuart-Lee Tracy	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13,'36†		
(See "Daddy and I" "In the Cutting Room," Sept. 26,'36.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 4,'36†		
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Oct. 30,'36†		
(See production article, Aug. 22,'36, p. 16.)				
Portrait of a Rebel	Kath. Hepburn-H. Marshall	Nov. 27,'36†		
Quality Street	Kath. Hepburn-Franchot Tone.			
Rainbow on the River	Bobby Breen-May Robson			
Riddle of the Dangling Pearl	James Gleason-Zasu Pitts	Dec. 4,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Smartest Girl in Town	Ann Sothern-Gene Raymond	Dec. 11,'36†		
(See "Million Dollar Profile," Sept. 19,'36.)				
Street Girl	Lily Pons-Gene Raymond			
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal	Dec. 11,'36†		
(See "One Man Came Back," "In the Cutting Room," Aug. 22,'36.)				
Winterset	Burgess Meredith-Margo	Nov. 30,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders	Sally Eilers-Rob't Armstrong	Oct. 23,'36†	64	
(See "In the Cutting Room," Sept. 26,'36.)				

STATE RIGHTS

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36	9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 6,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 28,'38
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17,'36†	75	Sept. 26,'36

Coming

Cavalcade of China		James B. Leong		6 rls	
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo.		James B. Leong		6 rls	

SUPREME

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36		
Kid Ranger, The	Bob Steele	Feb. 5,'38		
Last of the Warrens	Bob Steele	May 10,'36	56	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36	58	
Sundown Saunders	Bob Steele	Mar. 25,'36		
Trail of Terror	Bob Steele	Dec. 20		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36		

Coming

Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 16,'36†	56	Aug. 22,'36
Border Patrolman, The*(G)850	Geo. O'Brien-Polly Ann Young	July 3,'36	59	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36	77	Mar. 21,'35
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 62; July 4,'36, p. 70; July 16,'36, p. 82; Sept. 12,'36, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36	71	Mar. 28,'38
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36†	70	Oct. 26
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'38	70	July 16,'36
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36	65	Mar. 21,'31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'38	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 653	Gloria Stuart-Robert Kent	June 26,'36	76	June 20,'38
Educating Father* (G) 643	Jed Prouty-Shirley Deane	July 10,'36	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'38	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'38	62	Feb. 8,'36
First Baby, The* (G) 648	Shirley Deane-Johnny Downs	May 15,'36	74	Apr. 18,'38
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36†	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36	66	May 9,'38
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'38	62	Feb. 15,'36
High Tension* (G) 853	Brian Donlevy-Glenda Farrell	July 17,'38	63	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36	86	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36	79	Feb. 13,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'38	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	38	Aug. 29,'36
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†		
(See "In the Cutting Room," Aug. 15,'36.)				
Little Miss Nobody (G) 631	Jane Withers-Ralph Morgan	June 12,'36	72	Mar. 28,'36
Littlest Rebel, The* (G) 824	Shirley Temple-John Boles	Dec. 27	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1	86	Oct. 12
My Marriage* (G) 830	Claire Trevor-Kent Taylor	Jan. 31,'36	68	Nov. 22
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29	72	Jan. 23,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36	78	Nov. 2
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	84	July 16,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'38	79	June 6,'36
(Exploitation: Aug. 1,'38, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 16,'38, p. 77.)				
Private Number* (G) 843	Loretta Young-Robert Taylor	June 3,'36	79	May 30,'38
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111; Sept. 19,'36, p. 68.)				
Professional Soldier (G) 626	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36	78	Jan. 4,'36
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 23,'36†	84	Sept. 19,'36
(See production article, July 4,'36, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36†	101	June 6,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6	76	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36†	87	Aug. 15,'38
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'38†	76	Aug. 13,'36
State Fair (G) 768	Will Rogers-Janet Gaynor	Aug. 7,'36†	94	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	57	Sept. 19,'36
36 Hours to Kill (G) 856	Brian Donlevy-Gloria Stuart	July 24,'36	85	Aug. 29,'36
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36†	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76; Sept. 19,'36, p. 87.)				
Under Two Flags (G) 844	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'38	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'38, pp. 118, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 6,'36, p. 93; Aug. 15,'36, p. 78; Sept. 12,'36, p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36	70	July 23,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 23,'36†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier		95	Sept. 19,'36
(See production article, June 13,'36, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 11,'36†		
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Dec. 4,'36†		
Career Woman	Claire Trevor-Michael Whalen			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
Dimples *715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	
(See "The Bowery Princess," "In the Cutting Room," June 27,'36.)				
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	*65	Oct. 3,'36
Glory 724	Jane Darwell-Delma Byron	Dec. 18,'36†		
Living Dangerously 721				
Lloyds of London	F. Bartholomew-M. Carroll			
One in a Million 722	Sonja Henie-Don Ameche	Oct. 27,'36†		
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 23,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36†		
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25,'36†		
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 13,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 20,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36	100	Feb. 22,'36
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The	Cary Grant-M. Brian		70	Sept. 28,'36
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23,'36†	*90	Sept. 26,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78.)				
Gay Desperado, The	Nino Martini-Ida Lupino	Oct. 2,'36†		
(See production article, Sept. 5,'36, p. 32.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'38	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Lawrence Olivier-Penelope Dudley Ward	July 10,'36	76	Nov. 30
Incertidumbre (G)	Hilda Moreno	Sept. 18,'36†	70	Sept. 26,'36
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36†	91	Aug. 13,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68; Sept. 26,'36, p. 72; Oct. 3,'36, pp. 82, 83.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'38	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36	87	Feb. 6,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'38, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'38, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'38, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117; Sept. 12,'36, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36	79	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36	100	Jan. 23,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 13,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 67; June 6,'36, p. 116.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110; Sept. 26,'36, pp. 70, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8,'36
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Oct. 16,'36†		
(See production article, June 6,'36, p. 14.)				
Love Under Fire	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36	54	July 18,'38
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36	67	Feb. 8,'36
Don't Get Personal (G) 9023	James Dunn-Sally Eilers	Feb. 17,'36	84	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 13,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 6,'38, p. 84.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36	63	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	75	Sept. 26,'36
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9	87	
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray, The (G) 9013	Karloff-Bela Lugosi	Jan. 20,'38	75	Jan. 23,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 61; May 23,'36, p. 94; June 8,'38, p. 117; June 13,'36, p. 132.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11,'36†	80	Oct. 3,'36
Magnificent Obsession (G) 8008	Irene Dunne-Robert Taylor	Jan. 8,'38	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 16,'36, p. 96; May 23,'36, pp. 87, 93; June 6,'36, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'38
(Exploitation: Sept. 12,'36, p. 66.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36	87	Feb. 8,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36	65	Aug. 29,'36
Parole (G) 9036	Anne Preston-Henry Hunter	June 14,'38	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16,'36	39	Aug. 22,'36
(Exploitation: Oct. 3,'36, p. 83.)				
Remember Last Night (A) 9011	Edw. Arnold-C. Cummings	Nov. 4	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20,'36†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36	112	May 9,'38
(See musical analysis, May 9,'36, p. 85; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'38, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86; Sept. 5,'36, p. 80; Sept. 12,'36, p. 68; Sept. 19,'36, pp. 67, 69; Sept. 26,'36, p. 70; Oct. 3,'36, p. 81.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36		
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23		
Sutter's Gold (G) 6002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25	78	
Two in a Crowd 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†		
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†		
Class Prophecy	Louis Haywood-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 22,'36†		
Empty Saddles 1043	Buck Jones-Louise Brooks	Dec. 20,'36†		
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 15,'36†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Oct. 25,'36†		
Love Letters of a Star 1028	Walter Coy-Polly Rowles	Nov. 1,'36†		
Luckiest Girl in the World 1014	Jane Wyatt-Louis Hayward	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Man I Marry, The 1026	Doris Nolan-Michael Whalen	Oct. 18,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
Murder on the Mississippi	James Dunn-Andy Devine			
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Louis Hayward	Nov. 29,'36†		
Top of the Town	Hugh Herbert-Gertrude Niessen			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Joan Barclay	Nov. 26,'36†		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Silks and Saddles	Herman Brix	Nov. 16,'36†		
Two Minutes to Play	Herman Brix	Dec. 28,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 601	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Oct. 3,'36, p. 83.)				
Bengal Tiger, The (G) 116	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36	58	Apr. 25,36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36	70	Apr. 4,'36
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36†	90	
(See production article, Aug. 29,'36, p. 36.)				
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	76	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30	77	Nov. 2
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	66	July 16,'36
(Exploitation: Sept. 19,'36, p. 64.)				
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85. 87; Sept. 5,'36, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	*60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36	65	Jan. 11,'36
Midsummer Night's Dream (G)	All Star	Oct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36	83	Jan. 16,'38
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 16,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Black Legion	Humphrey Bogart-Ann Sheridan			
California Mail	Dick Foran-Linda Perry			
Charge of the Light Brigade	Errol Flynn-O. De Havilland	Nov. 7,'36†		
(See production article, July 25,'36, p. 16.)				
Fugitive in the Sky	Jean Muir-Warren Hull			
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3,'36.)				
Guns of Peces	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Galo Sondergaard			
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes		*65	Sept. 26,'36
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26,'36.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 6,'36
Carnival in Flanders	Francoise Rosay	American Tobis	Sept. 22,'36	95	Oct. 3,'36
(Reviewed under the title "La Kermesse Heroique")					
Ciboulette (G)	Simon Berriau		Sept. 11,'36†	100	Sept. 26,'36
Cloistered (G)		Best	May 19,'38	65	May 30,'36
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9,'36		Sept. 19,'36
Dubrevsky	Boris Livanov	Amkino	Mar. 26,'36	72	Apr. 11,'36
Ein Walzer Fuer Dich (G)	Louis Graveure	Casino	Sept. 25,'36	94	Oct. 3,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 26,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kranstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36	83	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		61	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30	1 rl.
Ali Baba	Jan. 30,'36	9
Tom Thumb	Mar. 30,'36	7
Dick Whittington's Cat	May 30,'36	7
Little Boy Blue	July 30,'36	
Happy Days	Sept. 30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19	7
No. 3—"Spark Plug"	Apr. 12,'36	6½
No. 4—Major Google	May 24,'36	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept. 18,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36	16½
Caught in the Act Andy Clyde	Mar. 5,'36	16
Champ's a Chump, The (All Star)	June 20,'36	16
Disorder in the Court (3 Stooges)	May 30,'36	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls
Half Shot Shooters (3 Stooges)	Apr. 30,'36	19
Hot Paprika Andy Clyde	Dec. 12	16½
I Don't Remember Harry Langdon	Dec. 26	16½
Just Speeding	Jan. 23,'36	16
Midnight Blunders (All Star)	Apr. 21,'36	17
Mister Smarty Andy Clyde	July 15,'36	16
Movie Maniacs (3 Stooges)	Feb. 20,'36	16
Pain in the Pullman, A (3 Stooges)	June 27,'36	16
Peppery Salt, The Andy Clyde	May 15,'36	16
Share the Wealth Andy Clyde	Mar. 19,'36	17½
Three Little Beers (3 Stooges)	Nov. 28	17
Unrelated Relations (All Star)	Jan. 9,'36	16
Whoops, I'm an Indian (3 Stooges)	Sept. 11,'36†	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14	16
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5	6½
Dr. Bluebird	Feb. 5,'36	6
Football Bugs	Apr. 29,'36	7
In My Gondola	Sept. 3,'36†	
Glee Worms	June 24,'36	7
Merry Mutineers	Oct. 2,'36†	
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36	7
COLUMBIA TOURS		
Star Gazers	Sept. 26,'36†	
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
I Love a Doctor	Oct. 2,'36†	
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27	7
11. Bird Stuffer, The	Feb. 1,'36	7
12. "Lil Ainjil"	Mar. 19,'36	6
13. Peace Conference (re-issue)	Apr. 10,'36	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36	10
Hold 'Em Cowboy	Sept. 25,'36†	
Hunters' Paradise	Nov. 30	11
Ice Cut-Ups	Feb. 6,'36	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36	10
Sport Magic	June 13,'36	9½
Stop, Look and Guess	Mar. 9,'36	10
Thrills with Daredevils	Mar. 19,'36	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7	7
Looney Balloonists	Sept. 24,'36	
Playing Politics	July 8,'36	7
Scrappy's Boy Scouts	Jan. 2,'36	7
Scrappy's Camera Troubles	June 5,'36	7
Scrappy's Pony	Mar. 16,'36	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2,'36	10½
No. 6—	Jan. 31,'36	10½
No. 7—	Feb. 28,'36	10½
No. 8—	Mar. 27,'36	10
No. 9—	Apr. 24,'36	9½
No. 10—	May 29,'36	10
No. 11—	June 26,'36	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SCREEN SNAPSHOTS (New Series)		
No. 1—	Sept. 11,'36†	
SPECIAL		
Robinson Crusoe	Sept. 7,'36†	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27	11
No. 4—	Nov. 16	10
No. 5—	Jan. 15,'36	11
No. 6—	Jan. 17,'36	10
VOICE OF EXPERIENCE		
No. 4—	Oct. 28	10½
No. 5—	Nov. 12	10½
No. 6—	Nov. 27	10½
No. 7—	Dec. 12	10½
No. 8—	Jan. 2,'36	11
No. 9—	Feb. 25,'36	10½
No. 10—	Mar. 26,'36	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36†	9
No. 2—		10
No. 3—		8
No. 4—		6
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36	18
Fresh from the Fleet	Apr. 24,'36	16
He's a Prince	Oct. 16	16
Mixed Policies	Jan. 17,'36	20
Sleepless Hollow	May 8,'36	16
Where Is Wall Street	Apr. 10,'36	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13	20
Knockout Drops	Dec. 6	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36	21
Moonlight and Melody	Oct. 11	21
Perfect Thirty-Sixes	Dec. 20	16
Thanks, Mr. Cupid	Jan. 24,'36	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Easy Pickin's	Dec. 27	10
Gifts in Rhythm	Oct. 22,'36†	1 rl.
Going Native	Aug. 28,'36†	11
Happy Birthday	Oct. 23,'36†	1 rl.
Pink Lemonade	Sept. 18,'36†	1 rl.
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
Seeing Nellie Home	Dec. 20	11
Sorority Blues	Dec. 6	11
Spooks	Apr. 17,'36	9
Way Out West	Oct. 25	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36	16
Gold Bricks	Mar. 20,'36	20
Grand Slam Opera	Feb. 21,'36	21
Ladies Love Hats	Nov. 1	20
Three on a Limb	Jan. 3,'36	19
Timid Young Man, The	Oct. 25	20
Triple Trouble	Apr. 3,'36	16
White Hope, The	Mar. 27,'36	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15	6
Alpine Yodeler	Feb. 2,'36	6
Barnyard Amateurs	Mar. 6,'36	6
Bully Frog, A	Sept. 18,'36†	6
Busy Bee, The	May 29,'36	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in the Hot Spell	July 10,'36	6
Farmer Al Falfa and the Runt	May 15,'36	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Farmer Al Falfa's Twentieth Anniversary		1 rl.
Feud, The	Jan. 10,'36	6
Foiled Again	Oct. 4	6
Football	Oct. 18	6
Home Town Olympics	Feb. 7,'36	6
June Bride, A	Nov. 1	6
Kiko Foils the Fox	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36†	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6
Mayflower, The	Dec. 27	6
19th Hole Club, The	Jan. 24,'36	6
Off to China	Mar. 20,'36	6
Puddy the Pup and the Gypsies	July 24,'36	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36†	1 rl.
Rolling Stones	May 1,'36	6
Sailor's Home, The	June 12,'36	6
Southern Horse-pitality	Nov. 29	6
Tough Egg, A	June 26,'36	6
Western Trail, The	Apr. 3,'36	6
Wolf in Cheap Clothing, A	Apr. 17,'36	6
Ye Olde Toy Shop	Dec. 13	6
TREASURE CHEST		
Animal Cunning	May 1,'36	10
Fast Friends	June 5,'36	9
Feminine Form	Aug. 7,'36†	10
Fisherman's Luck	Jan. 31,'36	9
Gangsters of the Deep	Nov. 1	8
Krazi Inventions	Oct. 9,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36	10
Nature's Songsters	Sept. 4,'36†	8
Seeing Eye, The	Jan. 17,'36	10
Ski-Scrapers	May 24	8
Sports in the Alps	Sept. 11,'36†	9
Sunday Sports in Mexico	Nov. 8	10
Symphony in Snow		1 rl.
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36	19
One Big Happy Family	Nov. 15	21
Rail Birds	May 22,'36	16
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy	Aug. 14,'36†	19
Chemist, The	Oct. 9,'36	2 rls.
Diamonds in the Rough	Sept. 25,'36†	19
Gags and Gals	Sept. 11,'36†	20
Happy Heels	Aug. 1,'36†	16
It Happened All Right	May 15,'36	19
Parked in Paree	Aug. 28,'36†	10
Peaceful Relations	June 19,'36	18
Wacky Family, The	Sept. 4,'36†	21
Whose Baby Are You?	Oct. 2,'36†	16
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36	21
Way Up Thar	Nov. 8	16

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36	1 rl.
Irish Melody	Mar. 9,'36	8
Italian Caprice	Dec. 1	8
Liebestraum	Apr. 20,'36	1 rl.
Mediterranean Songs	Nov. 1	7
NEWSLAUGHS		
No. 2—	Nov. 26	1 rl.
No. 3—	Dec. 30	1 rl.
No. 4—	Jan. 20,'36	1 rl.
No. 5—	Feb. 20,'36	1 rl
No. 6—	Mar. 20,'36	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15	1 rl.
Old Faithful Speaks	Nov. 15	
Deep Sea Harvest	Jan. 15,'36	1 rl.
Ride Along Dude	Feb. 15,'36	1 rl.
City of Proud Memories	Dec. 10	1 rl.
Realm of Ghosts	Mar. 1,'36	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar. 16,'36	10
It's a Bird	Jan. 20,'36	17
Life of Theodore Roosevelt	Feb. 1,'36	19
Tough Breaks	Mar. 1,'36	16
Spanish Interlude, A	Sept. 15,'36†	26
Sport of Flying	Sept. 12,'36†	
Symphony of the Seasons	Jan. 27,'36	9
Young Explorer	Mar. 2,'36	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36	6
No. 2—	Feb. 26,'36	6
No. 3—	Mar. 6,'36	10
No. 4—	Mar. 22,'36	10
No. 5—	Apr. 10,'36	7
No. 6—	Apr. 22,'36	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36	9
No. 2—	Mar. 6,'36	9
No. 3—	Apr. 11,'36	9
No. 4—	May 4,'36	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36	8
2. Nomads of the South Seas	Feb. 17,'36	8
3. Nomads of the Past	Mar. 3,'36	6
4. Nomads of the Air	Mar. 17,'36	5½
5. Nomads in the Making	Apr. 3,'36	6
6. Nomads of the River	Apr. 17,'36	6
7. Nomads of the Plains	May 3,'36	5½
6. Nomads of the Sea	May 17,'36	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36	20
Life Hesitates at 40	Jan. 18,'36	15
Neighborhood House	May 9,'36	
On the Wrong Trek	Apr. 18,'36	19
Public Ghost No. 1	Dec. 14	20
Vamp 'Til Ready	Mar. 28,'36	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23	18
No. 5—Hit and Run Driver	Dec. 28	20
No. 6—Perfect Setup	Feb. 1,'36	21
No. 7—Fool Proof	Mar. 7,'36	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2	8
Japan in Cherry Blossom Time	Mar. 21,'36	9
Modern Tokyo	Dec. 28	9
Quaint Quebec	Sept. 12,'36†	
Rio de Janeiro, City of Splendor	Apr. 18,'36	8
Rural Mexico	Nov. 30	8
Sacred City of the Mayan Indians	Feb. 22,'36	7
St. Helena and Its Man of Destiny	May 16,'36	8
Victoria and Vancouver	Jan. 25,'36	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16	10
17—Run, Sheep, Run	Dec. 14	10
18—Bottles	Jan. 11,'36	10
19—Early Bird and the Worm, The	Feb. 8,'36	9
20—Old Mill Pond, The	Mar. 7,'36	8
21—Two Little Pups	Apr. 4,'36	8
22—Old House, The	May 2,'36	
23—Pup's Picnic	May 30,'36	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19,'36†	11
How to Behave	Apr. 25,'36	10
How to Train a Dog	July 4,'36	8
How to Vote	Sept. 5,'36†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	10
Jonker Diamond	Mar. 28,'36	10
Let's Dance	Jan. 4,'36	8
Little Boy Blue	May 23,'36	11
Master Will Shakespeare	June 13,'36	10
Primitive Pitcairn	Dec. 7	9
West Point of the South	Feb. 1,'36	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21	10
Dare Deviltry	June 27,'36	9
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36	8
Table Tennis	Feb. 15,'36	10
Racing Canines	Mar. 14,'36	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets in Spring	Sept. 5,'36	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36	18
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36	15
Lucky Corner, The	Mar. 14,'36	16
Pinch Singer	Jan. 4,'36	18
Second Childhood	Apr. 11,'36	19
Two Too Young		10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36	20
At Sea Ashore	Apr. 4,'36	20
Hill Tillies	Apr. 4,'36	18
Hot Money	Nov. 16	18
Pan Handlers	Feb. 29,'36	20
Top Flat	Dec. 21	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines	Sept.12,'36†	11
Killer Dog	Aug. 29,'36	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes	Sept. 5,'38†	11
Swing Banditry	Sept.19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36	7
Betty Boop and the Little King	Jan. 31,'36	7
Grampy's Indoor Outing	Oct. 18,'36†	7
Happy You and Merry Me	Aug. 21,'36†	7
Henry, the Funniest Living American	Nov. 22	7
Little Nobody	Dec. 27	7
More Pep	June 19,'36	
Not New	Feb. 28,'36	7
Song a Day, A	May 22,'36	7
Training Pigeons	Sept.18,'36†	7
We Did It	Apr. 24,'36	6
You're Not Built That Way	July 17,'36	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15,'36	8
Greedy Humpty Dumpty	July 10,'36	7
Hawaiian Birds	Aug. 28,'36†	9
Little Stranger	Mar. 13,'36	8
Musical Memories	Nov. 8	7
Play Safe	Oct. 16,'36†	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36	10
Gypsy Revels	Aug. 7,'36†	11
Knock, Knock, Who's There Vincent Lopez and Orch.	Sept.18,'36†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36	10
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3,'36	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Play, Don Don Bestor and Orch.	July 31,'36	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6	10
Star Reporter, The Betty Jane Copper-Donald Novis-Ina Ray Hutton	Oct. 30,'38†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept.11,'36†	10

PARAGRAPHICS

Title	Rel. Date	Min.
It's a Good Stunt	Oct. 23,'36†	
Lulu's Love	Aug. 14,'38†	18
Sailor Shorty	Sept.18,'38†	
Straight as an Arrow	Oct. 9,'36†	10

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 4—Jewelery — Made to Order — Let's Listen to Latin America	Nov. 3	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	10
No. 13—	July 17,'36	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1—What's Afoot—Golden Acres—Oen Baker	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog—Keys to Concentration	Sept.18,'36†	10
No. 3—	Oct. 18,'36†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 5	Dec. 13	10
Broadway Highlights No. 6	Apr. 3,'36	9
Collie, The	Feb. 21,'36	10
Countryside Melodies (Technicolor)	Nov. 29	6
Dangerous Jobs	May 1,'38	9
Fashions in Love	July 24,'38	10
Here Comes the Zoo	Mar. 13,'36	9
Movie Milestones (No. 2)	Jan. 31,'36	10
Poodle, The	May 22,'38	10
Rhythm Party, The	June 26,'36	10
Rookie Fireman, The	Apr. 24,'36	10
Shorty at Coney Island	Jan. 10,'36	10
Shorty at the Seashore	July 10,'36	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25	8
Bridge Ahoy!	May 1,'36	8
Brotherly Love	Mar. 6,'36	7
Clean Shaven Man, A	Feb. 7,'36	7
Hold the Wire	Oct. 23,'38†	
I-Ski Love-Ski You-Ski	Apr. 3,'36	6
I Wanna Be a Lifeguard	June 28,'38	7
Let's Get Movin'	July 24,'36	6
Little Swee' Pea	Sept.25,'36†	7
Never Kick a Woman	Aug. 28,'36	7
Sinbad the Sailor (Special)	Jan. 31,'36	2 rls.
Spinach Overture, The	Dec. 6	8
Vim, Vigor and Vitaliky	Jan. 3,'36	7
What, No Spinach?	May 29,'36	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 2	Nov. 29	10½
No. 3	Jan. 24,'36	11
No. 4	Mar.27,'36	11
No. 5	May 29,'38	10
No. 6	July 17,'36	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1	Aug. 28,'36†	11
No. 2	Oct. 30,'36†	1

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The The Westerners	July 24,'36	10
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'38†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29	10
No Other One Hal Kemp and Orchestra	Jan. 24,'36	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 17—Jumping Champion	Oct. 25	10
No. 18—Sport on the Range	Nov. 22	10
No. 19—Sporting Network	Dec. 20	10
No. 20—What's the Answer	Jan. 17,'36	10
No. 21—Finer Points	Feb. 14,'36	10
No. 22—Winged Champions	Mar. 13,'36	10
No. 23—Sun Chasers	Apr. 10,'38	10
No. 24—Catching Trouble	May 8,'36	10
No. 25—River of Thrills	June 5,'36	10
No. 26—Sporting Comparisons	July 3,'36	10
No. 27—Neptune's Scholars	Aug. 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36	5
No. 22	Feb. 31,'36	5½
No. 23	Apr. 3,'36	5
No. 24	May 29,'36	5
No. 25	July 10,'36	5

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4	10
Debonair New Orleans	Mar. 27,'36	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36	10
Job's a Job, A	May 22,'36	10
Old Fashioned Movie, An	Feb. 28,'36	11
Tricks of the Trade	Sept. 6	10
Winter at the Zoo	Jan. 31,'36	10½
World Within, A	Nov. 1	10

HEADLINER SERIES

Title	Rel. Date	Min.
No. 2—Tuned Out	Nov. 15	20
No. 3—Camera Cranks	Jan. 17,'36	19
No. 4—Wedtime Story, A	Mar. 20,'36	21
No. 5—Bad Medicine	May 22,'36	15
No. 6—Sleepy Time	July 24,'36	

(1938-37)

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20,'36†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10,'36	
Gasoloons	Jan. 3,'36	15½
Happy tho Married	Nov. 1	18
High Beer Pressure	May 8,'38	18
Vocalizing	Oct. 23,'38†	20½
Will Power	Mar. 6,'36	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36	9
No. 2	June 5,'36	10
No. 3	July 3,'36	10

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 4	Oct. 18	18½
No. 5	Nov. 8	18
No. 6	Nov. 22	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Jan. 17,'36	18½
No. 2	Feb. 17,'36	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36	21
No. 5	May 15,'36	
No. 6	June 12,'36	
No. 7	July 10,'36	
No. 8	Aug. 7,'38	21

(1938-37)

Title	Rel. Date	Min.
No. 1	Sept. 4,'38†	23

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12,'36	
Fight is Right	Apr. 10,'36	17
Radio Barred	Feb 7,'36	15½
Who's Looney Now?	Sept. 4,'38†	10
Worm Burns, The	Dec. 6	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36	17
Camp Meetin'	Oct. 9,'36†	16
Foolish Hearts	Dec. 27	18
Melody in May	May 1,'36	19
Swing It	July 3,'36	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29,'36	
Cupid Gets Her Men	July 24,'36	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36	7½
It's a Greek Life	Aug. 2,'36	7
Molly Moo Cow and the Indians	Nov. 15	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	7
Neptune Nonsense	Apr. 17,'36	8
Toonerville Picnic	Oct. 2,'36†	7
Toonerville Trolley	Jan. 17,'36	7
Trolley Ahoy	July 3,'36	8
Waif's Welcome, A	June 19,'36	

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36	18½
And So to Wed	June 19,'36	
Framing Father	Apr. 17,'36	16½
So and Sew	Sept.18,'36†	15
Too Many Surprises	Dec. 3	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years	Mar. 27,'36	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports	Dec. 13	11
High, Wide and Dashing	Sept. 4,'36†	9
Never Catch the Rabbit	Apr. 24,'36	11
Pardon My Spray	Oct. 2,'36†	10
Row Mr. Row	June 19,'38	
Tomorrow's Halfbacks	Jan. 24,'36	9
Winter Sport	Mar. 13,'36	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8	10½
Living Jewels	June 12,'36	
Underground Farmers	Apr. 17,'36	9
Swamp Land	Sept.18,'36†	9
Winged Pageantry	Feb. 14,'36	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22	18
Down the Ribber	Mar. 27,'36	21
Home Work	Sept. 20	19
Uppercutlets	Jan. 24,'36	18½
Listen to Freezin'	July 31,'36	15
One Live Ghost	Nov. 8,'36†	21
Wholesailing Along	May 29,'36	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36	11
Land of Evangeline	Nov. 22	19½
Morocco	Jan. 10,'36	
Prominent Personalities	Feb. 21,'38	11
Trinidad	Sept.11,'38	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36†	10

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36	10
Filming Feminine Headliners	Dec. 27	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22	10
Geneva-by-the-Lake	Dec 21	10
Hong Kong Highlights	Jan. 31,'38	10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Memories of Spain	Sept.18,'36†	10
West Indies Cruise	Oct. 25	10
Winter Magic	Dec. 27	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
35. Pluto's Judgment Day	Sept. 28	9
36. On Ice	Nov. 6	8
37. Mickey's Polo Team	Feb. 5,'36	8
38. Orphans' Picnic	Mar. 12,'36	9
39. Mickey's Grand Opera	Apr. 9,'36	9
40. Through the Mirror	June 18,'36	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½

SILLY SYMPHONIES

Title	Rel. Date	Min.
29. Music Land	Oct. 10	8½
30. Three Orphan Kittens	Nov. 21	9
31. Cock of the Walk	Dec. 19	6
32. Broken Toys	Jan. 9,'36	8
33. Elmer the Elephant	May 14,'36	8½
34. Three Little Wolves	May 27,'36	10
35. Toby Tortoise Returns		8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16	Dec. 23	10
No. 17	Jan. 20,'36	
No. 18	Mar. 9,'36	10½
No. 19	Mar. 23,'36	10
No. 20	Apr. 20,'36	9
No. 21	June 6,'36	
No. 22	June 22,'36	
No. 23	July 6,'36	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	10
No. 26	Aug. 17,'36	
No. 27	Sept.14,'36†	
No. 28	Oct. 19,'38†	
No. 29	Oct. 26,'36†	
No. 30	Nov. 23,'36†	
No. 31	Dec. 21,'36†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25	2 rls
Flippen's Frolics	July 15,'36	
Fun in the Fire House	Oct. 28,'36†	
Gus Van's Garden Party	Sept. 2,'36†	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4	20
Harlem Bound (No. 4)	Nov. 6	20
Marine Follies	Apr. 29,'36	2 rls.
Musical Airways	Sept.30,'36†	1 rl.
On Your Radio Dial (No. 3)	Oct. 23	10
Playing for Fun	Mar. 18,'36	15
Signing Off	Feb. 19,'36	19
Speedy Justice (No. 2-B)	Sept.25	20
Teddy Bergman's International Broadcast	June 3,'36	20
Vaude-O-Mat, The	Apr. 8,'36	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24,'36	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes	Feb. 17,'36	8
Battle Royal	June 22,'36	7
Barnyard Five	Apr. 20,'36	
Beachcombers	Oct. 5,'36†	9
Beauty Shoppe	Mar. 20,'36	6½
Case of the Lost Sheep, The	Dec. 9	7
Doctor Oswald	Dec. 30	
Farming Fools	May 25,'36	
Fun House, The	May 4,'36	
Kiddie Revue	Sept.21,'36†	
Music Hath Charms	Sept. 7,'36†	6
Night Life of the Bugs	Oct. 9,'36†	8
Puppet's Show	Nov. 2,'36†	
Slumberland Express	Mar. 9,'36	
Soft Ball Game	Jan. 27,'36	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty	Mar. 30,'36	9½
No. 19—Novelty	Apr. 13,'36	9
No. 20—Novelty	June 1,'36	
No. 21—Novelty	June 15,'36	
No. 22—Novelty	June 29,'36	
No. 23—Novelty	July 13,'36	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	9
No. 27—Novelty	Sept.28,'36†	
No. 28—Novelty	Oct. 12,'36†	
No. 29—Novelty	Nov. 9,'36†	
No. 30—Novelty	Dec. 7,'36†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had	Jan. 8,'36	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept.30	21
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36	11
Vitaphone Entertainers Sylvia Froos	June 27,'36	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36	11
Vitaphone Topnotches	May 30,'36	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36	10
Vitaphone Varieté Louise Prima and Orch.	Nov. 16	1 rl.
Vitaphone Stageshow	July 25,'36	1 rl.
Vitaphone Gaieties Jack Pepper	Sept.19,'36†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Lonesome Trailer El Brendel	Oct. 26	20
Officer's Mess, The Shemp Howard	Nov. 9	2 rls.
Double Exposure Bob Hope	Nov. 23	21
Lucky Swede, The El Brendel	Dec. 21	21
While the Cat's Away Shemp Howard	Jan. 4,'36	20
They're Off Yacht Club Boys	Jan. 18,'36	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36	21
Shop Talk Bob Hope	Feb. 15,'36	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36	21
Calling All Tars Bob Hope	Mar. 28,'36	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36	21
Joe Palooka In Here's Howe Shemp Howard-Robert Norton	June 6,'36	21
Wife of the Party, The Ken Murray	June 20,'36	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
The Oily Bird Ken Murray	July 25,'36	20
Joe Palooka In Punch and Beauty Shemp Howard-Robert Norton	Aug. 15,'36	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 18	20
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30	20
Okay, Jose El Brendel	Dec. 7	21
Katz' Pajamas Fifi D'Orsay	Dec. 14	21
Broadway Ballyhoo Owen, Hunt and Pareo	Dec. 28	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36	21
Study and Understudy	Jan. 25,'36	22
Between the Lines Bernice Claire	Feb. 8,'36	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36	21
Paris in New York Irene Bordoni	Mar. 21,'36	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36	22
College Dads Leon Janney	Apr. 11,'36	21
Double Crossky, The Olga Baclanova	Apr. 18,'36	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36	21
Maid for a Day Grace Hayes	May 23,'36	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36	
Changing of the Guard Sybil Jason	June 6,'36	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36	20
When You're Single Cross and Dunn	July 18,'36	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36†	20
Joe Palooka in "The Choke's on You" Shemp Howard-Robert Norton	Sept.12,'36†	21
Backyard Broadcast, The	Sept.26,'36†	
Say It with Candy Virginia Verrill	Oct. 3,'36†	
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	

COLORTOUR ADVENTURES

Title	Rel. Date	Min.
Colorful Occupations	Oct. 3,'36	
Pearl of the Pacific	Sept. 5,'36†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 15—Alpine Antics	Jan. 4,'36	7
No. 16—Phantom Ship, The	Feb. 1,'36	7
No. 17—Boom! Boom!	Feb. 29,'36	7
No. 18—Blow Out, The	Apr. 4,'36	7
No. 19—Westward Whoa	Apr. 25,'36	7
No. 20—Fish Tales	May 23,'36	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36	7
No. 23—Porky the Rainmaker	Aug. 1,'36	7
No. 24—Porky's Poultry Plant	Aug. 22,'36	7
No. 25—Milk and Money	Oct. 3,'36†	

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4,'36	10
B. A. Rolfe and Orchestra	Feb. 1,'36	11
Jolly Coburn and Orchestra	Feb. 22,'36	11
Little Jack Little and Orchestra	Mar. 21,'36	11
Ramon Ramos and Orchestra	Apr. 18,'36	11
Dave Apollon and His Band	May 16,'36	10
Vincent Lopez and Orchestra	June 6,'36	10
Carl Hoff and Orchestra	July 11,'36	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra	Sept. 5,'36†	11
Leon Navara and His Orch.		11
Harry Reser and Eskimos	Sept.26,'36†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 14—Flowers for Madame	Nov. 30	7
No. 15—I Wanna Play House	Jan. 11,'36	7
No. 16—Cat Came Back, The	Feb. 8,'36	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36	7
No. 19—Let It Be Me	May 2,'36	7
No. 20—I'd Love to Take Orders from You	May 16,'38	7
No. 21—Bingo Crosbyana	May 30,'36	7
No. 23—When I Yoo Hoo	June 27,'36	
No. 24—I Love to Singa	July 18,'38	7
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	7
No. 26—At Your Service, Madame	Aug. 29,'36	
No. 27—Toy Town Hall	Sept.19,'36	
No. 28—Boulevardier of the Bronx	Oct. 10,'36†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Nature's Handiwork	Nov. 30	11
No. 5—Odd Occupations	Dec. 28	12
No. 6—Steel and Stone	Jan. 25,'36	11
No. 7—Day's Journey, A	Feb. 22,'36	11
No. 8—Harbor Lights	Mar. 21,'36	11
No. 9—We Eat to Live	Apr. 18,'36	10
No. 10—Vacation Spots	May 16,'36	11
No. 11—Irons in the Fire	June 13,'36	1 rl.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sports Sake	Aug. 8,'36	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7	11
Can It Be Done?	Dec. 21	10
Wild Wings	Jan. 11,'36	11
Some Class Charles Ahearn	Feb. 8,'36	10
Timber Giants	Feb. 22,'36	11
Half Wit-ness Radio Ramblers	Mar. 21,'36	1 rl.
Beneath the Sea	Apr. 18,'36†	8
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs	Sept.12,'36†	11
No. 2—George Rector—Fashions	Oct. 10,'36†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty		10
Logging Along	Sept.26,'36†	
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Island Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'38† (1st episode, 4 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36 (1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36	
Jungle Jim Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Omaha, Nebraska

Dear Herald:

Well, here's something else again. They've just had the big golf tournament, sponsored by the Variety Club, and exhibitors from all over the country were here. The club put up a number of very valuable prizes and it had been our intention to get some of 'em, but our doctor said we must stay in the shade. We followed his advice, mainly to give the boys a show, for we didn't like to horn in and gobble up everything, especially from the bunch of swell fellows who were here, and besides that, Walter Green of the Fepco Advertising Company said he hoped we'd leave the post office and W. O. W. building right where they are, and Jess Merritt of the Loyal hotel said he hoped we'd let the Missouri keep on running under the Douglas street bridge. Jess, you know, has always been strong for water. Well, anyhow, watched 'em dub around a while.

▽

Contrary to their wishes, and over their protest, we dropped in to the Scott-Ballantyne Theatre Equipment Company's office and met Bob Ballantyne and Gus Harms, the two boys who are working like a couple of hound pups after a jackrabbit. They are soon to announce some new equipment fandoogles. If you know what a "gyroscopic filter" and a "beam amplifier" are you've got us out on a limb. We don't know a thing about it except that if they say it's right it's right, anyhow.

▽

When Miss Regina Molseed tells you anything you can generally depend upon it. Regina, you know, is the secretary of the Film Board, and she says that Billy Youngclaus of Grand Island, Neb., has sold his theatre at Newman Grove, Neb., to C. W. Johnson of Friend, Neb., his Shelton house to E. L. Johnson of Montgomery City, Mo., and his Central City house at Central City, Neb., to Joe Lucas, and this will leave Billy with the Empress at Grand Island only. The Lynch theatre at Lynch, Neb., has been sold to Stuart and Keller; the Empress at Verdigre, Neb., to A. U. Jeciminek; the Dreamland at Walnut, Iowa, to Byron Beard, and the Pender theatre at Pender, Neb., by Mrs. Marie Freed to A. E. Thatcher. We are told that the Gem here in Omaha has been reopened by Mr. D. Frank. From the changes that are being made throughout the country, we are inclined to think that the theatre business is picking up to quite an extent.

▽

We have attended a lot of golf tournaments but never one that was so orderly and well handled as this one, and a lot of credit is due to Glen Rogers of the Film Transport Company, who presided at a buffet luncheon (which should have been called a banquet) and other ceremonies, ably assisted by Mr. Avery of RKO.

The attendance was large and the enthusiasm almost went beyond the fondest hopes of a politician. Every one expected to win a prize. Some didn't, but even so it didn't dampen their ardor or detract from their enjoyment of the occasion.

Ted Mendenhall of the Paramount company asked us to have a drink of water and said it was considered excellent for horses, but we didn't have any horses. Carl Rees and Bill Foley, a couple of film hounds, were seen drinking water at a fountain, and Ike Rubens said that it was a sure sign that we would have another dry summer next year.

Sam Epstein, who has a number of neighborhood theatres, said it was his lucky day. He put 41 nickels in the slot machine and got back five, and the last we saw of Sam he was trying to put a nickel in the water cooler. Eugene Blazer, one of Omaha's prominent attorneys, and a very good friend of the theatre folks, was checking the boys up to see if they had paid their seat tax, but they had, and Gene seemed a little surprised. Still it didn't interfere with his appetite.

The club hung up several very valuable prizes for the six flights, which caused considerable interest and rivalry. M. Thompson of St. Paul, Neb., was winner in the second flight and was awarded an electric clock, and Harold Dunn of Valentine, Neb., was also given an electric clock for having come the farthest distance, although he didn't play any golf. The writer was awarded the booby prize, consisting of a glass of water and a ride back to town. All in all the tournament was considered a success, not only in furthering goodfellowship but from financial returns as well.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 204, Vol. 8.—Roosevelt stirs Democrats at New York State Convention....West hails Landon....The World Series baseball epic....Chicago traffic cops take to the sky....Uncle Sam tries out new smoke screens....Nobility turns to wrestling....Daredevil drivers thrill fair crowds at Trenton, New Jersey.

HEARST METROTONE NEWS—No. 205, Vol. 8.—Pompoon wins $80,000 Futurity at Belmont....Notre Dame victor over Carnegie Tech....Yale opens season with victory....Snapshots: 1—New Autogiro rides air or road; 2—French freak plane really works; 3—Tobacco crop auctioneers get busy.

MOVIETONE NEWS—No. 6, Vol. 19.—Victorious rebels capture Toledo....3,000 men fight 10,000 acres of blazing forest in Oregon....16 perish in Rockies as first icy blizzard hits Colorado....Chemical warfare school in Maryland....Landon at Milwaukee....Roosevelt at Syracuse....World Series.

MOVIETONE NEWS—No. 7, Vol. 19.—Plane carrier "Enterprise" christened by Mrs. Swanson at Newport....Government buys Autogiro in Washington....Chicago, $250,000 worth of narcotics captured by Federal men in nation wide drive....Hat styles....Roosevelt in Pittsburgh....Smith in New York....World Series....Pompoon captures Futurity.

PARAMOUNT NEWS—No. 17.—Jenkins sets eight auto speed marks in Utah....Scotch crowd road to see King Edward...."Mat" season on, with a laugh a fall....Snow, fire and flood hit the west....Roosevelt lashes out at New Deal critics....World Series.

PARAMOUNT NEWS—No. 18.—United States plane carrier launched....Sports Parade, Pompoon wins at Belmont, Pam Barton defeats Maureen Orcutt Crews in golf match, San Romani wins mile at Princeton ....Two men and girl fly on race around world....Al Smith out for Landon for President....Ohio State, Princeton win on gridiron....World Series.

PATHE NEWS—No. 21, Vol. 8.—Roosevelt at Syracuse....Snowstorm blankets Colorado....Raging rivers sweep away dams in Texas from Austin to Waco....Forest fires in Oregon and California....World Series.

PATHE NEWS—No. 22, Vol. 8.—Roosevelt at Pittsburgh....Smith announces support for Landon....British girl wins American golf crown....Mill strike riot in Reading, Pa.....Auto and Giro demonstrated at Washington....Yale defeats Cornell.

UNIVERSAL NEWSPAPER NEWSREEL—No. 498, Vol. 8.—World Series....17 inch snow in Colorado....Fire destroys Coast towns....Plans sea trip in barrel ....Loss mounts in Texas flood....Army tests chemical skill....Biggest boy gets contract.

UNIVERSAL NEWSPAPER NEWSREEL—No. 499, Vol. 8.—Loyalists defend Madrid....Clashes mark Mill strike in Pennsylvania....Emulates Samson at two years old....Autogiro bought by government....Yale and Notre Dame triumph....Pompoon captures Futurity....United States gets new plane carrier....Chicago, Narcotics go up in smoke.

▽

Carl Reese is to be Omaha's manager of the new Grand National Films, Inc., Johnny Winn will be booker and Larry Hensler and Bob Riddle the film salesmen. The new company seems to be starting off with the right personnel.

▽

Harry Schiller of Grand Island, Neb., seems to be climbing up in the world. Harry has the Grand theatre (which was formerly the Lida) and we are informed that he will wreck the Grand and will build in its place a new one that will be the pride of Nebraska. If the pride of Nebraska is built, Harry will build it, you can bank on that.

▽

Georgia Racely still operates the theatre at O'Neill, Neb., and O'Neill folks know where to go to see a good show. Georgia always has an eye out for the best there is and that's probably why she wanted us to have her subscription to the HERALD renewed. We wanted to have it renewed, too.

▽

Burwell, Neb., is located on the north Loup river, that is, it isn't on the river but on the south bank of the river, and Burwell is where they hold the annual rodeo, which has a wide reputation throughout the middle west, and C. W. Becker is a very able assistant in furnishing entertainment at his theatre. Just what Burwell would do without Mr. Becker and his theatre we don't know, and what Mr. Becker would do without the HERALD he said he didn't know, but he is all right now.

▽

M. Bemond has two theatres, one at Ord and the other one at Loup City, Neb. Mr. Bemond says that both houses need the HERALD and we agreed with him. He was down here and won a fine prize at the golf tournament, as did M. Thompson of St. Paul. Both of these boys are HERALD fans as well as golf fans.

▽

M. D. Buxton at North Bend, Neb., says that business is in about the same condition that the crops are (all shot), but that he expects to hang on as long as the hide lasts. The crops around North Bend are nothing to brag about and M. D. isn't bragging. We had a very delightful visit with him and Mrs. Buxton and we hope to repeat it at some future time.

▽

There is plenty more to be said but we are not going to say it. We are tired and we are going to bed. Good night.

COLONEL J. C. JENKINS

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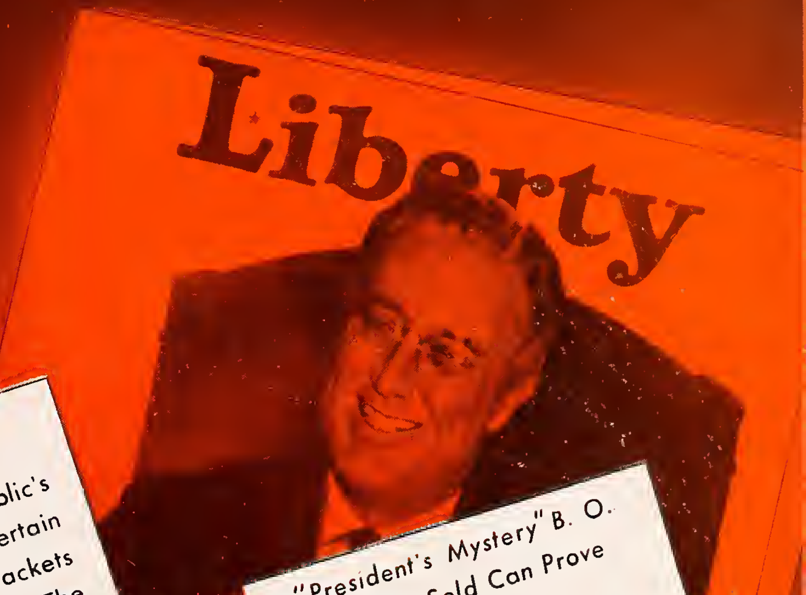

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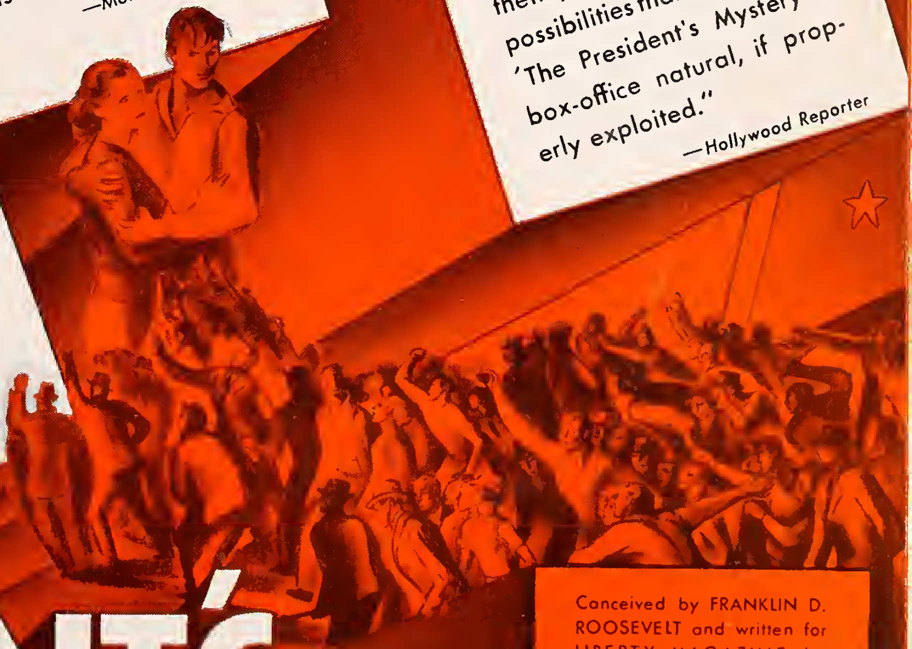

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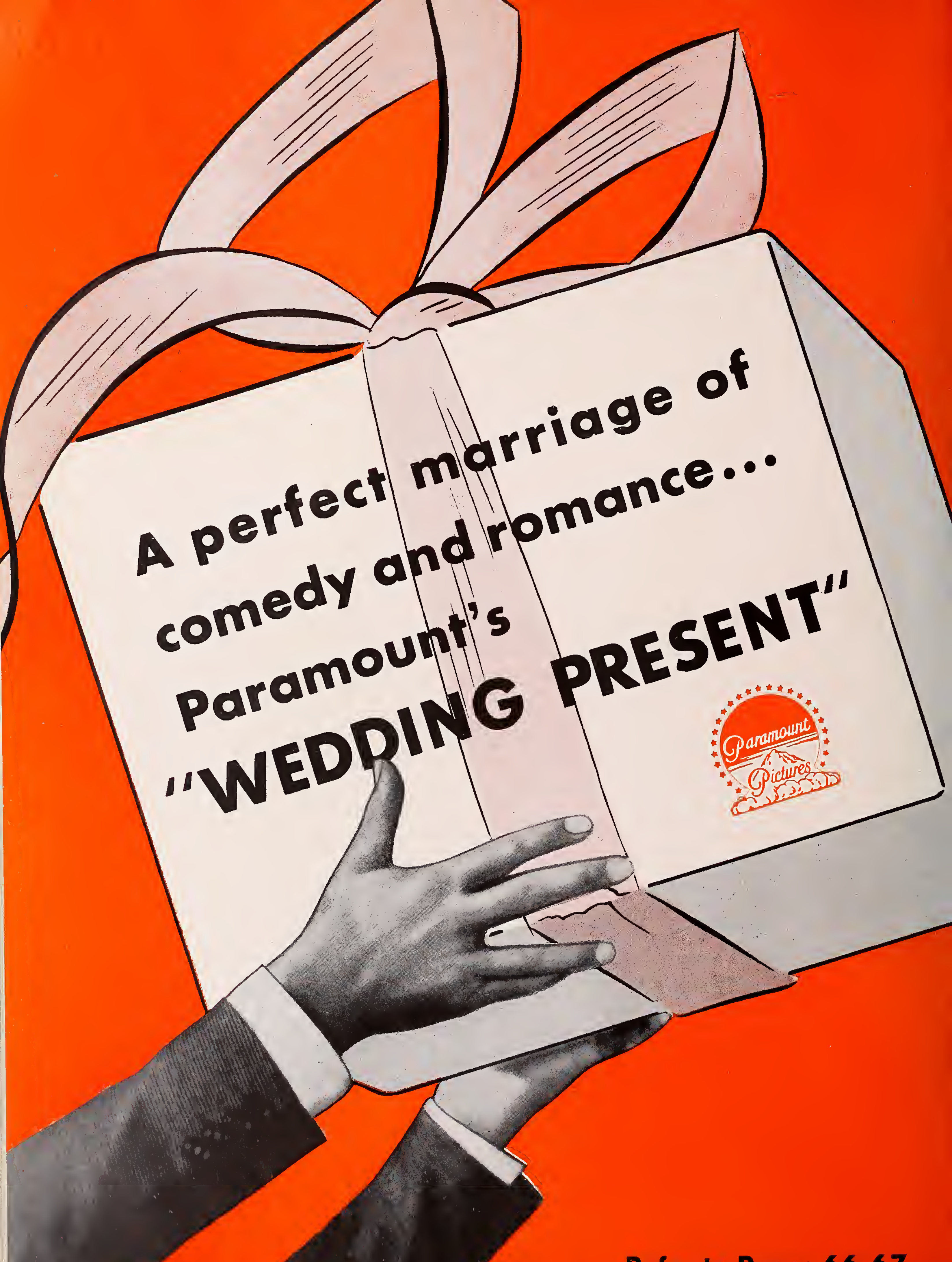
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Paramount's
"WEDDING PRESENT"
Paramount
Pictures

Refer to Pages 66-67

MOTION PICTURE HERALD

PATRONS JOIN FIGHT OVER CHANCE GAMES

70% OF GROSSES COME FROM 52% OF THEATRES

POLITICAL SPELLBINDERS SAY IT WITH PICTURES

In The Managers' Round Table:

CLEVELAND THEATRES AS COMMUNITY CENTERS

Better Theatres:

FALL BUYERS NUMBER with EQUIPMENT INDEX

VOL. 125, NO. 3 — In Two Sections — Section One OCTOBER 17, 1936

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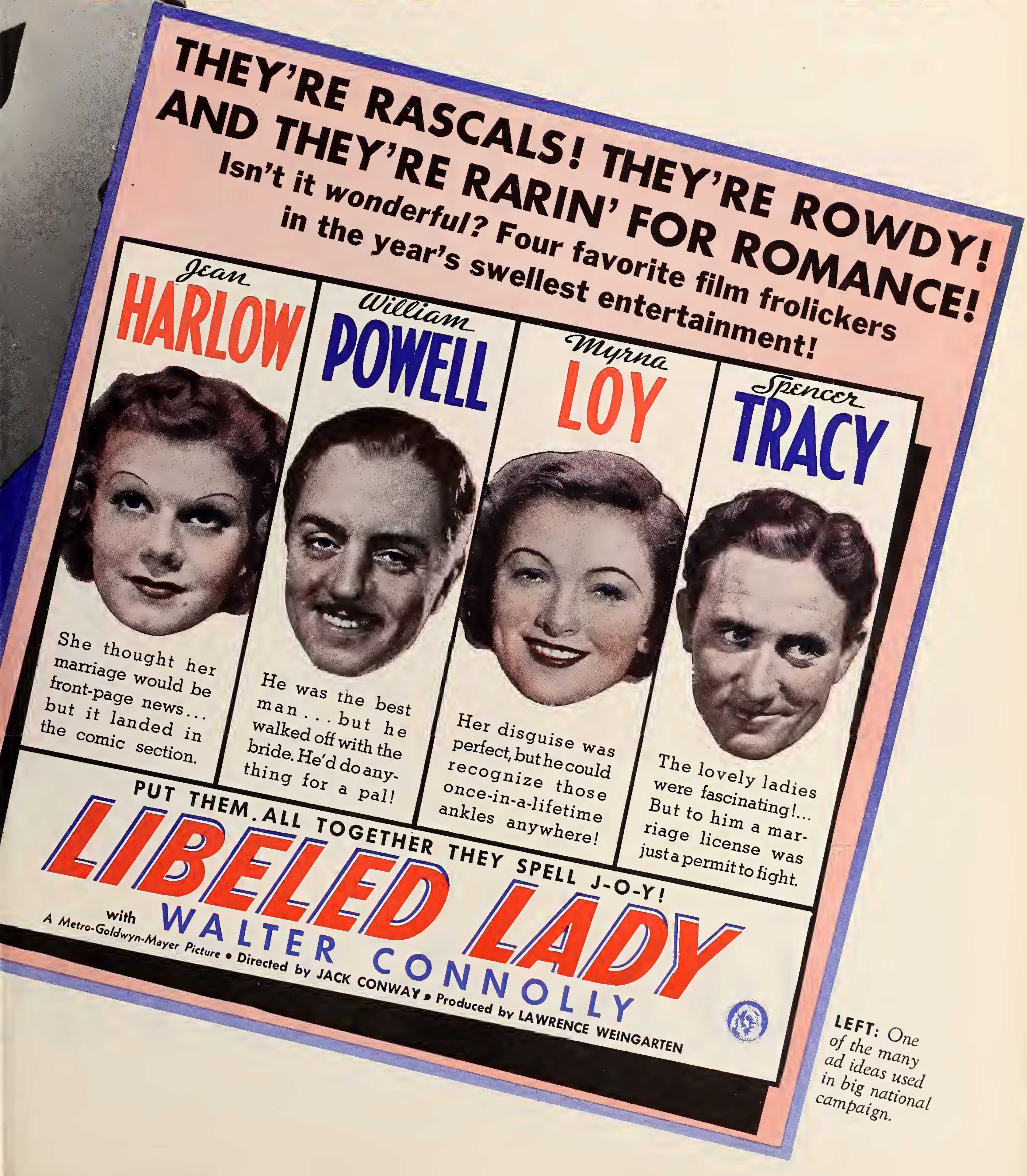
You never have to take a finesse when you play M-G-M. It's in the cards that this season tops M-G-M's greatest previous years! "Gorgeous Hussy" started the winning streak. "Great Ziegfeld" at Popular Prices is hot after "San Francisco" records. And the Aces continue with "Libeled Lady" sensational in all opening engagements. The trade papers were right! "Box-office riot" said Film Daily. "Knockout box-office picture said Daily Variety. "It makes selling a pleasure" says M. P. Daily. "Big grosses everywhere," says Showmen's Trade Review. "They just don't come any better," says Hollywood Reporter. And you'll say HOORAY!

ANOTHER M-G-M GRAND SLAM!



THEY'RE RASCALS! THEY'RE ROWDY! AND THEY'RE RARIN' FOR ROMANCE!

Isn't it wonderful? Four favorite film frolickers in the year's swellest entertainment!

Jean **HARLOW**

She thought her marriage would be front-page news... but it landed in the comic section.

William **POWELL**

He was the best man... but he walked off with the bride. He'd do anything for a pal!

Myrna **LOY**

Her disguise was perfect, but he could recognize those once-in-a-lifetime ankles anywhere!

Spencer **TRACY**

The lovely ladies were fascinating!... But to him a marriage license was just a permit to fight.

PUT THEM ALL TOGETHER THEY SPELL J-O-Y!

LIBELED LADY

with WALTER CONNOLLY

A Metro-Goldwyn-Mayer Picture • Directed by JACK CONWAY • Produced by LAWRENCE WEINGARTEN

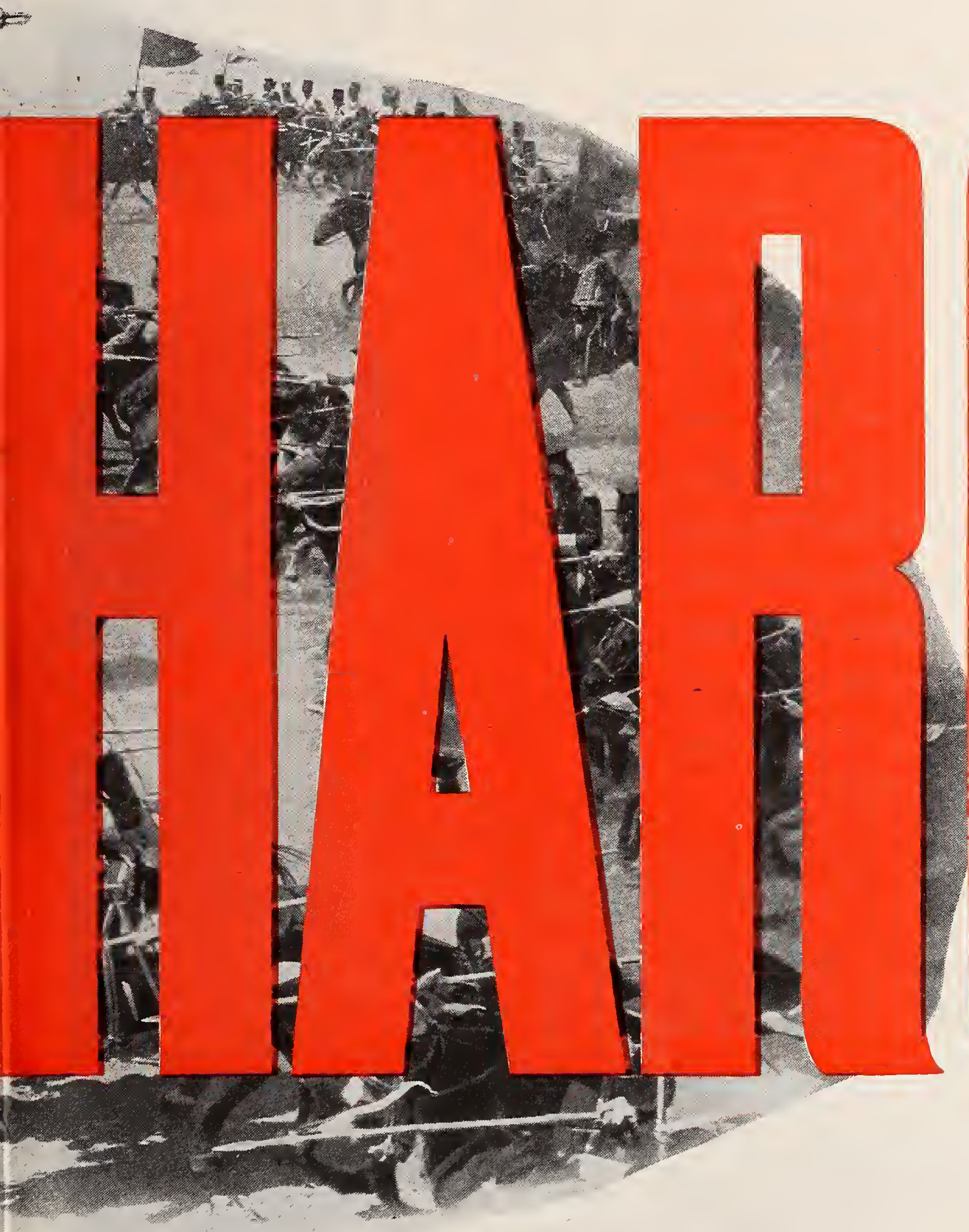
LEFT: One of the many ad ideas used in big national campaign.

WARNER B

THE C

ON NOVE

ROS. *will start*



HARGE

MBER 7th!

Here's to the Ladies!

They're the sensation of the nation! • Held over in *both* pre-release runs... **BALTIMORE** and **ROCHESTER** • **SAN FRANCISCO** opening tops "Sing, Baby, Sing," "Private Number," "In Old Kentucky." • Leads "Country Doctor" and "Sing, Baby, Sing" in **OKLAHOMA CITY!** • Smash **DENVER** business insures hold-over! • **PITTSBURGH** opening days beat "Ramona," "Girls' Dormitory," "To Mary—with Love" • Ahead of "To Mary," "Private Number," "Ramona" in **SYRACUSE!** • Tops "Ramona", "Sing, Baby," "Girls' Dormitory" in **MILWAUKEE!** • Out-grossing "To Mary—with Love" and "King of Burlesque" in **LOUISVILLE!** • 80 per cent bigger than "Sing, Baby" in **ATLANTA!** • **SPRINGFIELD** *Thursday* opening beats "Sing, Baby's" *Saturday* business! • "Girls' Dormitory" opening eclipsed in **ST. LOUIS** • First 3 days greater than "Girls' Dormitory," "Road to Glory," "Ramona" in **CINCINNATI** • Opening days swamp "Country Doctor," "Private Number" in **CHICAGO!**

Janet *Loretta* *Constance*

GAYNOR • YOUNG • BENNETT

in

Ladies in Love

with

SIMONE SIMON

DON AMECHE • PAUL LUKAS

TYRONE POWER, Jr. • ALAN MOWBRAY

Directed by Edward H. Griffith

Associate Producer B. G. DeSylva

Screen play by Melville Baker

Based on the play by Ladislaus Bus-Fekete

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 3 October 17, 1936

MONEY MAKERS of '36

THE currently developing Hollywood policy of embellishing casts with two or more top rank stars, commonly discussed as a sequel to the all-star "Grand Hotel," is really rather more akin to the exhibition practice of double billing. A double star policy is likely to be fraught with problems for both producers and players. A likely consequence will be the eclipse of some of the stars. However, since stars are made, not by producers but by public preferences, there will always be as many as the consumers want—and no more.

EXAMINATION of the thousands of returns from showmen both here and in Great Britain, recording their evaluations of the box office merit of the players of the screen of '36, in *Motion Picture Herald's* annual Money Makers poll* reveals a remarkable unanimity of opinion on the part of the box office customers, regardless of geography and social and economic stratification.

A STUDY of the Money Makers returns indicates clearly enough that the consumers have a certain unvarying set of basic human emotional requirements and that by the inarticulate but inevitable process of acceptance and rejection at the box office they employ the best vicarious agents that they can find. A long view of the market makes it evident that nothing much can be done about it all save to see that the wares, fabricated with all due care, are adequately exposed to the ticket buyers. There probably is not much of a public mind but nobody can make it up.

△ △ △

FLACONS OF SEX

THIS week's special annoyance is the advertising of French and alleged French perfumes. Motion picture copy has received and continues to receive a deal of attention in behalf of general respectability. Diligent guardians of the commonweal might cast a glance over the pages of the magazines and newspaper rotogravure sections to discover there the odors of innuendo. Three brand names that come to mind at the moment are "Indiscreet," "My Sin" and "Scandal." There are countless others, mostly in the "amour" series. The implication of the name and copy is that with one drop of the odeur behind the ear just any lady can step forth and substantially devastate the social scene with her exotic allure. Success and mink coats, one would gather, are to be had by about the same technique by which the trapper gets the scent-baited, amorous mink. Aside from the moral implications there is also the question of "truth in advertising," which is so earnestly discussed in the press. What they purport to sell can not be put in a bottle.

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WHAT PRICE PICCOLO?

EXULTANT WPA Federal Music Project publicity announces at the close of the outdoor season concern attendances totaling 1,612,826 at 1,256 performances, and dance attendances of 1,024,150 at 181 gatherings, in nine locations under the sponsorship of the Department of Parks in Greater New York. One discovers no figures on costs and disbursements. The well taxed amusement industry would be interested.

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WHO IS "SATURATED"?

MR. FRITZ KREISLER, master fiddler, returning, has told shipnews reporters that "you really have to go to Europe to find mental and physical peace." Because America is still developing it is "a country of fantastic speed and competition. . . . Until you have reached the saturation point, you can not relax." He says that's why we have jazz music. No one seems to have asked Mr. Kreisler what kind of saturation has produced that special mental and physical sort of peace now manifest in the current Spanish tarantella. Shipnews should be abolished. Travellers' minds, like some delicate wines, seem to break down after a sea voyage.

△ △ △

THE indefatigable archeologists have unearthed and proclaimed their latest "cradle of civilization in America" way out in the sandhills of the Great American Desert. That is unacceptable as an alibi for civilization.

△ △ △

REPORTING Mr. Grover Whalen's remarks about New York's World's Fair of 1939, Motion Picture Daily quotes him saying " 'I hope through your great industry to tell the world about it.' He referred to the newsreels." Certainly, he did, for every project now addressed at the public aims first at the newsreel screen. Meanwhile, what will Mr. Whalen's fair do for the motion picture in the way of free space and display?

To appear about January 1, 1937, in Motion Picture Herald and Fame—the Box Office Check-Up and Audit of Personality.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Grosses and Theatres

A table prepared by United States Government statisticians shows interesting relationships between the percentage of the country's population in each state, the percentage of the country's expenditure for amusements received in each state and the number of theatres in each state. The figures show that 54 per cent of the amusement industry's income is derived from two sections of the country in which 42 per cent of the total population reside and which have 39 per cent of the theatres. Seventy per cent of the gross comes from 52 per cent of the theatres.

The table, listing states and groups of states, and an analysis of it appear on page 13.

Musicians' Picketing

Extension of the drive by the American Federation of Musicians to restore musicians' jobs in theatres is indicated by requests from 20 locals in large cities for information on the operation and results of the campaign being conducted by Local 802 in New York. The Philadelphia unit has voted to join the drive and other locals are considering such a move. Whether the New York drive has yielded results is a debated question.

The story of the campaign is summarized on page 36.

Soskin Sees Accord

Accord between British and American producers will be so developed within the next two years that the public of both countries will not be conscious of any difference in production technique in films of either, according to Paul Soskin, head of a British producing company, who arrived in America on the Normandie this week. Mr. Soskin will make seven features for Columbia at the Amalgamated Studios near London.

The British producer's views on Anglo-American cooperation are quoted on page 58.

Swelling Receipts

Theatre business has been mentioned considerably of late as showing marked signs of improvement. The extent to which that increased attendance is swelling gross receipts of both exhibitors and distributors is reflected in the annual admissions tax report of the United States Government, which shows that 1936 tax revenue from box offices was $1,250,000 higher than in 1935.

The report, together with some highly optimistic Wall Street predictions of even better theatre business, is detailed on page 31.

Legislation

Adverse theatre legislation sprang up in Tampa, Fla., and Cleveland, this week. The Florida city council passed an ordinance taxing all retail business 25 cents on each $100 of sales, including theatres, to meet funds for its share of WPA projects. In Cleveland, a committee has been formed to prevent the repeal of Ohio's three per cent sales tax on food for such a move would bring back the 10 per cent amusement tax.

See page 18.

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Recapitalizing

The voting on a recapitalization plan of Consolidated Film Industries, Inc., which was scheduled for late last week, was postponed when it was found that enough of the minority share holders in the company were not present at the stockholders meeting. The next gathering is set for October 23, and in the meantime, President Herbert J. Yates has signified his willingness to meet with the minority holders to discuss the new proposed plan. It was said that the postponement was made despite the presence of a quorum at the meeting and despite the fact that 55 per cent of those stockholders present favored the new plan.

Details of the story are on page 32.

SMPE Convention

Recent developments in the technological branch of the industry were described and discussed at the semi-annual convention of the Society of Motion Picture Engineers at Rochester, N. Y., this week. S. K. Wolf of Motion Picture Consultants, Inc., subsidiary of Electrical Research Products, Inc., was elected president of the society for a two year term, succeeding Homer G. Tasker. Dr. C. E. Kenneth Mees was awarded the Progress Medal and Edward W. Kellogg was given the Journal Award at the banquet held on Wednesday evening.

The convention report and summaries of the technical papers read at the meetings are published on page 45.

Putting Radio to Work

St. Louis is watching the results of the strategy of a group of theatres employing the radio to lure listeners from their receiving sets at home to the theatres. The reputed competition of radio to motion pictures has been bringing complaints from thousands of exhibitors everywhere through their city, state and national exhibitor associations.

Only last week the Walter Reade circuit of 30 houses in the East decided to bring important broadcasts directly to their stages, interrupting regular screen programs. For details, see page 25.

B & K Doubles Start

The long discussed, and fought, double feature policy of Balaban and Katz circuit in Chicago is now in operation, five theatres outside the Loop starting the parade. With the return of the dual bills the independent exchanges have been waging a battle for product to meet the expected demand. One exchange, Capitol, will have 98 features for release.

Further details of the Chicago situation appear on page 82.

Cooperative Benefit Film

A cooperative motion picture, for the production of which stars, directors, writers, supporting players, etc., would lend their services gratis, is proposed this week by director George Cukor as a means of raising funds to care for needy film folk. Mr. Cukor, who offers his services as director of the first picture, will lay his idea before executives.

How Mr. Cukor proposes to produce the picture and how it would serve to raise the necessary money, is discussed in the story found on page 32.

Shirley Temple Sued

Shirley Temple, youngest of the stars, this week found herself in the same category as some of her older contemporaries when she was made the defendant, along with her parents, Mr. and Mrs. George Temple, Twentieth Century-Fox and the California Bank and Trust Company, of an action filed by Jack Hays, independent producer. Mr. Hays claims he has a contract calling for the youthful star to work under his management exclusively but that when her parents turned her over to Twentieth Century-Fox in 1932 they failed to pay him according to his contract. Mr. Hays seeks $500,000 damages outright and an additional $500,000 as one-half of the youngster's earnings from indorsements, radio, advertising and other contracts.

Details of the action are found on page 26.

RKO Reorganization

The recent return of Federal Judge William Bondy from his European vacation has increased efforts of attorneys to reach an agreement on the part of Atlas Corporation and the Rockefeller interests in order to determine quickly a plan of reorganization for RKO. The Rockefeller interests have a claim of $9,600,000 and as soon as an agreement is reached on the settlement of this amount it is felt the reorganization will move ahead swiftly.

Details are on page 26.

Studio Challenge

That the new Pinewood Studios at Iver, Buckinghamshire, are a direct challenge to Hollywood was the conviction expressed by Charles Boot, builder of the plant, at the luncheon which formally inaugurated the opening. Americans present commended the compactness of the studios and the covered area for transporting sets in any kind of weather.

Details of the studio opening and other developments on the British scene are presented on page 57.

Restricting Doubles

Double features figured only slightly in the news of the industry this week. In Akron, Ohio, the Independent Theatre Owners' Single Feature Committee picked "The Great Ziegfeld" and "Anthony Adverse" for single featuring only, commenting that these were the only two pictures on the current list of releases worthy of such treatment. In Oklahoma City dual bills made their first appearance at the Liberty Theatre, and in St. Louis Harry C. Arthur announced the Shubert-Rialto would be operated by Fanchon and Marco under a double feature policy.

For the details of the action in these three territories, see the story on page 32.

Trade Practice Changes

The report that a majority of the distributing companies will announce specific changes in their sales policies before October 26th, to conform with the fair trade practice program sought by the Motion Picture Theatre Owners of America, was hailed this week by Edward Kuykendall, president of the Motion Picture Theatre Owners of America. "There is every prospect of ultimate success for our program," he said.

Details of Mr. Kuykendall's statement and of the suits are reported on page 23.

Smith at United Artists

Andrew W. ("Andy") Smith, Jr., who recently resigned from his posts of eastern and Canadian sales manager of Warners and vice-president of Vitagraph, Inc., this week joined United Artists as general sales manager. The company announced that it was increasing its distribution force because the producers releasing through it were increasing the number of pictures they would make.

See page 58.

Maxwell Buying GB

Completion of preliminary stages of a deal whereby John Maxwell, head of Associted British Pictures, will acquire the holdings of the Ostrer brothers in Metropolis and Bradford Trust, the controlling interest in Gaumont British, was announced this week. Mr. Maxwell purchased 250,000 "B" shares of the stock from the Ostrers but transfer of 5,100 "A" shares, the most important block, has been delayed because 20th Century-Fox, owner of 4,900 "A" shares has refused to consent to the sale. Statements issued by the Ostrers, Mr. Maxwell, and Sidney R. Kent, president of Fox, in London fail to indicate the outcome of the deadlock.

Details of the deal are told by Bruce Allan in a cable from London on page 54.

Chance Games Attacked

After a comparatively quiet period along the national chance game front, seven direct attacks were launched this week against the box office stimulants in as many key territories, and the games became entangled in additional legal difficulties, especially suits by disgruntled patrons in other cities.

A complete list of the actions, with a discussion of the various moves made by authorities to stamp out the practice as well as the individual actions, are found in the story on page 14.

Production

Eight new productions went into work at Hollywood and five were taken to the cutting room, leaving a net 43 active, in a week undistinguished by exceptional studio incident.

Details are reported in "The Hollywood Scene," page 41

Screen and Politics

The motion picture is now being used by both Republicans and Democrats in their bitter campaigns for the Presidency, the two major parties employing Pathe News to provide them with screen material.

The film political battle has many ramifications. They are reported on page 15.

New Tribunal

The principle of a Film Board of Trade to settle trade issues has been approved by more than 200 theatreowners in New South Wales. The objectives include theatre license control, a standard film contract, giveaways, minimum admission charges, program footage, and censorship.

Developments "down under" are reported on page 56.

Austrian Regulations

Any picture offered for importation into Austria at terms considered too high could be rejected under the drastic regulation proposed to the Government by a committee of producers, distributors and exhibitors. The committee would fix the number of pictures to be imported in a season.

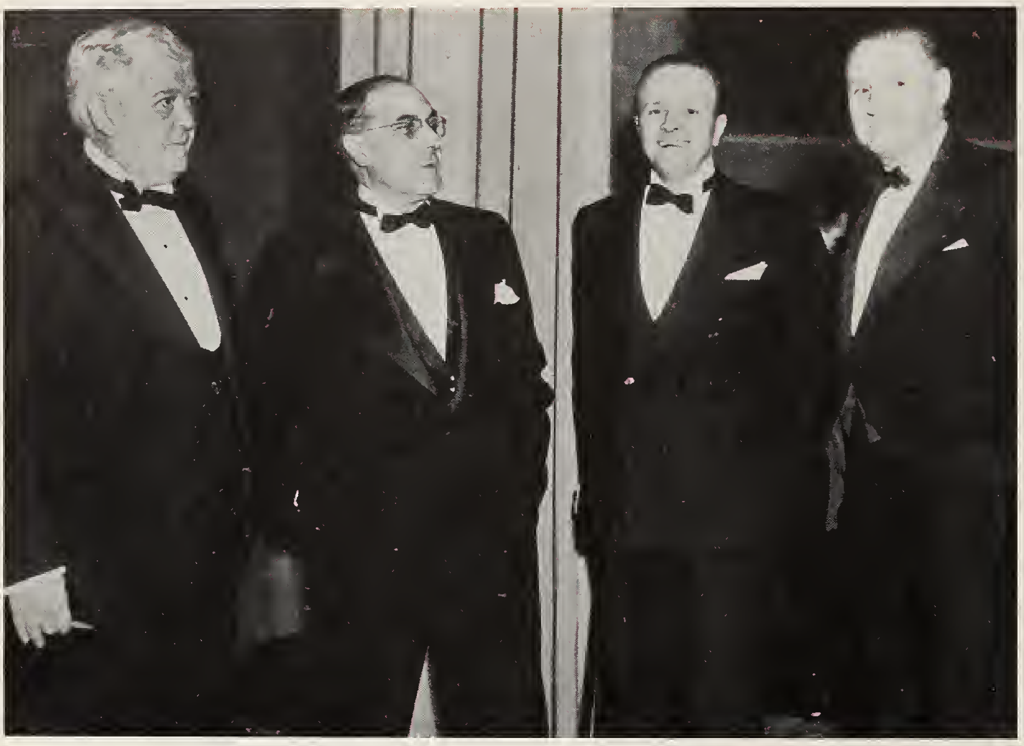
Further details of the committee's suggestions appear on page 26.

'Way Down South

As if by common consent, and without evident explanation, producers are turning their attention to the romantic regions below the Mason and Dixon line and eight pictures promised by as many companies have Dixie as their setting.

Titles and sponsors are named on page 41.

This Week in Pictures



CONGRATULATORY PARTY. W. G. Van Schmus of Radio City Music Hall and executives of United Artists meet at the reception for Nino Martini, in Pickford-Lasky's "The Gay Desperado." (L. to r.) Mr. Van Schmus, Dr. A. H. Giannini, president; H. D. Buckley and G. J. Schaefer.

EN TOUR. With roller skates Judy Garland (left) and Deanne Durbin, starlets of Metro-Goldwyn-Mayer, survey the studio grounds. Their first is the Miniature Musical "Every Sunday," which, MGM hopes, will start them starward.

FROM VIENNA. Della Lind, singer-actress, follows Luise Rainer from the city of the beautiful to the Metro-Goldwyn-Mayer studio.

COAST GUARDSMAN. (Below) John Wayne is also a Coast Guardsman in his starring picture for Universal, "Sea Spoilers." Nan Grey has the feminine lead in the film.

COMMENDATORY. (Below) L. Howell Davis (right), of the Pennsylvania State Board of Censors, on the Paramount lot with George Bagnall, studio manager, lauds Production Code Administration.

BETWEEN PICTURES. (Below) Fredric March and his wife, Florence Eldredge, in New York for a short visit before he starts "A Star Is Born" for David Selznick.

HOLDING UP. And "Spanky" does his share for Hal Roach's MGM comedies. Our Gang (left to right): Carl "Alfalfa" Switzer, Harold Switzer, Darla Hood, Mr. Roach, "Spanky" McFarland and Billie "Buckwheat" Thomas. "Unhand the lady," the hero demands, in soprano.

DANCERS. Veloz and Yolanda, dancers in Paramount's "Champagne Waltz," November release, are returning to the Waldorf-Astoria.

CONGRATULATIONS. (Below) Regis Toomey and Anita Louise, at left, meet the newlyweds, Joan Blondell and Dick Powell, at a Warner cocktail party at the Ritz Towers, New York.

PONY GIRL. Shirley Temple is quite proud of Spunky. She hung a lei about his neck when he minced out of the express car. Joseph M. Schenck, chairman of the board of United Artists, bought him in London for the third anniversary of her starring career.

CLASS COMES TO ORDER. Republic has converted a Spanish chapel building on its lot into its new talent school. Three of these constitute the first class. (Left to right) Christine Maple, Mary Russell, Lillian Burns, dramatic coach, and Grace Durkin. Ned Dobson is supervising the school.

DEEP SEA DIVER. Captain Wallace Caswell, Jr., (middle), has been chosen to play the leading role in "Killers of the Sea" for Grand National. Here he is with Raymond Friedgen (left), producer for the company, and Mayor Custer Russ of Panama City, Florida.

MAKING HISTORY. It's a historical romance of the Puritan days which brings Claudette Colbert next to the screen, in "Maid of Salem." Adolph Zukor, president of Paramount, visited the set, the star and Frank Lloyd, producer-director. Fred MacMurray, he of the robust roles in several current productions, is co-starring with Miss Colbert in the picture. The release date is yet to be announced.

RETURN. The Carl Laemmles, father and son, have returned to America from Europe aboard the S.S. Queen Mary, with Junior Laemmle ready to resume production, with his own company in Hollywood. He says he will produce four or five features a year. He will be his own talent scout and plans to spend considerable time in New York. Releasing negotiations for his product are underway.

70% OF GROSSES COME FROM 52% OF THEATRES

How and Where the American Consumer Dollar Is Spent on Amusement Is Analyzed by Government

Fifty-four per cent of the money spent for amusements, of which motion picture theatres receive the bulk, is spent in two sections of the country having 42 per cent of the country's population and 39 per cent of the theatres, according to the United States Government.

The areas are the states included in the Middle Atlantic and East North Central divisions, comprising New York, New Jersey, Pennsylvania, Illinois, Indiana, Michigan, Ohio and Wisconsin. If Massachusetts, with its dense population, and California and Texas, because of their size, are added to these totals, the percentages increase to 70 per cent of the gross revenue coming from 55 per cent of the population and 52 per cent of the theatres.

The table which appears on this page is part of an analysis of the distribution of the American consumer dollar made by Wilford L. White, of the marketing research division of the Department of Commerce.

Population, Theatres and Spending

Analysis of the table shows significant relationships among population, percentage of theatres and percentage of the amusement dollar spent in each state and geographical division. In New England these percentages remain nearly equal, with a slight increase in the percentage of receipts being accounted for by the denser population of Massachusetts. The Middle Atlantic states, which have 21.5 per cent of the population and 19 per cent of the theatres, receive 32.7 per cent of the public's expenditure for amusement. The discrepancy is wholly taken up in the figures for New York state, which, with 10.3 per cent of the population and 9.3 per cent of the theatres, receives 22.7 per cent of the receipts.

That the relationship of these percentages is governed largely by the economic character of the geographical division is shown graphically in the figures for the North Central States. The eastern half of this division, comprising Illinois, Indiana, Michigan, Ohio and Wisconsin, is about evenly divided between an agricultural and an industrial population and the percentages are about equal, 20.6, 19.9 and 21.4 for population, number of theatres and share of receipts.

The western half of the group, including Iowa, Kansas, Minnesota, Missouri, Nebraska and North and South Dakota, is almost entirely agricultural. Here lives 10.9 per cent of the population but scattered over so great a territory that the element of distance has brought a greater number of theatres in proportion to the number of residents, in this case 15.6 per cent. The share of receipts averages 8.9 per cent.

Amusement Income Percentage Listed by States and Sections

Division and State	*Population Per Cent*	*Number of Theatres Per Cent*	*Receipts of Amusement Establishments Per Cent*
United States Total	100.0	100.0	100.0
New England	6.4	6.7	7.2
Connecticut	1.3	1.1	1.3
Maine	.6	1.2	.5
Massachusetts	3.4	2.7	4.3
New Hampshire	.3	.7	.3
Rhode Island	.5	.5	.6
Vermont	.3	.5	.2
Middle Atlantic	21.5	19.0	32.7
New Jersey	3.3	2.7	3.8
New York	10.3	9.3	22.7
Pennsylvania	7.9	7.0	6.2
East North Central	20.6	19.9	21.4
Illinois	6.2	6.1	9.2
Indiana	2.7	2.9	1.7
Michigan	3.9	3.2	3.4
Ohio	5.4	5.2	5.2
Wisconsin	2.4	2.5	1.9
West North Central	10.9	15.6	8.9
Iowa	2.0	2.8	1.5
Kansas	1.5	2.4	.9
Minnesota	2.1	2.8	1.9
Missouri	3.0	3.2	3.1
Nebraska	1.1	2.1	.9
North Dakota	.6	1.1	.3
South Dakota	.6	1.2	.3
South Atlantic	12.9	10.4	8.2
Delaware	.2	.2	.2
District of Columbia	.4	.3	1.2
Florida	1.2	1.3	1.1
Georgia	2.4	1.3	1.0
Maryland	1.3	1.3	1.4
North Carolina	2.6	1.9	1.0
South Carolina	1.4	.9	.5
Virginia	2.0	1.6	1.2
West Virginia	1.4	1.6	.6
East South Central	8.0	4.8	2.9
Alabama	2.2	1.2	.6
Kentucky	2.1	1.6	1.0
Mississippi	1.6	.9	.3
Tennessee	2.1	1.1	1.0
West South Central	10.0	10.2	5.6
Arkansas	1.6	1.0	.4
Louisiana	1.7	1.5	.9
Oklahoma	2.0	2.3	1.0
Texas	4.7	5.4	3.3
Mountain	3.0	4.8	2.6
Arizona	.4	.4	.3
Colorado	.8	1.2	.8
Idaho	.4	.8	.3
Montana	.4	.7	.4
Nevada	.1	.2	.1
New Mexico	.3	.4	.2
Utah	.4	.8	.3
Wyoming	.2	.3	.2
Pacific	6.7	8.2	10.5
California	4.6	5.3	8.2
Oregon	.8	1.2	.8
Washington	1.3	1.7	1.5

Source: Census of Population, and Census of American Business, Bureau of the Census.

FIRING AT CHANCE GAMES RENEWED; DISGRUNTLED PATRONS JOIN FIGHT

Milwaukee Attorneys Rule Bank Night Is Not Lottery, but Better Business Bureau Deplores Practice

Tampa Council Considers Tax of $1 on $100 Receipts of Theatres Using Bank Night; Betting Game Introduced

After a lull along the chance game front, seven attacks were made this week against the something-for-nothing devices in as many territories.

In Milwaukee, Tampa, Iowa City, Pearisburg and Danville, Va.; Spartanburg, S. C., and Salem, Ore., direct action, in one form or another, was taken against the various games. In Kansas City, Denver, Seattle, Detroit and Tampa the practices were involved on court dockets. In Los Angeles, despite apparently waning interest of patrons in chance games, still another scheme, "E-Z Money Nite," made its bow this week.

In Milwaukee, both the district and city attorneys this week voiced the opinion that Bank Night is not a lottery but "an unfair business practice." To substantiate their view, the attorneys pointed to the ruling of James E. Finnegan, state attorney general, declaring Bank Night not illegal, and to the decisions of the supreme courts in Iowa, New Hampshire and California, which have held that Bank Night is not a lottery. Nevertheless, efforts will be made to induce exhibitors to drop the practice, Geoffrey Willoughby, manager of the Milwaukee Better Business Bureau, said. Where agreements fail to halt what the bureau calls "lottery features," exposure will follow and in some cases, it was said, requests would be made of public authorities for prosecution.

The City Council of Tampa, Fla., has under consideration a motion picture theatre ordinance, it is reported, that would impose a tax of 30 cents on every $100 of receipts above $2,000 a year, except in the case of theatres having Bank Night attractions. These houses would be taxed $1 per $100.

An ordinance designed to prohibit Bank Night in Iowa City, Iowa, is pending, and if it is adopted it will set a state precedent, according to Mayor Thomas F. Martin. The ordinance had its first reading this week before the City Council and only two more readings are necessary to make it a law. The ordinance forbids the theatres to "give or sell merchandise or cash or other products."

Manager Fined

In Pearisburg, Va., this week Trial Justice M. P. Farrier found that J. A. Reel, manager of the Star theatre at Narrows, Va., was guilty of the charge of operating a lottery, but in view of the fact that the case was in the nature of a test of chance games the exhibitor was fined only $10 and given a one-day suspended sentence. The court held, in a lengthy opinion from the bench, that the socalled "bank night" as operated by the theatre constituted a lottery in violation of the Virginia laws and it was inferred that in the future all similar games would be held in the same classification.

Danville, Va., joined the many cities in that state in which the police are questioning the distribution of "Jack Pots" in theatres. Charles Abercrombie, manager of the Capitol there, was summoned to appear in court to answer a charge of violating the state's lottery laws.

A bit farther south, at Spartanburg, S. C., all theatres in that territory have now discontinued "Jack Pot Nights" following a ruling of Attorney General John M. Daniel of South Carolina that such "schemes" constitute a violation of the lottery laws of the state.

At Salem, Ore., the state supreme court has declared unconstitutional the act passed in 1935 which authorized the licensing of dart games.

The supreme court of Kansas, now in fall session at Kansas City, is scheduled shortly to hear the quo warranto proceedings brought early last spring by Clarence V. Beck, attorney general, against Fox Midwest on a charge of operating a lottery in the use of Bank Night. The suit of H. M. Jackson and his daughter, Elsie Jackson, against A. L. Dare, operator of the Rosedale theatre in Kansas City, is being settled out of court. Mr. Jackson sued the operator for refusal to pay his daughter a prize she claimed she had won on a cash night.

Suits filed by two dissatisfied customers against the "Lucky Seven" theatres in Denver operating Bank Night are to come up soon on the court calendar there. Frank Hickey, attorney for the theatres, said they will be fought to the finish since the houses felt the patrons did not comply with the conditions of the drawings. Mrs. M. C. Morain, who claimed she was represented on September 8 by a socalled courtesy registration card given her at the matinee performance, is suing for $1,000. The management denied that it had in its possession a courtesy card of registration for Mrs. Moran. The other defendant, Robert L. Voth, suing for $200, said he was standing outside one of the theatres on June 16 when his name was called as "Roth" and that he did not answer because he did not know that his name had been drawn. B. D. Cockrill, manager of the Denham, said these two complaints were the first made since the plan was started by the theatres in August, 1935. Since then, he said, $92,000 had been given away among 62,000 registrations.

In Seattle, Vaughn Isom sued three theatres, the Capitol, Avalon and Liberty in Olympia, charging that he was refused the money to which he was entitled as a result of the Bank Night drawing held by the theatres. He asked for $450 in the supreme court, claiming that he was refused payment on a technicality. The theatres replied that he was not in attendance at any of the houses, as required by the rules.

The test hearing on Bank Night and other chance games in Detroit has been postponed indefinitely because of the illness of Judge Robert M. Toms who is scheduled to preside.

Woman Drops Suit

Giving no reason for their request, attorneys for Mrs. Hazel Greene Felix, "Tampa's Public Bank Nite Suitor No. 1," this week appeared in the circuit court there and asked that her suit against the Tampa theatre for failure to pay her a Bank Night prize of $650 be cancelled.

The Florida supreme court soon will be asked to rule on the legality of Bank Nights. Gulf Theatres, Inc., subsidiary of the Sparks circuit, in an effort to bring about a test case, permitted a default judgment to be entered against it in a suit by W. A. Rice, who charged failure to pay him $1,550 which he claims he won.

A new scheme this week made its appearance in Los Angeles, when Harry Nace, Jr., and C. C. Coates introduced "E-Z Money Nite." Patrons bet on numbers listed on a card, deposit it in a box, retaining an identifying stub, and the winner is drawn much in the same manner as in the other systems.

"ARE PICTURES TOO SERIOUS?"

Declaring editorially that "within the past five years we have had a sequence of talking pictures that has established the movies as one of the great arts," the Vancouver Sun *names a half-dozen outstanding dramas and continues, "but there is another picture due to be shown shortly in Vancouver which is of another type. 'My Man Godfrey' is pure farce. But it is done with such consummate artistry that it is an utter joy."*

"It is the sort of thing common in Europe," the editorial continues, "but seldom done in North America, where we still cling, apparently, to the idea that the lighter touches are unworthy of the finest artistic effort. . . . We have not accustomed ourselves to the notion that true art is a combination of light and shade, with the lighter touches predominating, as in life. . . . How much better could we sustain and understand the dramatic suspense of 'Mutiny on the Bounty' were we fortified with two or three 'My Man Godfreys' . . . Motion pictures have achieved artistic and intelligent production. The next step is artistic, intelligent and judicious distribution."

REPUBLICANS BUY FILMS TO FIGHT SCREEN ATTACKS OF DEMOCRATS

GOP Employs Pathe News to Supply Stock for Opposing "New Dealers" Who Employed Pathe for Themselves

"Faking" of Films Charged; GOP Using 60 Projection Trucks; New Deal Will Make WPA "Plough" Picture Sequel

by JAMES P. CUNNINGHAM

The motion picture, in a fashion, stands on the edge of entanglements in the battle of the politicians for the Presidency of these United States, with both major parties using the screen as a medium of propaganda.

The "New Deal" Democrats have been using the motion picture since last summer to sing the praises of progress under its various alphabetizations, producing and exhibiting films independently on its own, and, in a more direct concentration, through Pathe News, a subsidiary of Radio-Keith-Orpheum, which has a contract to make 30 WPA short subjects and insert parts of them once a month in its regular Pathe News release to theatres—for which the government reputedly is paying the newsreel a substantial sum.

Now the Republicans are employing Pathe News to supply stock material for motion pictures in which they will attempt to discredit the same "New Dealers" who have employed Pathe to advance the Rooseveltian causes. Only the Republicans are not as fortunate as their Democratic adversaries in obtaining a release for their films in Pathe News. They must distribute the pictures themselves, and for that reason have arranged to flood the country with motion picture motor caravans for and in behalf of their Presidential and Vice-Presidential candidates, Alfred M. Landon, of Kansas, and Colonel Frank Knox, of Illinois.

Ironically or otherwise, the Republicans have titled a 20-minute "newsreel" picture "Let's Look at the Record," an observation so frequently made by Alfred Emanuel Smith, of New York, during the days when he campaigned for himself and for Franklin Roosevelt for the presidency, before he became a Roosevelt opponent and a Landon proponent.

Meanwhile the theatre owner is using extra effort to fight the competition of political ballyhooing.

While the Democrats and Republicans are marshaling sound projectors on the wholesale to use the motion picture in the pitched battle of the final rounds of the campaign, the public is becoming involved as it sits in attendance at its local theatres.

Asbury Park, N. J., patrons demanded the return of their admissions when the Walter Reade circuit stopped regular screen performances to broadcast a Roosevelt speech from its stages.

New Jersey Republican women were reported to have organized a statewide claque to "hiss" Roosevelt and applaud Landon whenever they appear on theatre screens.

Theatregoers at the Victoria, in Greenfield, Mass., forced the owner to withdraw an anti-New Deal film.

North Dakota and Missouri residents spoke in denunciation of "trickery" allegedly employed to bring political discredit in specially-prepared propaganda films.

REMOVES FILM WHEN HIS PATRONS PROTEST

"We received an advertising film running about 90 feet," reports Louis Rosenzweig, operator of the Victoria theatre, Greenfield, Mass., "from the Alexander Film Company, Colorado Springs, Col. The package also contained advance payment for the showing of the film for one week. I did not have an opportunity to see it until it appeared on the screen.

"The substance showed a meat market with a lady customer complaining about the high prices of meat and the butcher replying, 'Why blame me,' and pointing to a sign showing the actual amount of the price represented in taxes.

"There was no mention of any candidate's name or any political party. However, the inference was obvious. Due to several complaints we removed it from our screen after the first showing and returned it with the check to the Alexander Film Company."

The motion picture ambitions of the Republicans were being nurtured even when the Republican National Committee in Washington was launching a severe attack on the Democrats, last summer, for allegedly spending public relief funds to make the Pathe-WPA, Resettlement Administration, CCC and other forms of "New Deal" films, branded by the Republicans as "political propaganda" for the Presidential campaign.

The Republicans' early plans, guarded with the utmost secrecy, were understood to have called for a $500,000 motion picture program leveled at the Democrats. The idea was alternately relayed, without action, between New York and the Republican national headquarters in Chicago. The other day they decided on the single 20-minute anti-New Deal "newsreel," for which Pathe News supplied material from its newsreel library, under contract to the Republican National Committee.

The Republicans will not even attempt to obtain either major distribution or independent exhibition of their subject in regular motion picture theatres.

"Let's Look at the Record" begins and ends with shots of the White House and the Lincoln memorial. In between appear pictures of the many and divers ventures, alphabetical and otherwise, which have emanated from the White House in the last three and one-half years.

The first New Deal effort pictured is the NRA and its Blue Eagle. Here the birth of the Eagle is shown, the mammoth parades ushering its beginning, and the celebrations for its ascendancy. And then rapidly, one upon another, come shots of newspaper headlines of NRA "prosecutions" of the little tailor, the little cleaner, the little business man—finally the Blue Eagle's death by Supreme Court nullification.

Next is shown how the Republicans say the textile industry was affected, with jobless workers streaming from closed textile factories as boatloads of Japanese merchandise pour into American ports.

Then, in rapid succession, come pictures of the New Deal's program of scarcity; farmers plowing their crops under; empty stalls of the Chicago stockyards; the dust storms and their attendant desolation; farmers practicing the New Deal doctrine of "abandonment," leaving their homes.

Next the film portrays how agricultural scarcity at home opened the gates to importations from abroad, with freighters from the Argentine unloading bushels of wheat and Canadian dairy farmers shipping their milk and other produce over the border.

The incidental music sounds a gay, organ-grinder note at the next point, as claims of federal "boondoggling" projects appear on the screen; of a monkey house, equipped with all the comforts of home, for a zoo in Arkansas; of a $19,000 dog house, complete with shower baths, in Memphis, Tenn.; of workmen on a $17,000 Yonkers, N. Y., project cutting down ragweed near a dog house; of Passamaquoddy's deserted village and Florida's abandoned $5,000,000 canal.

The film concludes with pictures of Governor Landon on campaign tours and at home with his family.

Made under the supervision of John Begg, head of the motion picture division of the Republican National Committee, by Pathe News, the two-reeler is scheduled for showing with portable projection equipment.

24 Caravans at Work

At the present time a fleet of eight trailer caravans are working in the eastern division, six in the midwest and about ten in the far west. Additional trailers are being equipped by state committees.

In the Republicans' motion picture division are the following executives, besides Mr. Begg: Sidney McKean, supervisor of newsreels on the governor's train; Frederick Elliott, eastern division manager, and Herbert Edwards, western division manager. A. K. Barta is in charge of the fleet of 30 sound trucks scheduled for the western division.

The trailer caravans are expected to total 60 by the end of this week.

A motorized campaign caravan consists of a coupe with trailer attached, together with pictures of the candidates on the sides.

The coupe-trailer contains a standard-width sound motion picture projector with a 1,500 watt arc light. The sound motion pictures are projected into a mirror set at an angle in the top and then reflected to a translucent screen mounted at the rear of the trailer.

The sound system consists of two amplifiers with sufficient output to make the sound audible for a distance of six city blocks for voice and three-quarters of a mile for music. There are four loud speakers, the largest trumpet measuring six feet.

Phonograph turntables allow amplification of standard and prepared records, and radio in-

(Continued on following page)

PATRONS PROTEST POLITICAL FILMS

(*Continued from preceding page*)

stallation provides for the picking up of national and local broadcasts and relaying them through the loud speakers. An electric-generator plant is installed in the coupe which supplies all the current required for the operation of the projection equipment and enables it to function independently of outside power sources.

In addition to the standard-width motion picture projector, each trailer carries a 16mm. sound projector with portable screen so that two separate showings of the film are possible at the same time.

Sleeping quarters for the crew, which consists of a motion picture operator and a driver-engineer, are provided in the trailer which also contains facilities for using it as a traveling campaign field office.

Space Economized

The interior of the trailer is a model of space economy in arrangement, and considerable thought apparently was devoted to building and placing cabinets in which each independent item in the complicated equipment could have its own proper place.

Platforms with microphones are carried for the campaign speakers. Should speakers make their talks within local halls or auditoriums, the unit amplification system can pick up speeches and broadcast them to street crowds.

Glass-faced cabinets measuring 10 feet are mounted on both sides of the trailers containing displays of foreign-made articles together with analogous American made product. Descriptive placards state briefly and concisely the number of imports during the past year of the articles displayed, the landed cost of each article and number of American workmen who could have been employed if the imported article had been made in America. Exhibits also contain statements regarding the wage scales of the foreign workmen (for example, Japanese who work for 21 cents a day). These tariff displays are so placed that the unit commander can stand inside the trailer and discuss the exhibits from the lower window and distribute literature regarding foreign imports and the Administration's tariff policies.

Confined to the One Film

These specifications are for the units put out for the national Republican committee. The units supplied by state and city groups probably will not be as pretentious.

Only the "Let's Look at the Record" film will be shown by the Republicans. Prints on both 16 mm. and 35 mm. film are available to district chairmen everywhere for special showings. No dates have been made for the showing of the film in theatres by the national group. The members of the Motion Picture division in Chicago say they feel the public would resent propaganda mixed with their film entertainment in film houses, so they have dropped whatever plans existed along this line. If a county chairman arranges to show the picture in a theatre, this is acceptable provided it is not as part of the regular screen show.

Jesse Owens Film

In some cases certain Republican groups have gone about the making and showing of films that are not connected with the National Republican Committee. In New York Jesse Owens, Olympics hero, appears in a special short subject which is strictly Republican propaganda. This film is being shown to Negro groups.

While it is too early to get reports on the work the film caravans are doing, the national headquarters reports many incidents connected with the sound trucks.

PARTISANS IN CROWDS KEEP CREWS GUESSING

Political partisans along the routes of the parties' film and loudspeaker caravans are giving the crews a problem all their own.

A. K. Barta, in charge of the sound trucks of the Republicans' western division, said this week in Chicago that frequently the wires from the trucks to the microphones were pulled away, until the truck operators were ordered to park alongside the speakers.

According to Director Barta, it is not infrequent that the wires from the trucks to the microphones on the speakers' stands are pulled away by partisans who resent the broadcasts. As a result the truck operators are now ordered to park alongside the speakers wherever possible in order to avoid any such trouble. "Battles of Sound" between Democratic and Republican trucks also have been reported.

Fight Over Films Reaches Fans

The political battle has reached out among the voters themselves at their neighborhood theatres.

Numerous instances have been reported where exhibitors have publicly admitted to the censoring of their newsreels before exhibition, in order to keep their screens "clean" of politics. Now comes word, through the pro-Roosevelt-New Deal New York *World-Telegram*, that the Women's Republican Club of New Jersey is organizing a statewide claque to go to motion picture theatres and "hiss" Roosevelt and cheer for Landon every time they appear on the screen. There were some 800,000 registered Republicans in New Jersey in the last Presidential election, all of them potential patrons for New Jersey's 420 motion picture theatres.

Theatres in the pro-Landon community of Asbury Park in New Jersey felt a new form of political expression the other day when patrons, principally at the Paramount, went to the managers and demanded return of their admission fee when a radio broadcast of an address by President Roosevelt was turned on in the playhouse in the middle of a regular screen performance.

Asbury Park's theatres are controlled for the most part by the Walter Reade Circuit, operating some 30 houses throughout New York and New Jersey. Mr. Reade announced two weeks ago that, in order to offset the competition of radio, he had decided on a policy of stopping his motion picture shows to permit broadcasting from the stages of his theatres of the important radio programs from which the box office is reputed to suffer most, this in order to lure potential patrons away from their radios at home.

Charges of "Faked" Films

From both North Dakota and Missouri comes word that "trickery" is being used to produce motion pictures allegedly aimed to bring discredit to one or the other party.

One Marty Roland, of Detroit, Mich., and his two assistants, Louis Marlow and Gordon Avil, were questioned by City Marshal H. C. Clay, in the little Ozark Mountain town of Arcadia, Missouri, over the filming of a street scene in that place, after they were said to have admitted that they had come to Arcadia on orders from the Republican National Committee to get motion pictures to support attacks being made upon the Roosevelt Administration for "boondoggling."

It was charged that the Roland unit rented half-a-dozen cows in Arcadia and herded them along the sidewalks early one morning to create the impression that Arcadia did not need the new sidewalk which the WPA had just built at a cost of $20,098. And instead of having city officials tell what they thought about the new improvements, the photographers are alleged to have paid a local farmer $1 a minute to make derisive remarks as the cows walked across the screen, predicting that "only cows could use the walks" and that the construction was an example of extravagance of the New Deal.

Marshal Clay ordered the motion picture crew out of town.

The Arcadia incident threatens to bring a storm of adverse legislation in Missouri's Democratic legislature on any branch of the organized motion picture industry which may be found to have participated in the venture, according to David Barrett, newspaper correspondent in St. Louis who operates a motion picture trade news bureau.

"In many parts of the state there is outspoken criticism of the use of the motion picture screen for attacks upon the national administration," Mr. Barrett reported, "and it is now certain that many members of the new House of Representatives and Senate will come to the new General Assembly, convening at Jefferson City next January, pledged to vote for legislation aimed to curb practices complained of. There is already talk of state censorship of all motion pictures, heavy excise taxes on commercial and advertising films of all kinds, a film footage tax and also a drastic state law against overflow crowds."

Mr. Barrett reported that the State Democratic Committee in Missouri is complaining about the Arcadia incident.

Newspaper Charges "Fake" in Film

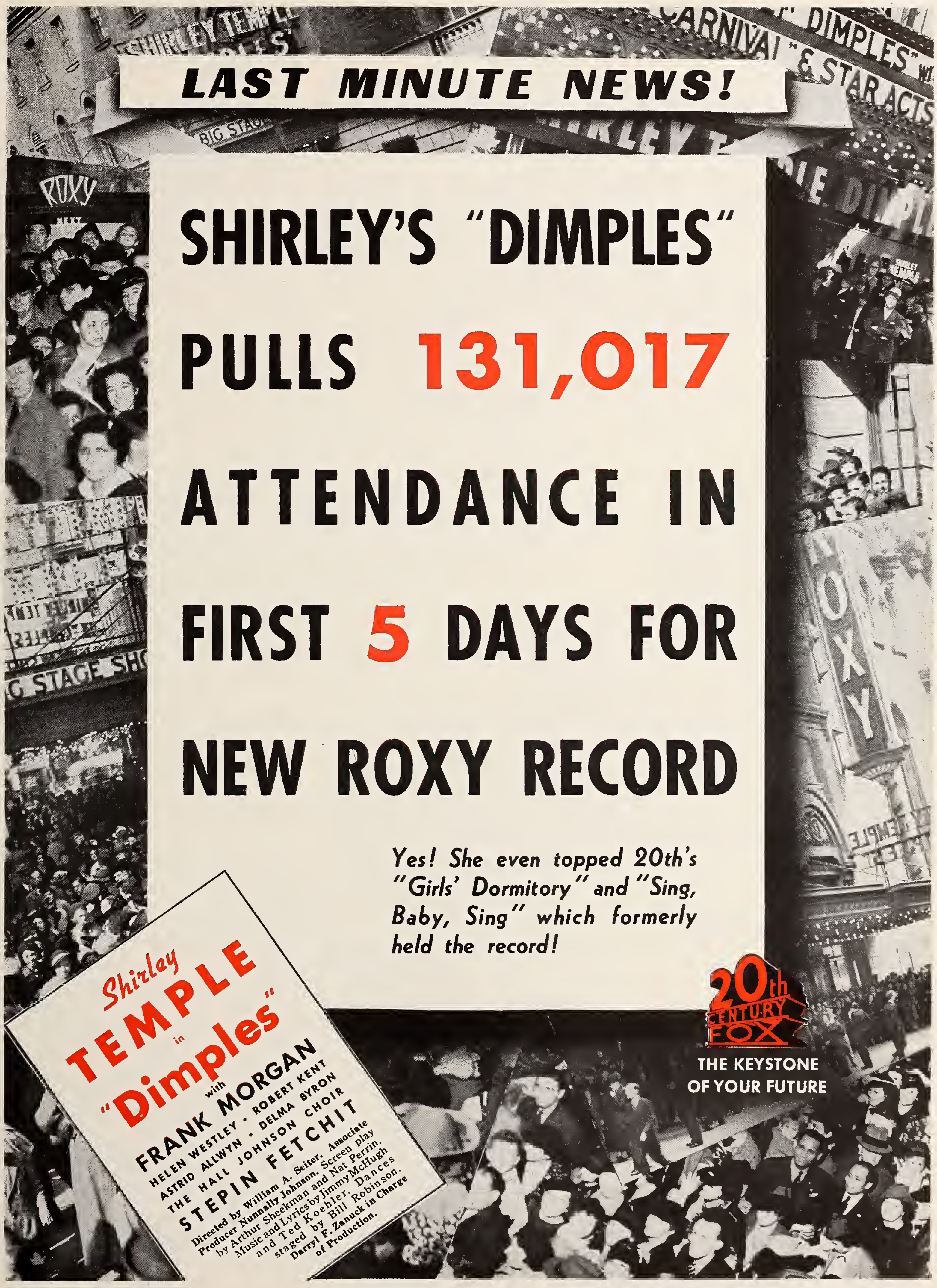
Still another charge of a "faked" political film appeared in the *Post* at Fargo, N. D., which described the arrival in nearby Jamestown, Stutsman County, N. D., of two unidentified motion picture cameramen, to perpetrate what was described as "a classic in the annals of phony stories and phony pictures of North Dakota in 1936, a champion in a long parade of drought 'fakes.' "

The *Post* explained that two motion picture photographers drove to the Stoddard family's farm and asked permission to take "some pictures for the movies." The Stoddards consented to the suggestions of the cameramen that they load some of their household goods, a couple of calves and some farm equipment into the family truck, load themselves into the family car and drive the caravan down the road while the cameras cranked showing a "North Dakota family fleeing from the drought."

The pictures were taken in a journey of less than a mile, continued the *Post*, and then the Stoddards turned around, unloaded their belongings and got $5 for their trouble.

"The Stoddards are looking for those cameramen," reported the *Post*. "They understand their pictures have been displayed around the

(*Continued on page 18*)


SHIRLEY TEMPLE
CARNIVAL
"DIMPLES"
& STAR ACTS
ROXY
NEXT
BIG STAGE SHOW

LAST MINUTE NEWS!

SHIRLEY'S "DIMPLES" PULLS 131,017 ATTENDANCE IN FIRST 5 DAYS FOR NEW ROXY RECORD

Yes! She even topped 20th's "Girls' Dormitory" and "Sing, Baby, Sing" which formerly held the record!

Shirley
TEMPLE
in
"Dimples"
with
FRANK MORGAN
HELEN WESTLEY · ROBERT KENT
ASTRID ALLWYN · DELMA BYRON
THE HALL JOHNSON CHOIR
STEPIN FETCHIT

Directed by William A. Seiter. Associate Producer Nunnally Johnson. Screen play by Arthur Sheekman and Nat Perrin. Music and Lyrics by Jimmy McHugh and Ted Koehler. Dances staged by Bill Robinson. Darryl F. Zanuck in Charge of Production.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

FILM "FAKING" CHARGED

(*Continued from page 16*)

country as an example of North Dakota residents running away from drought. And that, according to Mrs. Stoddard, won't do.

"The Stoddards can't remember what company the cameramen were from, but they'd like to see those pictures which apparently, have been held off the Northwest screens."

Protests Do Not Halt U. S. Films

Criticism by anti-New Dealers in Washington of the Administration's motion picture campaign, charged by Republican adversaries to be "political propaganda," is having no effect on the plans of the New Deal to continue the filming of important WPA and other projects.

With Pathe News caring for the WPA aspects, the Resettlement Administration is proceeding independently with the filming of that New Deal enterprise, following "The Plow That Broke the Plains," of last summer, with a second production. "The Plow" depicted the effects of too little water; the new film will picture the effects of too much water, along the Mississippi River. Pare Lorentz, who directed the first Resettlement film, will also handle the second.

Despite the motion picture industry's refusal to distribute "The Plow," the government will try again to obtain regular theatrical distribution on the new picture, through the distribution channels of major companies, to established theatres.

Already "The Plow," distributed gratis by the Resettlement Administration, has covered Nebraska, the Dakotas and Kansas, and now the Government is turning it toward Wyoming, Idoha, Montana, Utah, New Mexico and Colorado.

Meanwhile the politicians in Washington continued to make both the WPA and the Resettlement films a campaign issue. The Republicans have been charging the Democratic Administration with glorifying the New Deal's projects in films, paid for with Government funds earmarked for relief. The Republican National Committee especially criticized WPA's Pathe short subjects as being "political propaganda."

In defense, Deputy Aubrey Williams, WPA Administrator, charged that the Republican Committee would seek to deny to a responsible government agency "the right to tell its story through the same medium which Presidents Coolidge and Hoover (both Republicans) used to tell the stories of their Departments of Commerce, State, Postoffice, Treasury, Agriculture, Interior, Labor, War and Navy."

"The Republicans," he added, "set every precedent for federal motion pictures."

Dickinson Starts Drive On Political Competition

A direct attack on political competition is being made by the 25 Glen W. Dickinson theatres in the Kansas City territory. In an effort to keep the public show-minded through pre-election speeches and other fanfare of the presidential campaign, the circuit is conducting "Movie Month" which will last until November 7th. Managers have a free hand in developing ideas and prizes will be awarded for the best grosses.

Warner Club Names Officers

Delegates from Warner Clubs composed of employees of Warner Brothers, First National Pictures and subsidiaries in the United States and Canada, have elected the following officers of the national Warner club, Inc.: Alex McBeath, president; Sam Schneider, chairman of finance committee; Edward M. Hinchy, vice-president in charge of membership; Ruth Weisberg, vice-president in charge of welfare; Harry Mayer, vice-president in charge of entertainment; Frank L. Gates, vice-president in charge of claims; John Holmes, treasurer and Stuart H. Aarons, secretary. Forty-six members were elected to the Board of Governors and 26 members of the executive committee.

Tampa Passes Theatre Tax

Following weeks of hearings and meetings, the City Council of Tampa, Fla., has passed an emergency tax ordinance that will hit practically every business and profession in the city in order to raise funds needed to meet the city's share in the various WPA projects. In addition to the present occupational license fees, the new ordinance provides that all wholesale businesses will have to pay a tax of seven and one-half cents on each $100 of sales. Retail business will have to pay a tax of 25 cents on each $100 of sales, and theatres are listed in this class. But, there is a special paragraph devoted to theatres which provides that each house operating Bank Night shall pay an additional $1 on each $100 of receipts.

Further north, at Jacksonville, Fla., the City Council has under consideration a proposed new city license law which, if enacted, would raise motion picture theatre licenses from $100 to $200 for all houses.

In Cleveland, M. B. Horwitz, Henry Greenberger, L. G. Baldwin and G. W. Erdmann, representing motion picture interests, Alva Bradley, owner of the Cleveland Indians baseball club, representing baseball, and J. E. Lambie of Euclid Beach Park, representing amusement parks, have been named to a committee to lead the fight against the proposed constitutional amendment eliminating the present three per cent sales tax on food in Ohio. If the amendment goes through it has been proposed to substitute a 10 per cent amusement tax to make up for the loss from the sales tax.

Alderman Routledge of St. Louis has proposed a small amusement tax on all theatres, shows and exhibitions there in his bill introduced this week before the Board of Aldermen. On admissions from 25 to 49 cents the tax would be one cent; from 50 to 99 cents, two cents, and from $2 to $3, 10 cents.

General Lists Releases

The first five productions on General Pictures schedule of 34 for this season will be "Three Legionnaires," "Let's All Sing," "Prison Ship," "Circus Queen" and "Night Edition," according to Fen Kimball, president, who arrived in New York this week from Hollywood where he conferred with Robert E. Welsh, production manager. Mack Weinberger is sales manager.

Bondholders Delay New Roxy Setup

Federal Judge Francis G. Caffey this week postponed until October 23 the hearing on the plans of reorganization of the Roxy Theatre Corporation. Carlos Israels, attorney for the bondholders' committee, told the court: "We have not in shape any form of reorganization plan that would mean anything at this time."

It was learned, however, that Twentieth Century-Fox, through its attorneys, Hughes, Schurman and Dwight, has presented to the bondholders' committee a proposition which, if modified, appears the most acceptable plan.

The bondholders of the corporation want to benefit from the receipts of the theatre and not from the new profits. The point is made that Twentieth Century-Fox recently spent approximately $35,000 advertising "Girls' Dormitory," "Sing, Baby, Sing" and "Dimples" and that this amount could be marked off against the profits and would mean proportionately less if the bondholders accepted the offer from Twentieth Century-Fox as it now stands. However, the amount spent by the distributor for advertising would mean nothing, under the bondholders' arrangement, as the gross percentage would remain the same.

In the event a settlement is reached between Twentieth Century-Fox and the bondholders, the latter intend to reorganize the theatre with a newly formed company to make the lease. It is likely that Howard S. Cullman, trustee, will be elected chairman of the board of the new company.

Brazilian Theatres May Alter Policies

by A. WEISSMANN
in Rio de Janeiro

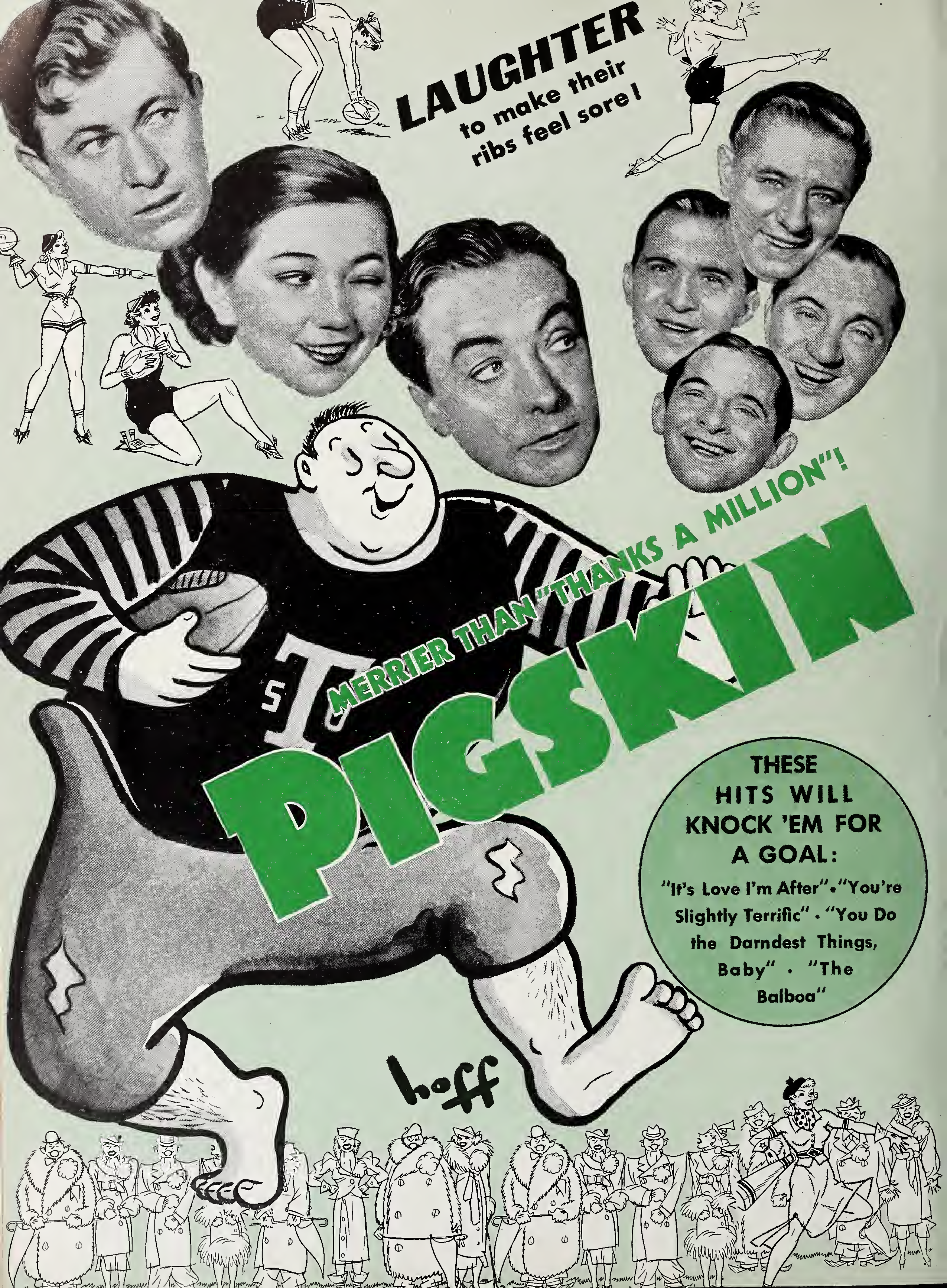
Following the grand opening of the new Metro theatre here by Metro-Goldwyn-Mayer, local exhibitors are wondering what effect the policy of the new house will have on their own operation. The new de luxe theatre is operating along American lines, keeping first-run product for more than a week if advisable and demanding at least 60 days' protection over the second-runs. It is rumored that the Palacio theatre will be the first to change its operating policy to that of the new house and will close shortly for remodeling. The Palacio formerly was the MGM outlet here and has featured that company's product for eight years.

▽

Native Brazilian production has been speeding ahead and several efforts will be soon ready for release. The first of the new season's product was presented recently when the Alhambra opened with "Cacando Feras," produced by Lux Films. The Palacio is scheduled to show one more Brazilian feature, "Bonequinha de Seda," which is now in the last stages of production. Wallace Downey has one picture almost ready, "Joao Ninguem," and others in various stages of work include "Inconfidencia Mineira" and "Mentira Carioca" by Brazil Vita Filma, and "O Grito da Mociadade."

PIGSKIN PARADE

—GOAL! What a team, folks! WHAT A SCREAM! There's tha crackpot coach...Jack Haley! He's out on the field...I mean he's up in the stands...No, HE'S DOWN... BLOCKING WITH HIS HEAD! And there's Patsy Kelly ...IS SHE A DRAWBACK!...Look at Stuart Erwin ...that daffy-dilly hill-billy is booting the ball in his bare feet!...But I MEAN BARE FEET! Ha, ha! ...HURRAY! Here come the Yacht Club Boys ...swinging down the field...No! They're SINGING DOWN THE FIELD! Not in a boat...They're running folks, THEY'RE RUNNING...What a run! It's good for 90 yachts!...yards...YACHTS! And listen to those co-eds cheering...It's a touchdown folks! A TOUCHDOWN! An entertainment touchdown ...for 20th CENTURY-FOX!...



LAUGHTER to make their ribs feel sore!

MERRIER THAN "THANKS A MILLION"!

PIGSKIN

THESE HITS WILL KNOCK 'EM FOR A GOAL:

"It's Love I'm After" • "You're Slightly Terrific" • "You Do the Darndest Things, Baby" • "The Balboa"

SONG HITS
that make them
roar for more!

FOOTBALL
as it's never been
played before!

SWINGIER THAN "SING, BABY, SING"!

PARADE

WITH A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN • JOHNNY DOWNS
ARLINE JUDGE • BETTY GRABLE
PATSY KELLY • JACK HALEY
YACHT CLUB BOYS • DIXIE DUNBAR
ANTHONY MARTIN • JUDY GARLAND

Directed by David Butler • Associate Producer Bogart Rogers

Screen play by Harry Tugend, Jack Yellen and William Conselman • Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly • Music and lyrics by Lew Pollack and Sidney D. Mitchell • Music and lyrics of songs sung by Yacht Club Boys—by Themselves

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

FLASH!

HOLLYWOOD—PIGSKIN PARADE AT SNEAK PREVIEW LAST NIGHT NEARLY CAUSED RIOT STOP NEVER IN OUR EXPERIENCE HAVE WE HEARD SUCH CONTINUOUS HOWLS OF LAUGHTER STOP SONGS ARE TERRIFIC AND WILL HAVE WHOLE NATION SINGING STOP CAST IS PERFECT FOR GOOFY HILARITY STOP THIS IS POSITIVELY BIGGEST THING STUDIO HAS DONE THIS SEASON SO GET BEHIND IT WITH EVERYTHING YOU'VE GOT

JOHN D. CLARK

Pigskin Parade

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

CONCESSIONS ON TRADE PRACTICES EXPECTED TO BE KNOWN BY OCT. 26

Distributors Deny Anti-Trust Charges of Morse and Rothenberg Circuit at Boston; Detroit Decision Appealed

Large distributors are expected to make known before October 26th the specific changes in sales policy which each is willing to make in support of the trade practice code sought by the Motion Picture Theatre Owners of America, Edward Kuykendall, president of the association, said in a statement this week, adding that "there is every prospect of ultimate success for our program." At the same time court actions involving charges of monopoly were being advanced against major distributors in Detroit, Boston and Hawaii.

Indicating the favorable nature of the anticipated concessions, Mr. Kuykendall said that "at no time during these long negotiations have the prospects been brighter for a genuine and practical solution of many exhibitor complaints and injustices of long standing."

A majority of the large distribution companies have given definite assurances of their approval of the principal phases of the program, but additional time is required to define the specific sales policy changes which will be made. Two of the three companies which have not given such assurance, exclusive of Warner Brothers which declined at the outset to give consideration to the exhibitor program, are concerned about the possibility of the anti-trust laws being involved in a change of their sales policy to meet the exhibitors' requests.

Sees "Gratifying Progress"

A reference to this was made by Mr. Kuykendall in his statement: "Gratifying progress is being made, I find, in overcoming obstacles and reducing objections of both a legal and practical nature." Moreover, he reassured such companies that "it should be noted that no formal or informal agreement between MPTOA and any one or all of the distributors is necessary; our proposals as submitted in writing with the full approval of our entire board of directors requested definite modifications of sales policy and trade practices on the part of the distributor. All we want is to have them do it."

Would Insure Success

The principal concessions by at least a majority of the distributors will embrace unrestricted cancellations, elimination of the score charge, adoption of the short form of contract and the establishment of local conciliation boards, which would insure the success of the entire exhibitor program as formulated.

Mr. Kuykendall left New York last weekend on the yacht Lavadette, owned by A. Don Alexander, for Philadelphia, where he conferred with exhibitor leaders. He expects to return to New York and continue negotiation with the distributors after a trip to the South.

The first meeting of the grievance committee of the recently formed United Motion Picture Theatre Owners of Philadelphia encountered only one case, that involving a dispute between two exhibitors who were buying product in the same zone. The committee will try to effect an amicable agreement. The protest committee on high rentals has not yet been appointed.

Major distributors have entered a general denial of all charges included in four anti-trust actions brought against them by the Morse and Rothenberg circuit in the United States district court in Boston.

The suits ask triple damages of $100,000 in each case, alleging a monopoly and the restraint of interstate commerce in films. One action, filed in the name of Nashua Theatres, Inc., operating the Colonial in Nashua, N. H., is against Colonial Theatres Company of Nashua, a unit of the M. A. Shea circuit, and the major distributors. The other plaintiffs, whose suits were filed against the distributors only, are: Standard Amusement Enterprises, Inc., operating the Capitol, Elizabeth, N. J.; Elite Amusement Enterprises, operating the Rialto, Poughkeepsie, N. Y., and Fidel Amusement Enterprises, Inc., which operated the Cameo in Newburgh, N. Y. All are Morse and Rothenberg units.

It is claimed that because of the defendants' refusal to supply film, the Capitol and Cameo were forced to close in May, 1936.

Attorneys William Gallagher and Adrian D. Rosen have appealed the decision of the United States district court in Detroit in the case of Jacob Schreiber against Cooperative Theatres of Michigan, Inc., and the various Detroit exchanges, to the circuit court of appeals at Cincinnati.

Mr. Schreiber, in the suit, asked an injunction against the defendants who, it is claimed, are preventing him from obtaining sufficient product for his five theatres. The lower court, in rendering its decision, ruled that the licensing of films was not in interstate commerce, and, therefore the case was not in its jurisdiction. Mr. Rosen now asks that the case be decided upon merit, claiming that it comes within interstate commerce and that the lower court erred in its ruling.

A general denial has been filed on behalf of Warner Brothers in connection with charges of monopoly and restraint of trade brought by the Franklyn Theatrical Enterprises, Ltd., of Hawaii. Other defendants are First National and Vitagraph, Inc. Franklyn Enterprises is suing for $300,000, claiming breach of contract.

Balaban & Katz and Chicago Independents Settle Dispute

The motion picture business narrowly escaped another open battle in the courts this week between independent exhibitors and the majors over trade practices when, on the eve of filing mass federal court action, Chicago independents settled their grievances with Balaban & Katz and major distributors over allegedly unfair clearance, and, at the same time, averted a local trade battle between both exhibition groups over double bills.

Abruptly, on Tuesday, leaders of both sides effected an agreement whereby B. & K. will not take advantage of extra clearance in 1936-37, which they had demanded of and were granted by the large distributors. By waiving this contractual right, B. & K. will not be the target of attack by the independents for abandoning the citywide ban on single features. The Balaban interests, therefore, immediately adopted duals in five outlying theatres. On Wednesday, November feature release dates for Chicago had to be changed to conform to the old clearance schedule.

The independents claim a victory, having been more concerned over the extra clearance granted B. & K. than they were over the circuit's adoption of a double feature policy. On the other hand, B. & K. also considers it gained ground as it wanted two concessions: extra clearance and duals, and got one of them.

The independents were to file an anti-trust suit against both B. & K. and the large distributors, probably on Thursday, to seek an injunction to halt B. & K. from starting duals.

The settlement, handled by attorneys for Aaron Saperstein and the independents, and for the Balaban circuit, now opens 1936-37 in Chicago. Sales activity had been at a standstill, with B. & K. and Warners being the only two local theatre interests sold so far.

Former Censor Dead

Rev. Dr. Frederic Poole, formerly executive head of the Philadelphia Board of Theatre Control and, as such, stage and screen censor, died last week at the age of 73.

DRASTIC IMPORT RULES PROPOSED IN AUSTRIA

Committee Would Be Empowered to Bar Film If Terms Are Considered Too High

by HANS LORANT
in Vienna

Complete new import regulations for films, with specifications both as to price to be paid and the number of films that can be brought in during a year, have been proposed to the Government by a committee of producers, distributors and exhibitors.

The regulations are drastic and are intended as a basis of negotiation. The object, it is stated, is to reduce competition.

Under the terms of the proposal a committee representing all branches of the industry would be named to submit recommendations to the Minister of Commerce, who would be authorized to reject a film proposed for import and have final jurisdiction on other details.

Full details would be necessary on each film—casts, name of company owning the world rights, author, composer, and so forth, total production expense, how much the Austrian distributor has to pay for the rights, either flat rental or percentage, and the terms of the payments.

The committee would be authorized to bar the importation of a film where the terms are considered too high, and no other firm would be allowed to import it for six months after rejection, even though the terms had been revised downward.

Austrian branches of foreign firms would be allowed to import films without approval if no advance payment is required and no percentage guaranteed, but permission can be refused if the committee feels the distributors' expenses would be greater than the prospective receipts.

At the beginning of every season the committee, under the proposed plan, would fix the number of imports to be allowed. Licenses would not be transferable, if a distributor failed to use up all his licenses. New firms' permits would be based on their financial resources.

Backers of the plan feel that prices paid to foreign firms would be completely regulated and competition limited.

▽

Showings of "The Great Ziegfeld" and "Romeo and Juliet" at the Salzburg Festival were so successful that Felix Bernstein, MGM manager here, believes outstanding films should be made a part of the official program each year.

Premieres at the festival would benefit the industry at large, he says. His idea is that the pick of the new releases each year should be submitted to an official committee, with the understanding that the names of rejected films should be kept secret to protect distributors.

▽

"The Trail of the Lonesome Pine" has been released in several Vienna houses. The picture is doing good business and critics agree that it is a technical advance over "Becky Sharp."

▽

The Hungarian censors have barred "Thunder in the Night," a Twentieth Century-Fox picture based on the stage play "A Woman Is Lying," by Laszle Feder, Hungarian playwright. The play ran for several weeks without objection from the authorities.

▽

Gangster films, formerly confined to neighborhood houses, have achieved a new popularity here, and the fashionable Kreuzkino has been showing thrillers for several months. A big hit of recent weeks has been "Chicago Gangster."

▽

Willy Forst's new picture, "Burgthester," is nearly complete. It has been sold in England and will be shown at the Academy, London.

▽

Gloria has started a new film at the Tobis-Rosenhuegel studios called "Flowers from Nice," with Ernst Sack in the leading male role.

▽

Jan Kiepura's "Opernring," produced by Gloria, won a gold medal at the Bienniale in Venice.

F & M Forms Subsidiaries

Fanchon & Marco has organized two new subsidiaries in St. Louis, Cinema Publishing Company for printing, publishing and advertising, and the Kurtzman Agency, Inc., for general advertising. Chief shareholder in both companies is Charles A. Kurtzman, with R. C. Wipfler and Joseph H. Grand holding the remainder.

Youngclaus Not Dropping Circuit

W. H. Youngclaus, head of Western Theatre Enterprises at Lincoln, Neb., denies that he has given up plans for a circuit or that he will terminate his partnership with W. H. Thompson. He has disposed of five of his six houses within recent weeks.

Sheldon Producer for Selznick

David O. Selznick has signed E. Lloyd Sheldon, formerly with Paramount, as a producer. He will begin work on "The Man with a Young Wife," starring Edward Arnold, at the Culver City studio on November 1st.

New Blackstone Accounts

The Blackstone Company, advertising agency located in Rockefeller Center, has been appointed by Imperial Productions to handle advertising and publicity for its forthcoming product.

Mildred Temple, formerly assistant to David Matthews, has been named story editor in the Mervyn LeRoy company.

Lewin Is Signed as Paramount Producer

Albert Lewin, who resigned from his position as associate producer at Metro-Goldwyn-Mayer two weeks ago, has signed a contract with Paramount as a producer. He will assume his new post at Paramount on March 1, following a four-month trip to Europe. He will also serve in an executive advisory capacity.

Mr. Lewin's resignation, which followed shortly after the death of Irving Thalberg, was based on the clause in his contract with Metro-Goldwyn-Mayer which stipulated that he had the right to cancel the agreement if Mr. Thalberg was no longer available. At that time it was indicated his resignation was to be effective on the completion of "The Good Earth," now finished.

Hollywood Press List Drops

A total of 254 accredited Hollywood press correspondents are listed in the new Producers' Association roster. The ranks of the press numbered 293 last July when the last listing was compiled. Of the new list 48 are members of the foreign press and the balance are from free lance, magazine, trade and wire services.

Littman Joins Criterion

Mack Littman is representing Criterion Films, the Douglas Fairbanks, Jr., producing company distributing through United Artists, in New York, with offices on the sixth floor in the United Artists home office building.

Dramatists' Election Set

The second annual election of the Dramatists' Guild is scheduled to be held November 10th. Ten new members will be elected to the guild's council to replace those whose terms expire next month.

Tom Molloy to Republic

Tom Molloy, recently with Universal studios in Hollywood, has joined the Republic studios as editorial supervisor of westerns and serials. He takes over the duties handled by Gordon Moulson, who has been placed in charge of writers.

McFadden Assists Ebele

Van Liew McFadden has been promoted from superintendent of construction at Twentieth Century-Fox studios in Hollywood to assistant to Ed Ebele, production manager, in place of Ben Silvey, who goes into production.

Barrett Heads Real Estate Group

David F. Barrett, trade paper reporter and publicity counselor, has been reelected president of the Real Estate Building and Loan Association of St. Louis, which was established in 1888. The association is a member of the United States League of Building and Loan Associations and the Federal Home Loan Bank.

Restricts Sound Trucks

Alderman T. I. Thornton of Camden, Ark., has introduced an ordinance to restrict sound trucks and loud speakers during business hours.

RKO Offers Young Stars Free to Stage

RKO Radio Pictures announced on Tuesday evening to the radio listening public that it is going to give the "dying" stage a big hand to reestablish itself by lending its young motion picture stars, free of charge to any legitimate theatre, stock company or little theatre of the drama. The only stipulation is that the stage theatre desiring to borrow RKO's screen talent must file an application to that effect in writing with Samuel Briskin, "production chief" of Radio Pictures, at the RKO Studios in Hollywood.

Thus Merlin H. Aylesworth, chairman of the board of Radio-Keith-Orpheum Corporation in New York, is advocating an extension of Hollywood film stars' radio appearances the while the company's Mr. Briskin on the West Coast promises to supply the stage with free Hollywood screen talent.

Cecil Blount DeMille, a director of Paramount Pictures and conductor of the "Lux Radio Theatre," Lux toilet soap program, announced that RKO had specially selected the Lux broadcast for the purpose "of informing the American public that we (RKO) are now ready and willing to lend at once any of our young stars, known as contract players, to any legitimate theatre, stock company or little theatre within the boundaries of the United States—without charge."

The statement, in behalf of RKO by Mrs. Lela Rogers, mother of RKO's Ginger Rogers, apparently came as a surprise both to the RKO corporate headquarters in New York and to the company's home office press agents.

Mr. DeMille mentioned RKO's gesture in a complimentary manner, referring to the oft-repeated charge that motion pictures have "killed" the stage.

Mrs. Rogers explained that the sending of radio stars to the country's communities "should prove an even exchange." RKO stars, she added, "will get the training they need for motion pictures in your home-town theatres," while the stage theatre "will have a great drawing card in being able to announce a one or two-week appearance of a real Hollywood actor or actress."

Gross Associate Producer

Sol Lesser has promoted Edward Gross, formerly production manager, to assistant producer. Mr. Gross will start on "Rainbow River" and will continue with a series of five Tarzan pictures.

USING RADIO TO LURE LISTENERS TO THEATRE

Fanchon and Marco Subsidiary Contracts with KMOX at St. Louis to Advertise Its Shows

The Kurtzman Agency, Inc., a subsidiary of the Fanchon and Marco theatre interests, has entered into a contract with radio station KMOX, "The Voice of St. Louis," for broadcast time to advertise screen and stage attractions at the various St. Louis Fanchon and Marco theatres, including the Ambassador, Fox, Missouri, Orpheum, St. Louis and Guild Cinema. Major broadcasting by St. Louis first, second and subsequent-run motion picture theatres has, however, dated back to the time when network broadcasting became a reality.

In fact, there was a definite tieup with the radio field by a St. Louis first-run theatre back in the days of the crystal set. In those days Gene Rodemich and his band at the Grand Central theatre were a regular feature on the air.

The Skouras Plan

Later, when radio station KMOX was opened, Skouras Brothers Enterprises, Inc., as one of the original sponsors of that station, used regular time in a big way to exploit their shows at the Ambassador theatre. In fact Monday night was almost "Skouras Brothers' night" and Ed Lowry, broadcasting the entire show at the Ambassador, became as well known to the radio fans of those days as George Burns, Gracie Allen, the Kingfish and other radio lights are today.

It was this policy of the Skourases in placing their stage shows on the air that caused the first exhibition problem dealing with the use of radio. The radio shows, or rather the Ambassador theatre shows via the air, became so popular the local second runs and neighborhood houses were variously affected at the box offices, and after a number of conferences their rival exhibitors finally induced the Skouras Brothers to take their shows off the air.

Later, however, the Skouras theatres, including St. Louis Amusement Company, made liberal use of broadcast time on the various local stations to exploit their current attractions.

Picking the Show by Air

About a year ago one of the local broadcast stations worked up a unique plan of exploiting the shows at second and subsequent-run houses. A man presumed to be in an airplane would flit about the city and pick out various theatres, briefly touching on the screen attractions on their bills. This time was so arranged, by mutual consent, as to reach the people of St. Louis and vicinity before they finally had decided on their evening's amusement. It proved a good advertising plan.

The fact that the long-term contract between the Kurtzman Agency and KMOX will feature chatter, personalities and specially produced advertising sketches that incidentally will mention the theatres' attractions by inference rather than direct statement, brings this radio broadcast policy well within the rules laid down some years ago by the members of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois. These regulations stated that while the organization is unalterably opposed to the use of screen stars and other "big names" of screenland on the radio during show hours, or to the use of the stage shows of any theatre on the air, there is no opposition to the use of radio to advertise the screen or stage attractions at motion picture theatres.

Quigley Trophy Awarded RKO at Baseball Dinner

The Quigley Publications Trophy, emblematic of the championship of the Motion Picture Baseball League in New York, was presented to the RKO team Wednesday night at the organization's first annual dinner, held at the Valhalla restaurant. The Billboard Trophy, given to the team winning the most games, was presented to the representatives of the Music Hall, and the President's Cup went to the RKO nine as the team winning the second highest number of games. The teams did not play an equal number of games and the RKO nine was awarded the championship on a percentage basis. Consolidated Film Industries' Club was awarded the Variety Trophy for scoring the most runs during the season.

Jack White, president and manager of the RKO club, presided at the dinner with G. W. Woodward, vice-president. Some 75 guests attended, including representatives from the various home offices and trade publications.

League Revives Plea For Bars in Theatres

The League of New York Theatres will endeavor to obtain a modification of the state excise law to permit the installation of bars in New York theatres, according to the secretary's report at the annual meeting.

The report of the year's activities, as read by Dr. Henry Moskowitz, executive adviser of the league, said the prolonged negotiations with the Dramatists' Guild over new playwrights' minimum contracts have resulted in substantial advantages for the managers and have strengthened the league.

The league will seek a practical plan for revival of the road through reductions of transportation fares, a solution of the "unfair competition" between the WPA theatres and the regular commercial theatre, and will continue opposition to the Alien Actors Bill.

Receiver Discharged

Federal Judge Julian Mack in New York on Wednesday signed an order discharging the Irving Trust Company as receiver for the Fox Metropolitan Playhouses, Inc., which has been absorbed by the newly formed Metropolitan Playhouses. Irving Trust had been receiver since August 18, 1934.

Loew's Dissolves Three Subsidiaries To Reduce Taxes

Metro-Goldwyn Pictures Corporation, Metro-Goldwyn-Mayer Distributing Corporation and Culver Export Corporation, which handles the company's foreign sales, soon will be dissolved to reduce tax payments as well as to simplify the business operations of these various wholly-owned subsidiaries of Loew's, Inc. The business of the three organizations will be carried out through the offices of the parent company.

The Metro-Goldwyn-Mayer trademark will be retained, but contracts for product, after the dissolution, will be made directly through Loew's, Inc.

The legal departments of Loew's and MGM have been working to effect the change by January 1. The policy has been adopted by large companies in other fields. At Radio, reports have been current that the theatre department will be placed under administration of the picture company when reorganization is completed.

In the case of MGM, federal taxes pyramid several ways, earnings of the distributing company being payable in the form of dividends to the picture company, which, in turn, is controlled by Metro-Goldwyn-Mayer Corporation. Profits of the last named corporation are reflected in dividends payable to Loew's, Inc., the parent company. All these corporations, under the law, must file returns, but this duplication will be eliminated under the consolidation plan, which was described as merely an intra-corporate activity without bearing of any description on the operations of the Loew companies outside their own offices.

All MGM short subject activities, including sales, will be concentrated at the studios in Culver City, according to Fred C. Quimby, general manager of this department, who leaves New York this week for Hollywood to make his permanent headquarters there. James A. FitzPatrick also will transfer his production activities on his Traveltalks to the MGM studios. He will also maintain his New York office.

Lew Thompson Is Author of Scripps-Howard Promotion

Lew Thompson of Cleveland conceived the Scripps-Howard "Picture Hit of the Month" feature, which was discussed in the October 10, 1936, issue of MOTION PICTURE HERALD, and not Max Cook, editorial promotion chief of the organization. Mr. Cook merely worked with Mr. Thompson to adapt the plan for use by the newspapers.

RKO Presented Italian Medal in Washington

The medal awarded to RKO's "Mary of Scotland" by the Fourth International Exhibition of Cinematographic Arts, in Venice, Italy, last month, was presented to RKO executives Wednesday afternoon at the Italian Embassy in Washington.

Mamoulian Scores Film Stars' Radio Appearances

Frequent participation of motion picture stars in radio programs is as harmful for the stars as for the exhibitor, Rouben Mamoulian, director, said on his arrival in New York this week from Hollywood.

"I do not think that more than one or two radio appearances a year are good for film people," Mr. Mamoulian said. "We all know that what is too easily available loses its value, and in the case of film stars the injury done is visited upon the theatres which sell their entertainment as well as upon the individuals themselves." He said the vast amount of radio material necessary makes an occasional poor program inescapable.

Mr. Mamoulian came to New York for the opening of "The Gay Desperado," which he directed for Pickford-Lasky for United Artists release. He returns soon to Hollywood to direct one picture for Paramount.

Shirley Temple Sued Under Old Contract

Shirley Temple this week was named defendant in a suit for $1,000,000 damages filed against her by Jack Hays, independent producer, who cited a contract signed October 7, 1932, as the basis for his claim. The contract, he asserted, was signed by the child's parents and approved by the courts and under its terms he was to have the right for two years to direct the young star's film training and she was to appear exclusively under his sponsorship. Mr. and Mrs. George Temple, parents of the little star, Twentieth Century-Fox and the California Bank and Trust Company are named as co-defendants.

Mr. and Mrs. Temple repudiated his contract October 1, 1933, Mr. Hays claims, and refused to permit him to continue with the child's management, which they turned over to Twentieth Century-Fox. As a result, he seeks $500,000 damages immediately and an additional one-half of the youngster's earnings from radio, advertising contracts, indorsements of commercial articles and other incomes, estimated at another $500,000.

The complaint states that Mr. and Mrs. Temple brought their daughter to Mr. Hays and asked him to train her for pictures. He obtained coaches for her, he said, and cast her in six one-reel baby star pictures for Educational Pictures. At that time her earnings were $7.50 or $10 a day if she played leads. Now she has a potential value as a child actress of $5,000,000, and her earnings since she won stardom have approximated $2,000,000, Mr. Hays said.

Mr. Hays also explained that he named the bank as a co-defendant because Mr. Temple is an officer of the bank and has placed a large part of his daughter's earnings in bank stock.

Tom Manning Dies

Tom Manning, character actor of stage and screen, died last Saturday of a heart attack while in the midst of a scene in the picture "San Quentin" at the Warner studio. Among roles played by Mr. Manning was that of the Hon. Peter Malone in the picture "Counsellor at Law."

New Plan of RKO Reorganization Is Being Speeded

With the return of United States District Judge William Bondy to New York from his European vacation, efforts to reach an agreement between the Atlas Corporation and the Rockefeller interests on the latter's claim of $9,600,000 against RKO have been speeded up so that the final reorganization plans for the company can be drawn.

It is reported in financial circles that the general features of a reorganization plan worked out by Lehman Brothers and the Atlas Corporation call for the formation of a new company with its capitalization to consist of bonds, convertible preferred stock and common stock, with the bonds and some of the preferred shares to be offered for the $11,600,000 debentures outstanding and the $1,118,000 secured claims. The unsecured creditors will be offered preferred stock in exchange for their allowed claims, it is understood, with possibly some common stock in addition.

At present, some 2,577,554 shares of common stock are outstanding. This may be increased, with the present holders of the certificates receiving common stock in the new company on an even exchange.

Supporters of the reorganization plan estimate that the total of allowed claims will be about $18,000,000 out of a total of $55,000,000 filed.

Meanwhile, the hearing on the application of the Irving Trust Company, RKO trustee, for permission to pay off $850,000 in RKO secured notes held by the Giannini banking interests, has been postponed in the federal court at New York until October 22 and referred to Judge Bondy. The motion of the Chemical Bank and Trust Company to delay payment of the collateral to the Irving Trust until its fee of approximately $30,000 for services is paid was also postponed this week until October 22.

According to the New York *Evening Journal*, "RKO's earnings have improved to the point warranting a speedy reorganization. Net for the year ending December 31 is estimated in excess of $2,000,000."

Hilles Given Leave To Appeal Katz Case

The Paramount reorganization trustee, Charles D. Hilles, was granted leave Tuesday by Federal Judge William Bondy in New York to appeal to the United States circuit court of appeals from a ruling by Federal Judge Alfred C. Coxe which allowed the claim of Sam Katz for $265,000 against Paramount. Mr. Katz's claim is based on an unexpired employment contract which was in existence at the time he left Paramount in 1932.

Cameraman Recovering

Arthur Menken, Paramount News cameraman wounded in Spain, is convalescing in a Spanish military hospital and shortly will return to duty, according to advices received at the home office.

HALF THE COUNTRY IS WAITING FOR 'MABEL'

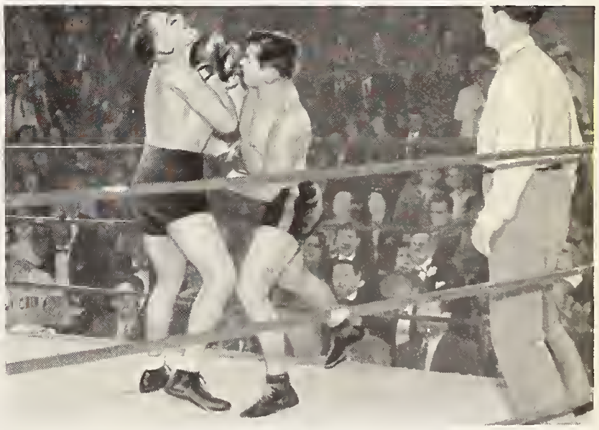
..AND THE OTHER HALF'S WAITING FOR GABLE!

The biggest pre-sold property since 'Anthony Adverse' is waiting for you!...

MARION DAVIES
and
CLARK GABLE
in
"CAIN AND MABEL"

On the Air Everywhere:
'I'll Sing You a Thousand Love Songs', 'Coney Island'

With **ALLEN JENKINS** • **ROSCOE KARNS** • **WALTER CATLETT** • **DAVID CARLYLE**



Cain was awfully able . . . he did his best work in the clinches!

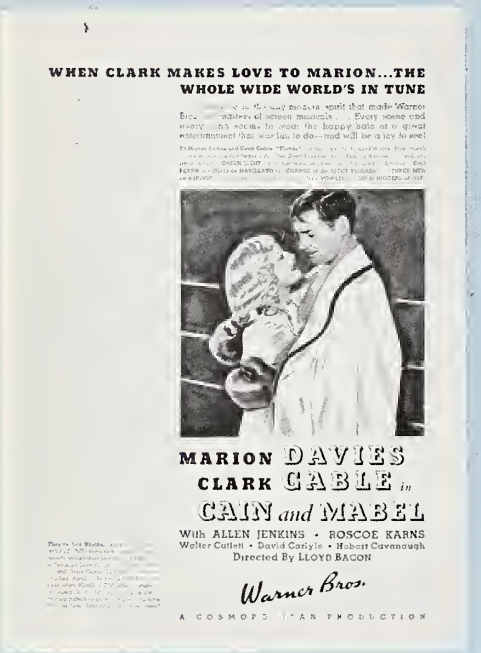
Directed by **LLOYD BACON** • Songs by **HARRY WARREN** and **AL DUBIN**

Beware, Astaire! Marion swings it high, hot and handsome!

Dance Creations by **BOBBY CONNOLLY** • A **COSMOPOLITAN PRODUCTION**

70 MILLION MAGAZINE READERS SAW THIS SERIES

in current issues of powerful publications like Woman's Home Companion, True Story, American Weekly, Cosmopolitan, American Magazine, Pictorial Review, Harper's Bazaar, House Beautiful – and the Fan Magazines!



WHEN CLARK MAKES LOVE TO MARION...THE WHOLE WIDE WORLD'S IN TUNE

MARION DAVIES
CLARK GABLE *in*
CAIN *and* MABEL
With ALLEN JENKINS • ROSCOE KARNS
Walter Catlett • David Carlyle • Hobart Cavanaugh
Directed By LLOYD BACON

Warner Bros.

A COSMOPOLITAN PRODUCTION

WHEN CLARK MAKES LOVE TO MARION THE WHOLE WIDE WORLD'S IN TUNE

TO MARION DAVIES AND CLARK GABLE, "THANKS!"

MARION CLARK
DAVIES · GABLE
CAIN and MABEL
With ALLEN JENKINS • ROSCOE KARNS
WALTER CATLETT • DAVID CARLYLE • HOBART CAVANAUGH • Directed by LLOYD BACON

Warner Bros.

A COSMOPOLITAN PRODUCTION

WHEN CLARK MAKES LOVE TO MARION . . . THE WHOLE WIDE WORLD'S IN TUNE . . .

MARION DAVIES
CLARK GABLE *in*
CAIN *and* MABEL

Warner Bros.

A COSMOPOLITAN PRODUCTION

Forcefully Followed-Up with a

30-MILLION-READER, 12-AD NEWSPAPER SERIES

approximating 10,000-lines each in day-and-date drives scheduled for the leading newspapers in major theatre centers from coast to coast!

Warner Bros.

do this for you—and will continue to do it with national promotion as big or bigger for all the leaders of the amazing winter line-up on the way!

FOR OCTOBER
MARION DAVIES and CLARK GABLE in "CAIN AND MABEL"
"A MIDSUMMER NIGHT'S DREAM" AT POPULAR PRICES!

FOR NOVEMBER
"THREE MEN ON A HORSE"
ERROL FLYNN and OLIVIA De HAVILLAND in "THE CHARGE OF THE LIGHT BRIGADE"

FOR DECEMBER
JOE E. BROWN in "POLO JOE",
"GOLD DIGGERS OF 1937"

FOR JANUARY
"BLACK LEGION"
"GOD'S COUNTRY AND THE WOMAN"

FOR FEBRUARY
KAY FRANCIS in "STOLEN HOLIDAY"
ERROL FLYNN and ANITA LOUISE in "GREEN LIGHT"

PRINTED IN

IMPROVED ATTENDANCE INCREASES U.S. TAX RECEIPTS BY $1,250,000

Gain in Box Office Collections Recorded in 36 States, Decreases in 12; Impetus to Companies' Earnings Cited

The United States Government this week confirmed the general impression that motion picture theatre box office receipts are mounting, reporting an increase of nearly $1,250,000 in taxes collected on admissions during the year. At the same time, Wall Street predicted that an even sharper upturn in attendance this fall is giving a double impetus to the earnings of the large producing companies which have extensive theatre holdings.

Total U. S. admission tax collections during the 1936 fiscal year were $17,112,174, compared with $15,379,397 in 1935, $13,343,620 in 1934 and $14,027,693 in 1933.

Taxes on box office admissions accounted for $15,001,741 of the 1936 total, against $13,757,238 in 1935, while $1,338,935 was collected from roof gardens and cabarets, compared with $953,799; $578,806 on free or reduced-rate admissions against $509,384; $117,463 on theatre tickets sold by brokers against $94,595; $59,849 on leases of boxes or seats against $42,208, and $15,380 on tickets sold at the box office in excess of established prices against $22,172.

Increases in 36 States

In an analysis of the taxes collected on box office admissions, the United States Bureau of Internal Revenue found that increases over 1935 were shown by 36 states and decreases by only 12. The greatest tax increases, in terms of dollars, were $188,000 in California, $167,000 in Massachusetts, $162,000 in Indiana, $97,000 in Ohio, $82,000 in New York, $72,000 in Illinois, $60,000 in Maryland and $49,000 in Minnesota.

The 12 states showing losses in admissions were New Hampshire, $38,000; Colorado, $20,000; Rhode Island, $19,000; Arkansas, $3,000; Florida, $700; Missouri, $4,700; New Mexico, $9,000; South Carolina, $270; Tennessee, $3,000; Texas, $3,000; Washington, $300, and West Virginia, $850.

Because every section was represented among the 12 states showing decreases, tax officials were inclined to place the responsibility for the losses upon purely local conditions.

Collections of taxes on box office sales by states, for 1936 and 1935, follow:

	1935	1936
Alabama	$35,883.89	$38,029.13
Alaska	13,271.60	16,837.55
Arizona	13,865.52	14,760.19
Arkansas	28,768.21	25,814.32
California	1,131,756.75	1,319,741.78
Colorado	122,985.47	102,527.19
Connecticut	164,824.84	165,128.52
Delaware	6,514.42	6,762.34
District of Columbia	239,312.13	254,411.15
Florida	224,155.34	223,424.03
Georgia	54,875.83	72,773.73
Idaho	11,584.16	14,249.82
Hawaii	48,883.67	65,550.15
Illinois	1,148,485.10	1,220,739.07
Indiana	121,009.99	283,313.12
Iowa	36,465.71	53,197.39
Kansas	24,908.31	38,075.84
Kentucky	76,295.10	79,670.51
Louisiana	60,746.93	74,321.25
Maine	30,341.16	30,939.54
Maryland	186,657.28	247,119.74
Massachusetts	826,932.62	994,444.34
Michigan	484,143.48	509,707.74
Minnesota	91,567.50	140,488.50
Mississippi	8,659.64	10,468.88
Missouri	293,939.74	289,202.24
Montana	19,590.76	21,879.47
Nebraska	38,805.82	56,156.87
Nevada	8,298.97	10,153.95
New Hampshire	79,587.44	41,640.98
New Jersey	382,697.42	409,723.74
New Mexico	21,258.84	12,259.73
New York	5,496,702.52	5,778,956.06
North Carolina	58,252.92	71,482.13
North Dakota	3,660.20	3,698.41
Ohio	274,246.16	371,856.53
Oklahoma	53,890.78	74,675.46
Oregon	60,123.27	61,824.91
Pennsylvania	817,738.79	844,119.20
Rhode Island	89,839.58	70,709.39
South Carolina	26,006.81	25,734.40
South Dakota	5,726.56	9,759.78
Tennessee	77,181.81	74,137.72
Texas	438,115.52	435,256.22
Utah	20,268.06	24,195.96
Vermont	6,479.76	6,849.37
Virginia	90,165.49	102,508.13
Washington	100,818.75	100,507.62
West Virginia	19,354.53	18,411.15
Wisconsin	67,570.80	76,368.03
Wyoming	14,022.14	17,178.22
Total	$13,757,238.09	$15,001,741.49

Earnings for Warner Quarter Above $2,000,000 Seen by Dow, Jones, $1,000,000 for Paramount Three Months

Estimation that the "sharp upturn in attendance at motion picture theatres this fall is giving a double impetus to the earnings of the large producing companies which have extensive theatre holdings" was made by the *Wall Street Journal* of the Dow, Jones financial news service in Wall Street. These companies, it was said, "will benefit not only from increased film rentals, based on a percentage of gross, but those theatres which in the last few years have been losing money heavily are now showing rapidly mounting profits.

As a result, it was said, earnings of Warner Brothers, one of the largest theatre owners, are expected to be well over $2,000,000 for the November quarter, first period of the current fiscal year. This would be over 50 cents a share, against $1,031,316, or 25 cents a share on 3,701,095 shares of common stock earned in the corresponding period a year ago. Warners reported $2,554,772, or 62 cents a share, for the 39 weeks ended May 30 and is expected to show around $2,800,000 or more for the fiscal year ended August 31, 1936.

Paramount, largest theatre owner in the country, also was cited as expected to report a net profit of over $1,000,000 for the September quarter against a loss of $476,000 after crediting reserve account with $800,000 in the June quarter.

"The importance of a turn-about in the affairs of the theatres may be realized from the fact that around 70 per cent of added gross above the break-even point goes directly to net," said the *Journal*.

"Since the grosses of some of the large theatre chains run $40,000,000 annually or better, a 10 per cent gain with 70 per cent of it going to net, means a sharp jump in profits. This is already being shown this year in the operations of Warner Brothers, Paramount, and the National Theatre Chain, owned 42 per cent by Twentieth Century-Fox.

"There was a decline of at least 25 per cent and perhaps 30 per cent in annual attendance from 1931 down to the low in 1933," the writer continued. "Since then there has been a recovery of about 15 per cent from the low to a point about 12 per cent under the 1931 level. Business of the theatres was still good in 1931, but considerably below the record levels of 1929 and 1930. Business this fall has been running about 10 per cent to 20 per cent ahead of a year ago in various chains and gives indications of continuing the gains as the supply of successful films continues.

Average 30 to 35 Cents

"Complete figures for admission prices in the industry are not available," the *Journal* said. "However, admissions averaged over 30 cents and for some of the large chains around 35 cents in 1931.

"It is not generally realized that films made money even during the bad years. Theatres fell under the real estate depression due to the overbuilding which occurred during the boom years. Thus Columbia Pictures, which had no theatres, was able to report consistently large earnings during the depression years and Loew's, which has comparatively few theatres, mostly large houses in the big cities, also did much better than its competitors."

The following table was cited by *Wall Street Journal* as showing the number of theatres and approximate seating capacity of the leading chains:

	Theatres	Seats
Paramount	1,100	1,000,000
Warner Bros.	400	600,000
20th-Fox	400	500,000
Loew's	170	275,000
Radio-Keith	340	200,000
United Artists	150	... ...

"Theatre operating expenses are fixed with the exception of film rentals, which are generally based on a percentage of gross and which therefore vary with income. Generally speaking, about 25 per cent to 30 per cent of theatre operating expenses go for film rentals; salaries take about 25 per cent; fixed charges, rent, depreciation, taxes and insurance another 20 per cent to 25 per cent and supplies, advertising and incidentals make up the balance."

GROSS INCOME TAX LAW INTERPRETED

Agreements between exhibitors and distributors were divided into two classes by the state legal department in its interpretation of the Indiana gross income tax law for the Associated Theatre Owners of Indiana.

Defining the flat rental basis, the interpretation sets forth that "such rental expense is the expense of the theatre owner or exhibitor and no deduction would be permitted of the amount of rental so paid from his taxable gross receipts. In this instance the distributor would be required to include for taxation the amount of rental that he receives."

Defining the percentage type of booking, the finding given is that "the exhibitor will be required to enter for taxation only that part of the total gross receipts that become his under the percentage agreement. The distributor will be required to include for taxation that part of the entire gross receipts taken in which becomes gross receipts under the agreement."

Defer Consolidated Vote on New Plan

The voting on a recapitalization plan for Consolidated Film Industries, Inc., which was scheduled for last Friday, was deferred until October 23 when it was discovered, following a meeting of stockholders, that the small shareholders had scant representation at the meeting. The postponement was asked by officials following a proxy count.

Herbert J. Yates, president of the company, said that an effort would be made between now and October 23 to obtain the proxies of holders of small numbers of shares. He also agreed to meet, in the meantime, with a committee of stockholders to discuss the proposed plan of recapitalization in detail for the benefit of the minority shareholders who appeared in opposition to the plan last week. Under the plan, the authorized capitalization of the company would be 500,000 shares of preferred stock, all of which will be outstanding, and 600,-shares of common stock, of which 449,982 shares will be outstanding. The declared capital will be $7,949,982 in lieu of the $6,524,973 of capital stock heretofore declared.

Officials of Consolidated Film Enterprises, however, said that sufficient shares were represented at the meeting last week to obtain approval of the new plan. They said that 223,217 shares of preferred and 320,855 shares of common were represented by proxy, and 4,754 shares of preferred and 2,862 shares of common were represented in person, constituting a quorum. Of the total, they said, 55 per cent favored the plan.

Akron ITO Dual Ban on Two Films

The Akron, Ohio, Independent Theatre Owners Association's Single Feature Committee named to designate which of the 1936-37 pictures are banned for double featuring, this week elected "The Great Ziegfeld" and "Anthony Adverse" for single featuring only. The committee announced that these were the only two of the new season's product thus far released that merited single feature designation.

In Oklahoma City, however, the first double feature policy of the town was inaugurated at the Liberty, operated by Standard Theatres, Inc., with no increase in prices. Double features will play only when stage shows are not used, but beginning next week, a four-day vaudeville bill will start every other Saturday.

Fanchon and Marco will reopen the Shubert-Rialto in St. Louis this week as a first run with double features, according to Harry C. Arthur, F. and M. executive. The stage shows at the Ambassador in St. Louis have been successful and will not be discontinued in favor of the double feature bill, he said.

Guaranteed Lists Seven

Guaranteed Pictures has acquired world distribution rights, exclusive of the United States, for five films featuring Conway Tearle, and for "Riddle Ranch" and "Gunners and Guns."

BOOK REVIEW

MODERN PHOTOGRAPHY, 1936-37. Edited by C. G. Holme. New York: The Studio Publications (London). Cloth, $3.50.

Each year the publishers of *The Studio* produce one of these reviews of photographic art. The editor, Mr. C. G. Holme, wades through thousands of the more striking specimens of modern camera work (much of the labor of the enthusiast's love) and comes up with enough to make a book —in this case a few over a hundred pictures. If you are interested in photography, amateur or otherwise, you get much instruction from the exhibit. If you merely like pictures, you find your share of stimulating subjects.

It is so with this review covering a period designated as 1936-1937, and if one prefers original perception to what is artificially charming, the current volume is perhaps more stimulating than its immediate predecessors. The editor calls attention to a larger number of pictures "directly related to life and movement." He also warns the picture maker against "copying" and we come across in his introduction an admission that "the camera is and will remain a recorder," modern photography being that "which records some aspect of life as it is today." Perhaps in these words and the ensuing pictures one sees the influence of the "candid" camera. At any rate, one sees the true function of the camera acknowledged more forthrightly than heretofore.

In this record of the past year cognizance is also taken, for the first time, of color photography, of which there are a half-dozen examples. Further distinction from previous volumes in the series lies in the submission of eight pictures in the form of photographic prints, instead of as photoengraver's reproductions.—G. S.

Tri-State Convention Scheduled for Memphis

The annual convention of the Tri-States M.P.T.O. will be held at Memphis, Tenn., October 18-19, with Ed Kuykendall, head of the national MPTOA, addressing the meeting. Reelection of president M. A. Lightman is expected.

President Martin Smith of the I.T.O. of Ohio has called a board meeting for October 15th at Columbus to set a date for the annual state convention.

William H. Haskell, Albany Critic, Dead

Funeral services were held last weekend for William F. Haskell, 57, dramatic, music and motion picture critic at Albany, who died unexpectedly of a heart attack. Mr. Haskell was dramatic critic of the Albany *Knickerbocker Press*. He started writing reviews for the Albany *Argus* nearly 30 years ago.

Cooperative Relief Film Is Proposed

A cooperatively produced picture, the entire proceeds of which would be turned into a perpetuating benefit fund, comes from Hollywood this week as the latest plan of the industry to care for its own needy. The fund, administered bv an executive committee, would be used exclusively to aid film folk.

George Cukor, director under contract to Selznick International Pictures, formulated the plan. The various studios would provide stars, directors, writers, supporting casts, sets, publicity, on a gratis basis, for one picture each year. Cooperation of the distribution forces of the large companies will also be sought in order to market the picture.

Mr. Cukor volunteered to direct the first film, to be completed by next August. If production and distribution executives approve of the plan, he then would contact exhibitor leaders for their ideas.

"One studio would contribute a story; another would assign a writer to the pictures; from several studios would come the stars and supporting cast; directors and assistants could be furnished the same way, while studio space for the production each year would be shifted from lot to lot," Mr. Cukor said. "It would not be necessary to construct a lot of new sets."

"All parties concerned would contribute shares gratis," he explained. "The benefit picture would actually cost very little to produce."

He pointed out that the publicity, exploitation and advertising departments, each offering its own measure of assistance, could produce satisfactory campaigns.

Regarding results of all this cooperative effort, Mr. Cukor explained each year's profits would go into a loan fund, an open purse for those in the industry in need, and "administered by a committee picked from the various studios."

Special Accountants For Paramount Allowed

Federal Judge Alfred C. Coxe this week in New York authorized the employment by the Paramount Publix trustees of the firm of Barrow, Wade and Company as special accountants in connection with an action filed in 1934 by the then trustees of Paramount, which named directors and officers of the company as defendants. Judge Coxe limited the compensation to be paid the accountants to $30,000.

The recovery for Paramount of approximately $12,000,000 is sought by the trustees in the action. The return of any compensation in excess of a reasonable amount paid to officers of the company from 1927 to 1930; the return of profits made by any of the defendants who participated in the so-called Paramount employees' stock purchase plan, and an accounting for any losses sustained by the company through the buying or selling of its own capital stock in the open market during periods from October 1929 to January 1931 was asked by the trustees of Paramount in their original complaint. Present indications are that the action cannot be heard for another six weeks.

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

Harrison Carroll, in Hollywood, concludes that the "suckers must come dumber out here," for a pretty blonde and a dark, sleek-haired man are working the movie capital with the crudest kind of racket and with quite some success.

The pair of tricksters spot an impressionable gent who looks like an easy mark, present themselves as he sits in a local restaurant, call him by a film star's name and ask for an autograph. If he protests that they are laboring under mistaken identity, they still insist he is the celebrity, and frequently the flattered fellow signs the star's name.

Next day, the pair, who determined the victim's home address by trailing him, present themselves with a great show of indignation and accuse him of committing a forgery, of being guilty of impersonation. They conclude with an expressed determination to call the police.

Unless, of course, he cares to salve their injury with a little cash, which he usually does, not necessarily for fear of any incriminations but fearing ridicule by his friends for impersonating a star.

▽

Beatrice, Nebraska, the home of Robert Taylor, played Metro's "Small Town Girl," and out on the marquee was the strange name, emblazoned in large letters, "ARLINGTON BRUGH in Small Town Girl." There was nary a mention of Robert Taylor, but it was okay: Arlington Brugh is Taylor's real name, and the one by which Beatricians know and remember him.

▽

The Era, in London, finds in Rene Clair's satirical "Star Turn," a central character in the person of a film star who can never separate himself from the role he is playing.

Finally, surpassing the wildest imaginations of Cecil Blount DeMille, and forestalling Warner Brothers' "Green Pastures," he appears in a super-colossal, stupendous production entitled "God."

Immediately after the performance he retired to a monastery.

▽

Walter Huston, on the subject of how Hollywood divorces start, observes that, "The husband goes to Paris, the wife to Shanghai, and then they gradually drift apart."

▽

"Go West, Young Man" has been set as the title for the new Mae West production.

"Pertinent to the 'Go West, Young Man' title," says the announcement from Paramount's home office, "is the fact that Horace Greeley erroneously is credited with authorship of the phrase. It was first used," advises Paramount, "by one John B. Soule, editor of the Terre Haute, Indiana, *Express*, in the year 1851."

The foregoing chatter about the authorship of the disputed statement seems wholly unnecessary in this instance.

▽

Buster Keaton was observed by Bill Farnsworth at Larue's swanky restaurant in New York, being hounded by a bill collector. "All right," gave in the collector, "I'll meet you half way, I'll forget half of the debt."

"Okay," cracked Buster, "I'll meet you—I'll forget the other half."

THE ARRIVAL OF AUTUMN marks a dual anniversary in the multitudinous newspaper, motion picture and public enterprises and interests of William Randolph Hearst. The first is in observance of Mr. Hearst's 40th year as founder and publisher of the New York *Evening Journal*. The second, of 20 years standing, is less auspicious, but more dramatic, embracing a William Randloph Hearst motion picture of the early World War period which became an international issue.

The motion picture was a serial entitled *"Patria."* Its story is intricate, touching high places and famous names, and with an original purpose of showing the United States attacked by an imaginary nation.

Edward A. MacManus was at the head of the Hearst International News Service and the International Film Service at the time. He was studying the World War situation in the autumn of 1916 when everybody but the public knew we were eventually going into the big fight overseas.

The motion picture venture was, however, too good an opportunity to be lost from the point of view of the Hearst newspapers. It will be recalled that these papers then, as now, had a great deal to say about the Japanese, and about a Japanese naval base in Magdalena Bay down the Gulf of Lower California.

Also the American punitive expedition into Mexico with its hide-and-seek pursuit of Pancho Villa was fresh in memory as a bit of contemporary history. The stage was all set.

William Randolph Hearst himself became more than usually interested in the film, a detail so inconspicuous to his vast projects.

The imaginary foe of the United States in the serial story became an allied army of Mexicans and Japanese, with names mentioned. Irene Castle headed the cast.

Came *"Patria"* and protests, the two nations displeased most particularly being Mexico and Japan. We were not on speaking terms with Mexico. Japan was suave and direct. Mr. Hanrihara of the Japanese Embassy down in Washington continued to bow and smile as usual. But from roundabout ways pressure began to build up against *"Patria."* In various places the picture was banned for reasons not appearing on the surface.

Then to International Film's home office came a tactful letter, reading:

> Several times in attending Keith's theatre here I have seen portions of the film entitled "Patria," which has been exhibited there and I think in a great many theatres of the country. May I not say to you that the character of the story disturbed me very much. It is extremely unfair to the Japanese and I fear that it is calculated to stir up a great deal of hostility which will be far from beneficial to the country, indeed will, particularly in the present circumstances, be extremely hurtful. I take the liberty, therefore, of asking whether the Company would not be willing to withdraw it if it is still being exhibited.
>
> With much respect,
>
> Sincerely yours,
>
> WOODROW WILSON
>
> President of the United States of America.

Mr. Hearst's International complied immediately—they brought in *"Patria,"* cut the Japanese and Mexican flags from the armies in the picture and sent it back to market.

Man is finally coming into his own. The other day a lad slapped a gal in a local movie palace because she annoyed him—man bites dog item—and the courts freed him. Now the courts rule that our newsreels are within their rights in filming ladies reducing.

Judge Grover Moscowitz granted Pathe News a motion for dismissal of an action brought by Mrs. Gertrude Sweenek, who sought damages of $10,000 on the alleged grounds of Pathe's invasion of her rights of privacy by showing a newsreel picture of Mrs. Sweenek and other women trying to reduce their rotundity in the Broadway gymnasium of Philadelphia Jack O'Brien.

Mrs. Sweenek particularly did not like the crack, "Ah, Jello," made by a Pathe News narrator during the showing of the film when her picture appeared.

Judge Moskowitz said that the picture was news "as long as a large portion of the female sex continues its present concern about any increase in poundage."

▽

The motion picture business need worry no longer over production costs. Ted (Cook Coo) Cook has invented a camera which will save millions of dollars in filming. The inside of the camera holds a piece of mirror. By removing the lens, the producer can look through the lens aperture and see the picture on the mirror, thus saving the cost of film and development; also prints. Eventually, theotre expenses and distribution costs would be eliminoted entirely, merely by doing away with the theotres and exchanges.

▽

Only-One-To-A-Customer Department: (Classified ad in Los Angeles paper):

> TITLE OF COUNT OR COUNTESS TRANSFERRED—European nobleman in possession of authentic credentials. Evidencing his legal right to above title of count, together with Coat of Arms, would gladly transfer his title to lady or gentleman of independent means THROUGH LEGAL ADOPTION, which will entitle such party to legally assume the title of Count or Countess, including Coat of Arms. Write full details regarding your person, to: . . . .,

▽

Mae West reminds Frank Fenton of Aphrodite in tights; John D. Rockefeller, of a Midas whose touch turns everything to golf balls; Douglas Fairbanks, of Ponce de Leon committing suicide in the Fountain of Youth; Charles Laughton, of Falstaff in a day nursery; Grace Moore, of Rebecca of Sunnybrook Farm in a toothpaste opera; Ben Hecht, of Solomon as a sophomore; Irving Berlin, of Der Liebestraum on a mouth organ, and Paramount's Clifford Odets, of Communism out of the red.

▽

This is the land of opportunity, oll right. Judge magazine finds amateurs landing jobs on the radio imitating professionals who are out of work.

▽

A noted Italian surgeon attributes the success of the Italian armies in Abyssinia to the fact that each soldier was compelled to take one lemon per day.

Lemons don't have the same effect on exhibitors.

READY FOR THE

FRANK ALUSTIZA
(STANFORD)

BOBBY WILSON
(SO. METHODIST)

MONK MOSCRIP
(STANFORD)

BONES HAMILTON
(STANFORD)

GOMER JONES
(OHIO STATE U.)

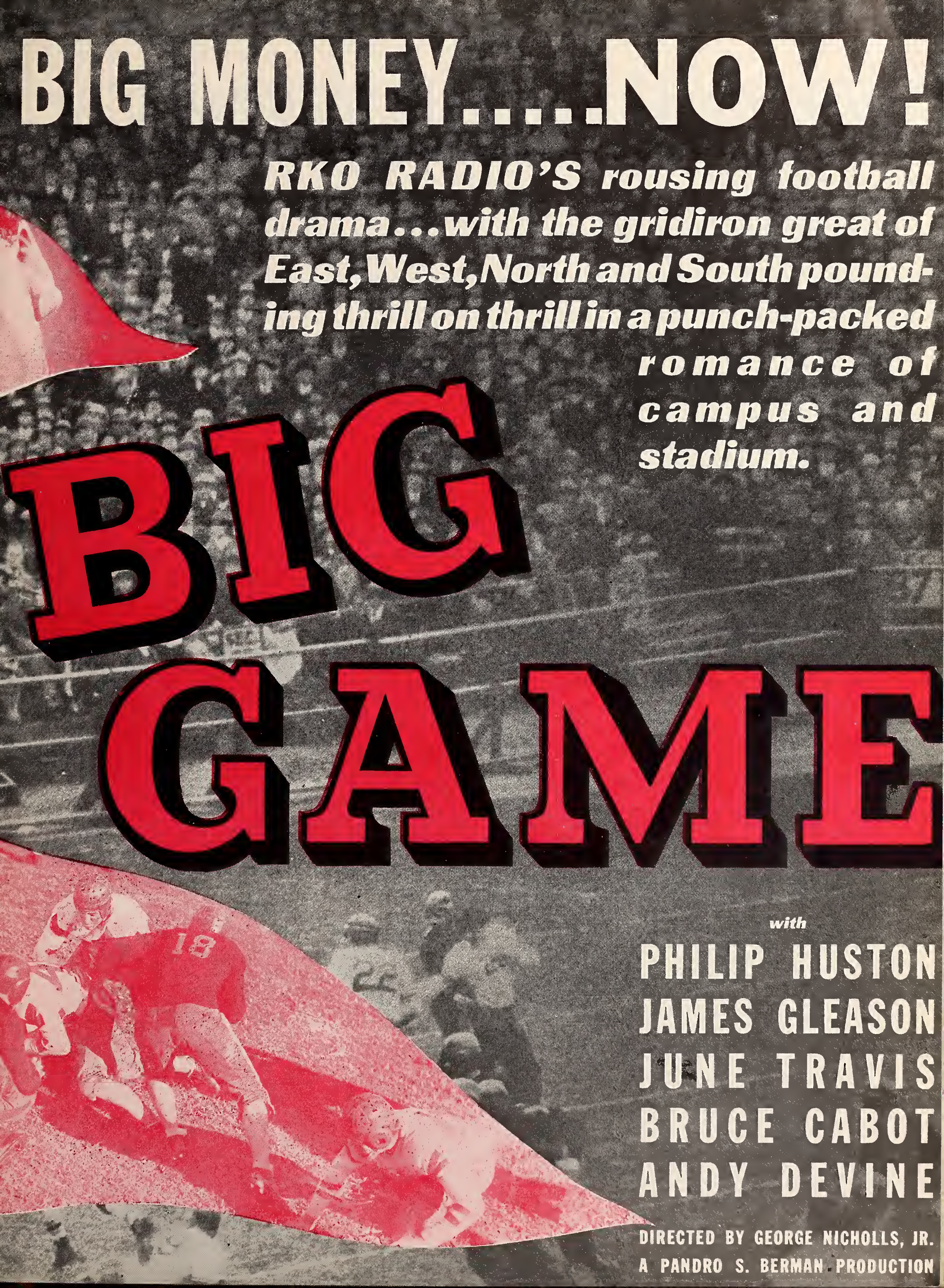
KING KONG KLEIN
(N·Y·U·)

BILL SHAKESPEARE
(NOTRE DAME)

JAY BERWANGER
(U. OF CHICAGO)

"CHUCK" BENNIS
(ILLINOIS)

THE



BIG MONEY....NOW!

RKO RADIO'S rousing football drama...with the gridiron great of East, West, North and South pounding thrill on thrill in a punch-packed romance of campus and stadium.

BIG GAME

with

PHILIP HUSTON
JAMES GLEASON
JUNE TRAVIS
BRUCE CABOT
ANDY DEVINE

DIRECTED BY GEORGE NICHOLLS, JR.
A PANDRO S. BERMAN PRODUCTION

MUSICIANS CONSIDER EXTENDING THEATRE PICKETING TO 20 CITIES

Philadelphia Local First to Follow New York Union in the Recent Move to Force Return of Stage and Pit Jobs

Circuits Repeat Charge That Musicians Are Fighting For "Lost Cause;" Dr. Stokowski Cancels Personal Appearance

Theatres in America's 20 largest cities are facing a wholesale public attack by unionism to force their owners to give work to thousands of musicians in their orchestra pits or on their stages, in order to alleviate unemployment in the ranks of the American Federation of Musicians.

That the drive to restore "live music" to those houses which have abandoned orchestras and stage shows in the last three years may be taken up on a nationwide scale was learned this week from spokesmen of New York Local 802 of the Federation. This local has an announced "war chest" of $250,000.

The first definite action taken outside of New York is by Philadelphia's Local 77, which has voted to picket theatres, but New York's Local 802 has received requests for information on the conduct and results of the drive from 20 other locals. On the basis of these requests it is preparing a 10-page pamphlet on campaign strategy, to be mailed to every musicians' local. The pamphlet will contain complete plans of the drive as conducted in New York, together with samples of posters to be carried by pickets and literature to be distributed to the public.

Locals which have requested information and, according to the New York sponsors of the drive, are seriously considering participation, are those in Cincinnati, San Francisco, Chicago, Detroit, Pittsburgh, Los Angeles, Boston, Cleveland, Newark, Milwaukee, Minneapolis, Seattle, Portland, Ore.; Bridgeport, Conn.; St. Louis, Yonkers, New Rochelle and Albany, New York; Louisville, Ky., and Jacksonville, Fla. Ordinances in many cities do not permit picketing unless there is an actual strike but in such locations the union plans to reach public opinion through pamphlets, lapel buttons, press publicity, advertising, radio.

San Francisco Plan

In San Francisco the executive board of Local 6 discussed organization of a picketing campaign but decided that city ordinances covering picketing would not allow them to conduct such a drive. Edward Love, secretary of the Local, announced, however, that the union will participate in an educational campaign designed to arouse the public to demand live shows and living music in theatres. The California State Federation of Labor and the California Theatrical Federation are reported to be working with the Local.

Theatre men in the coast city are watching the outcome with considerable interest, San Francisco being one of the strongest union cities.

In New York, where the campaign has been waged the last four weeks, results are called negligible. Circuit heads reaffirm the conviction, first expressed when the picketing started, that the musicians are fighting for a lost cause. "People do not want vaudeville, and neither the musicians nor any one else can force it on them," one spokesman said.

ACTOR GUILD BACKS MUSICIAN CAMPAIGN

The Screen Actors' Guild in Hollywood has telegraphed to Local 802 of the American Federation of Musicians endorsing the local's picketing drive seeking to bring about the reemployment of musicians in film houses. The telegram, signed by Kenneth Thomson, secretary of the actors' group, mentions the Guild's "wholehearted accord and great interest," in the campaign and concludes, "the board sends best wishes for overwhelming success."

Some theatre operators have expressed resentment against the picketing as hurting all-picture theatres while indirectly helping those that are using bands or stage shows. In addition, circuit heads say that the musicians are trying to force upon them a policy which may be economically sound, instead of sitting down in conference with theatre operators to meet half way in making stage shows possible, if they are possible, in certain houses.

The musicians, with the aid of the American Federation of Actors, claim to have an army of 6,000 pickets in the streets, working in shifts in front of 20 theatres equipped for stage shows. In some cases the pickets are encouraged by brother members of the union, who stand on the sidelines and add their opinions to the slogans blazoned on the placards. These include such appeals as "Do not patronize this theatre," "Greed for profits forced musicians and actors out of theatres," "Do not patronize greed."

Thousands of Leaflets

Thousands of leaflets and other printed appeals to the public to demand the return of "live entertainment" to theatres are being distributed. The October issue of the Official Journal of Local 802 is devoted almost entirely to the drive. Articles, cartoons, pictures of the picket line, and an editorial report the progress of the campaign and urge the members of the union to continue their support.

The campaign in Philadelphia, authorized by vote of the membership, is expected to get under way this week. Limited funds preclude a drive as extensive as the one in New York, but it will open with a mass meeting at which Mayor S. Davis Wilson is to speak. Plans have been made to picket those houses which have had live entertainment at any time during the last three years.

As a prelude to the campaign, the Warner Stanley theatre announced Friday that owing to "unavoidable circumstances Dr. Stokowski would not appear in person as advertised." "Big Broadcast of 1937," Paramount's picture which features Leopold Stokowski conducting the Philadelphia Orchestra in two Bach numbers, opened at the Stanley the same day.

A private preview for the orchestra members and their friends on Thursday was canceled when A. Anthony Tomei, president of the union, Local 77, ordered a boycott against all Warner houses, invoking a law that would subject to fine any union member found patronizing any theatre declared unfair to organized labor. In spite of his Hollywood activities, Mr. Stokowski, as a member in good standing of the American Federation of Musicians, took his stand with his union members.

"I wish to make it perfectly clear that Dr. Stokowski was in no way coerced in this matter," Mr. Tomei said. "He has been a union man for many years and we merely requested of him what we expect from all members. He not only complied readily, but told us he would cooperate further in our activities against the Warner theatres."

Frank Phelps, labor mediator for the Warner company, has been in constant touch with Mr. Tomei, but each meeting has found relations more and more strained.

That the New York union will cooperate was evidenced when Sam Rosenberg, secretary of Local 802, and Sam Taback, member of the executive committee of the New York union, went to Philadelphia to address the musicians. New York promised to send down "names" to inaugurate the picketing activities, which will be confined to the midtown sector, the Earle, Fox and Stanley theatres. Philadelphia musicians expected Rudy Vallee, as president of the American Federation of Actors, to take an active part in the picketing. Ben Bernie, also an officer of the actors' union, arrived there Friday for a local engagement and was to be asked to join the sign carriers. A committee of members from the Philadelphia Orchestra was organized for picket duty at the Stanley theatre and Mr. Stokowski was to be asked to lead the sign carriers.

While the musicians refused to enter into any negotiations for the first-run Earle and Fox theatres before the question of vaudeville in the neighborhood houses was ironed out, Mr. Tomei said additional demands would be made on those houses. It is common report in Philadelphia that in last year's lockout the Fox theatre saved $25,000 on the payroll and the Earle $18,000. While the union is agreeable that the same number of men return to the houses, 35 at the Fox and 26 at the Earle, wage scale demands will be increased to enable the musicians to make up part of the salaries lost last year.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Born to Dance

(MGM)

Comedy Romance

This production returns to the screen Eleanor Powell, dancing star of "Broadway Melody of 1936." Along with her it will present Una Merkel, Sid Silvers, Frances Langford and Buddy Ebsen, who were in the cast of that picture. The same man who directed "Broadway Melody," Roy Del Ruth, is in charge. Another similarity presaging the picture's rythmic solo and chorus dancing quality is seen in the fact that Dave Gould, who made the dance numbers in the previous picture, again is handling this particular feature. Additionally the film will present Virginia Bruce, prominent in "Ziegfeld" and many other pictures, and James Stewart, whose popularity is rapidly rising. Other name principals are Raymond Walburn, Alan Dinehart and Juanita Quigley. The film also will present several groups of radio and stage specialty performers.

Based on an original story by Jack McGowan and Sid Silvers, the producers are attaching more than usual importance to the fact that its music, both that of solo and chorus numbers as well as score, is by Cole Porter, whose "Night And Day" and "You're The Tops," among many others have won him great prestige as a popular song composer.

Tersely, with spectacular production features inserted at the proper times, the show is a topical navy jack tar comedy romance with quite a bit of off stage contrast. It seems to possess an appealing savor, one that promises more than acceptable entertainment and one that will permit its stars and featured players to exhibit their various talents to best advantage. Naturally it is a big picture, with lavish settings and backgrounds. Essentially comedy, the motivation, however, has a respectable dramatic content that should make for balance.

Charlie Chan At the Opera

(20th Century-Fox)

Mystery Drama

In this production Warner Oland, resourceful champion of baffling crime solution, comes to grips with one of the screen's leading exponents of horror, Boris Karloff. There is something to excite patron and showmanship interest in that bit of casting. The material provided in the story for both should show them off to the best advantage in their specialties. Karloff, a jealous maniac, terrorizes an opera company which is presenting "Faust." The police summon Oland to their assistance. For the first time in his screen career, the famous Oriental detective has his back against the wall. Through most of the story there is a feeling that for once he will fail, and many times it seems that he will lose his life. But eventually he solves the riddle of the mysterious Karloff and his killings. Incidentally he solves another murder that is a companion to Karloff's crimes, meanwhile fostering a youthful romance.

Naturally the production's chief entertainment and commercial worth is bound up in the duel of wits and courage between Oland and Karloff. Their association as hero and heavy suggest something vividly different in the "Charlie Chan" stories. But the picture will boast other names that it would be unwise to overlook. Keye Luke again is Oland's son and assistant. The necessary youthful romance will be supplied by Charlotte Henry and Thomas Beck. Gregory Gaye, Nedda Harrigan and Margaret Irving form a dramatic-romantic triangle, whose actions provoke a mystery as baffling as that which surrounds Karloff. Others players are Frank Conroy, Guy Usher, William Demarest, Maurice Cass and Tom McGuire.

Suggested by a story by Bess Meredyth based on the Earl Derr Biggers Chan character, the screen play is by Scott Darling and Charles S. Belden. H. Bruce Humberstone, who directed "Charlie Chan at the Race Track," functions again.

ANTICIPATIONS—BUT NOT REVIEWS

Discussions of pictures in this department are based entirely on the aims and anticipations of the producers on the basis of negative in the editing process. In no sense are these attentions to be considered reviews or in any terms evaluation of the finished product as it may subsequently emerge from the Cutting Room to the market.

This department is conducted solely for the information of exhibitors, many of whom have indicated to *Motion Picture Herald* their necessity for the earliest available information on the product which they are to play.

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—THE EDITOR

Safari in Paradise

(Columbia)

Comedy Romance

Though the title might suggest it, this feature is not a safari into Africa, nor is it a safari into some idyllic Eden. And it is not an adventure story, unless the experiences of a pair of whimsical characters in romance and business, all approached from a comedy standpoint, can be interpreted as adventure. The locale is New York. Time is the present.

The girl on the safari is Jean Arthur, who took Mr. Deeds to town and is the Calamity Jane of the forthcoming "The Plainsman." The man is George Brent. Initially, in association with Ruth Donnelly, Miss Arthur is the drab proprietess of a not so profitable secretarial school. Brent is the diet conscious editor of a health magazine. She becomes his secretary and during his absence, by changing the magazine's policy, manages to disrupt the business. Incidentally there are other man and woman complications to their growing love affair. The climax, occurring aboard a swanky yacht, is a mirthful quadrangle mixup.

The story utilized is an original by Matt Taylor, with Dale Van Every a contributor to the screen play of "Lady Be Careful," credited with the adaptation. Alfred E. Green, whose credits include "They Met In A Taxi" for Columbia as well as many important Warner fiims, is the director.

The cast supporting the leading players is composed of all wellknown names, such as Lionel Stander, seen recently in "They Met In A Taxi," Reginald Denny, now in "Romeo and Juliet," Raymond Walburn, Charles Halton, Dorothy Kent and Miss Donnelly.

Melody for Two

(Warner)

Romance with Music

Many factors contribute to recommend this production to the attention of audiences and showmen. Basically the yarn is intrique-tinged musical romance. A hot headed dance band leader falls out with his ace arranger, because both love the same girl. He hits the skids and though the girl attempts to be in his corner, he is reduced to playing in third rate dance halls, heading a girl's orchestra. An opportunity for a radio program comes up; the new swing music, which the down-at-the-heels has mysteriously come into possession of, gives him the edge in competition. Everything ends tunefully and happily as it is discovered that the girl was at the bottom of the comeback.

The story, which was arranged for the screen by George Bricker, is based on a yarn by Richard Macaulay, titled "Special Arrangements," which appeared recently in the *Saturday Evening Post.* Direction is by Lewis King. Musical content was supplied by Al Dubin, Harry Warren, M. K. Jerome and Jack Scholl.

James Melton and Patricia Ellis, currently in "Sing Me a Love Song," are featured. Dick Purcell is the music arranging romantic rival. Comedy is provided principally by Marie Wilson and Fred Keating. Other players prominent in the action and music are Charles Foy, Craig Reynolds, Winifred Shaw, Gordon Elliott, Eddie Kane, Eddie Anderson, Harry Hayden and Gordon Hart.

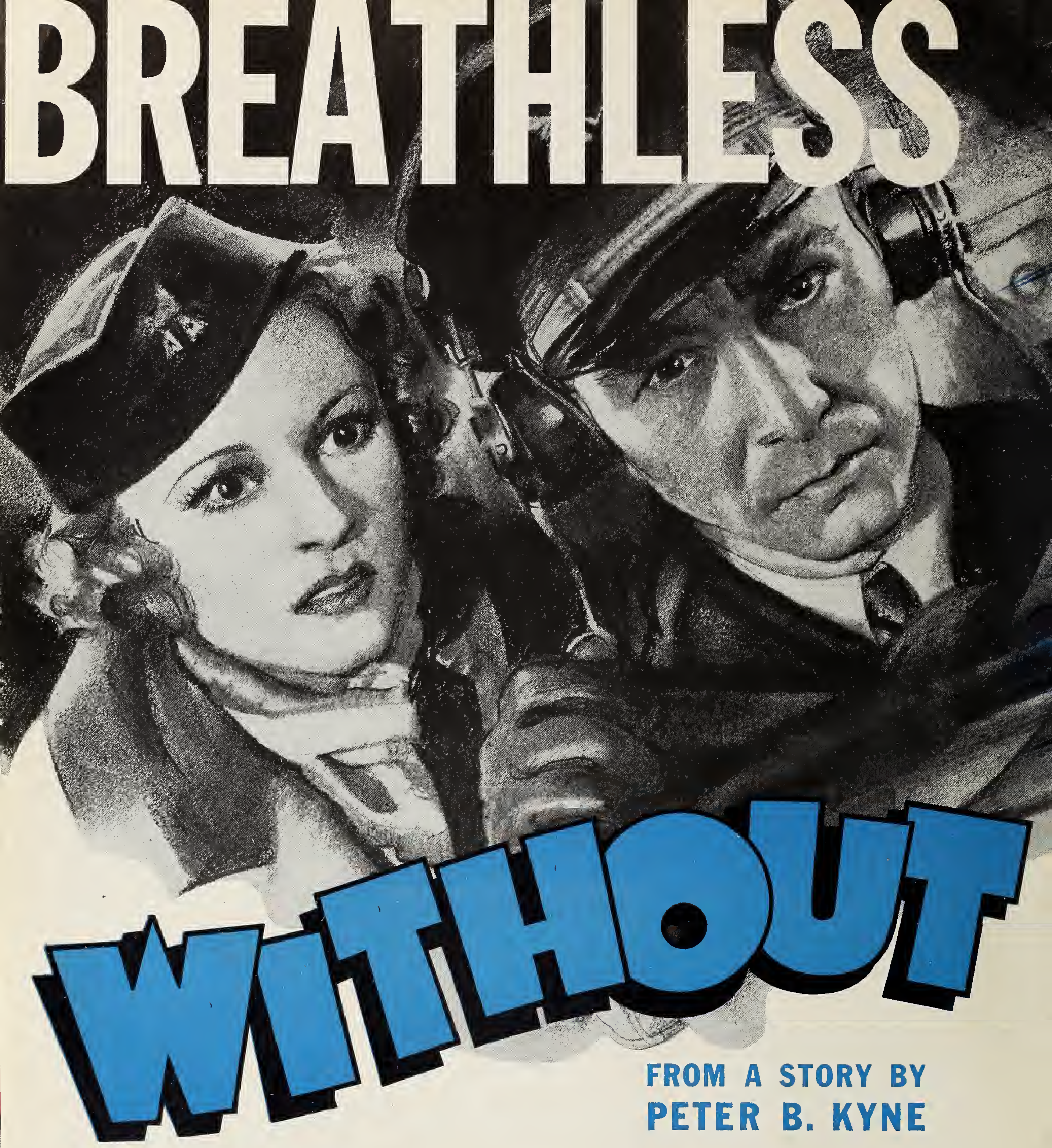
Glory

(20th Century-Fox)

Comedy Drama

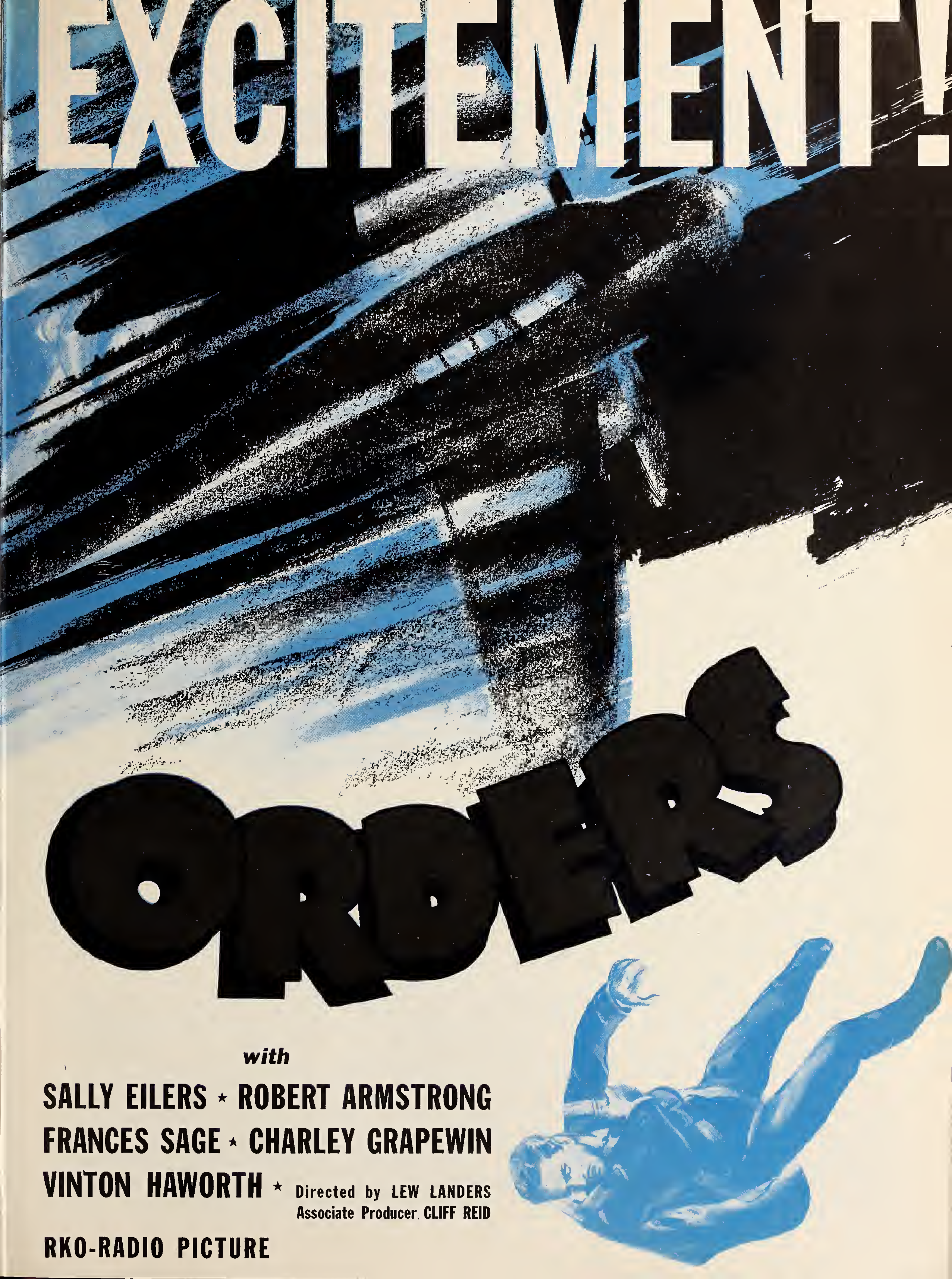
For Jane Darwell's second lead role film, producer Sol Wurtzell has selected what looks to be an ideal character fitting vehicle. A wholesome yarn of the type generally appealing to all-family audiences, it treats of a small town woman, mothering everybody and always seeking to do good for others. Besides her own home and the local newspaper she just about runs the whole New England village. Devoted to helping friends and strangers out of difficulties, she also find times to solve a murder

(Continued on page 40)



FROM A STORY BY
PETER B. KYNE

A heart-hitting melodrama of the skyways, supercharged with electric suspense . . . . topped by a thrill-on-thrill climax that will sweep your crowds to rousing cheers! . . .


EXCITEMENT!
ORDERS

with

SALLY EILERS ⋆ ROBERT ARMSTRONG
FRANCES SAGE ⋆ CHARLEY GRAPEWIN
VINTON HAWORTH ⋆ Directed by LEW LANDERS
Associate Producer, CLIFF REID

RKO-RADIO PICTURE

IN THE STUDIO CUTTING ROOM

(*Continued from page 37*)

mystery that threatened to break up her own home, and saves an innocent man from the electric chair, meanwhile seeing that true romance continues in its proper path. Generally, all that happens is given a comedy tinge.

While the cast supporting Miss Darwell is well studded with familiar names, the production gives two younger players, Delma Byron, seen in "Everybody's Old Man" and "Dimples," and a newcoming stage actor, Allan Lane, opportuntiy to advance their careers. But in important support are such players as Lois Wilson, Margaret Hamilton, Perk Kelton, John Carradine, James Burke, Russell Hicks, Eddie Acuff, Frank Reicher, youthful William Benedict and Edward McWade.

Based on a story originally written for the stage but never so produced, the adaptation is credited to Robert Ellis and Helen Logan. Direction is by Frank Strayer, who numbers Republic's recent "Hitch Hike to Heaven" among the many pictures he handled for other companies.

Quality Street

(Radio)

Comedy Drama Romance

This production is based on a story and stage play by Sir James M. Barrie. First presented about the beginning of the century, it was made as a picture some several years ago. The locale is England and the period covers the duration of the Napoleonic wars. However it is not a war story. Rather, it is light dramatic comedy romance treating with the adventures of a girl who assumes a dual identity in order to tell off a suitor who once impoverished and then disappointed her. The situations that ensue follow a cheerful comedy vein, contrasted by personal drama only in the climax, when the lady gets herself into a romantic mess that forces her to discontinue her gay deception.

Entertainment that the story promises has definite commercial value, as cast selections indicate. It gives the leading player, Katharine Hepburn, the kind of part in which she has scored her most popular successes. She is completely removed from the dramatic character as seen in "Mary of Scotland" and as she will appear in the forthcoming "A Woman Rebels." Likewise, the principal supports seem to be of more than ordinary quality. Franchot Tone, currently in "The Gorgeous Hussy" and "Love on the Run," is the victim of the deception. Fay Bainter, noted stage actress, who starred with Walton Huston in "Dodsworth" in the role brought to the screen by Ruth Chatterton, makes her screen debut as Miss Hepburn's sister and ally in the ruse. Chief supports are Eric Blore and Cora Witherspoon, now in "Libeled Lady," and the child player Bonita Granville who was so effective in 'These Three." Other players listed are Florence Lake, Estelle Winwood, Helena Grant, Clifford Severn and Sherwood Baily.

The screen adaptation was effected by Mortimer Offner, who has done three previous Hepburn pictures, and Allan Scott. George Stevens, who made "Alice Adams," is directing. Pandro Berman is the producer.

Go West, Young Man

(Paramount-Cohen)

Comedy Romance

This production promises to be a different kind of Mae West picture. The first departure is that the star is no longer the fascinating glamour girl. Secondly, her role is essentially comedy. She appears as a Hollywood star, stranded in a little Pennsylvania town. Several men, her manager and an old flame, have eyes for her, but she becomes interested in a garage mechanic. The complications all have a straight comedy basis.

As customary with most recent Mae West films, she is credited with the original idea, adaptation and dialogue. As the motivation is different, it can be expected that the featured player also will be seen under a different light.

While Miss West appears as the outstanding commercial asset, other facts associated with the film should not be overlooked. Though there are few directors whose names sell tickets, one would seem negligent not to give some attention to Henry Hathaway, maker of "Lives of a Bengal Lancer" and "Trail of the Lonesome Pine," who is again at the helm.

Similarly, the supporting cast seems to be of unusual quality. Warren William, seen in many Warner films, is the chief supporting player, but Randolph Scott, fresh from his commendable work in "Last of the Mohicans," is the country boy, and Alice Brady, who was outstanding in "My Man Godfrey," also has an important role. There are also Isabel Jewell, who in many pictures, including the recent "Valiant is the Word for Carrie," has been the subject of patron interest, and Lyle Talbot, both important to the action. Elizabeth Patterson and Etienne Girardot have colorful character parts, while Margaret Perry, Maynard Holes, Alice Ardell and Nicodemus are listed for minor appearances.

As the film will permit Miss West to exhibit her flair for straight comedy, producer Emanuel Cohen anticipates that story strength will prove as attractive as the star name in inciting public attention.

SHORT PRODUCT PLAYING BROADWAY

Week of October 10

CRITERION		
	Mad Money	Columbia
	Screen Snapshots, No. 11	Columbia
MUSIC HALL		
	Harvard Special, Pathe Topics, No. 7	RKO Radio
	The Novelty Shop	Columbia
PARAMOUNT		
	Play Safe	Paramount
RIALTO		
	Little Swee' Pea	Paramount
	Hold 'Em, Cowboy	Columbia
RIVOLI		
	Toby Tortoise Returns	United Artists
	Venice of the North	RKO Radio
ROXY		
	The Wacky Family	Educational
	Nature's Songsters	Educational
	Pacing the Thoroughbreds	Twentieth Century-Fox
	Little Boy Blue	Celebrity
STRAND		
	Leon Navara and His Orchestra	Vitaphone

RCA's 16mm Reduction Printer Used in 15 Laboratories

RCA Photophone's optical reduction printer apparatus for the production of 16 mm. sound prints from standard negatives has been installed in 15 film processing laboratories within the last 12 months, according to Edwin M. Hartley, Photophone executive. Most recent installations are in Pathe's Bound Brook, N. J., laboratory; the Consolidated Film Laboratories at Fort Lee, N. J., and Producers Laboratories, Inc., New York City.

Brown-Brine Open Exchange

Stanley A. Brown, Tri-States district manager for three years in the central division, has resigned from the circuit to become associated with L. K. Brine as partner in a film exchange in Los Angeles. Mr. Brown will be succeeded in Des Moines by Rockey Newton, now manager of the Paramount and State theatres in Cedar Rapids.

European Editorial Representative

Baroness Else von Koczian, recently appointed European story editor of Universal Pictures, sailed Wednesday on the Manhattan for London where she will take up her new duties. For the past three years the baroness has been a writer on the staff of Fox and later Universal in Hollywood.

Paramount Signs Runyon

Damon Runyon, sports and fiction writer, author of "Lady for a Day" and "Little Miss Marker," has been signed by Paramount as a full-time writer.

Spectrum to Jovaney

J. S. Jovaney, president of Superior Pictures, Inc., Chicago, and Fred Bellin, supervisor of distribution for Spectrum Pic-erns in Chicago, St. Louis and Milwaukee. tures, have signed a deal whereby the former will distribute Spectrum's westerns.

Criterion Moves Office

Criterion Film Productions, headed by Marcel Hellman and Douglas Fairbanks, Jr., has moved into its new quarters at the Worton Hall Studios in London. The previous address was 28 Brook Street, W. 1.

Capital Notice Filed

National Theatre Supply Corporation, a Delaware corporation, has filed notification in Sacramento of a reduction of capitalization from $3,256,659.93 to $509,241.13.

Samuels To Sell Projector

Slem Samuels has closed with International Projector Company to act as local representative in the Dutch East Indies. Similar agreements have been concluded with Theatre Screen Corporation and an air conditioning company. He plans to sail October 20th on the *Queen Mary* en route to Batavia, his home.

THE HOLLYWOOD SCENE

Production

While still busy with forty-three pictures active, Hollywood's production corps enjoyed a breathing spell during the past week as only eight pictures started and but five finished. In relation to the rapidity with which production has been going on and off stages recently, operations were more or less a matter of taking things in stride.

Although there are a couple of potentially important pictures listed in the new productions, the general trend is nothing to get excited about. Similarly, the finished quota, with one or two possible exceptions, is only of average caliber. Most of the studios, having completed and released their first show window films on early 1936-37 programs, are confining their activities to turning out the fillers-in. Nevertheless there are big pictures in the work and planned which will be ready in time to take the places of the first flashes when they complete important first and secondary runs.

To that end "Born To Dance," "Camille," "A Day At The Races," "After The Thin Man" and "Captains Courageous," MGM; "Maid Of Salem," Paramount; "Quality Street" and an as yet untitled Lily Pons feature, Radio; "Lloyds Of London" and "One In A Million," Twentieth Century-Fox; "Love Under Fire," Goldwyn; "You Only Live Once," Wanger and "Another Dawn," Warner, are in the work. Such pictures as "The Lost Horizon," "The Good Earth," "The Plainsman," "Plough And Stars," "A Woman Rebels," "Garden Of Allah," "Golddiggers Of 1937" and "Charge Of The Light Brigade" are completed and ready for release.

Getting back to current activity, Warners started two features. In "San Quentin," a penitentiary drama, which Lloyd Bacon is directing, Pat O'Brien, Humphrey Bogart, Ann Sheridan, Barton MacLane, Joseph Sawyer, Joseph King, Garry Owen, Gordon Oliver and Emmett Rogers will be seen. The companion picture, "Bad Man's Territory," an action western romance drama with music, features Dick Foran, Linda Perry, Joseph King, Cy Kendall, Wayne Morris, Harry Woods and Milton Kibbee. E. Reeves Eason is directing.

Two pictures likewise were started by Columbia. The more important undoubtedly is "Interlude." Grace Moore is starred and, though her voice is featured several times, the story is of a different theme than anything heretofore provided for her. The supporting cast includes Cary Grant, Alene MacMahon, Henry Stephenson, Catherine Doucet, Edgar Kennedy, Gerald Smith and Barnett Parker. Harry Lachman and Robert Riskin are codirecting. In "Lady Of New York," a comedy mystery romance drama, Ralph Bellamy, Joan Perry, Douglas Dumbrille, John Gallaudet, Gene Morgan and Wade Boteler are the principals. D. Ross Lederman directs.

For Paramount release Major Productions started an Emanuel Cohen comedy, "Mind Your Own Business." Charlie Ruggles and Alice Brady are featured. Robert Baldwin, Benny Baker, William Demarest, Lyle Talbot, Jack LaRue, Frankie Darro, Lloyd Crane and Theodore von Eltz are listed in the supporting line-up. Norman McLeod is directing.

Representing the independents, a group which as a whole is rather inactive, Chesterfield started "Ellis Island," a topical romance drama. Under Phil Rosen's direction the cast includes Donald Cook, Peggy Shannon, Matty Fain, Monte Vandergrift, Bryant Washburn and Joyce Compton.

WHAT THEY SAY ABOUT DIXIE

True or not, what writers have to say about Dixie is to be told to the public fulsomely and with emphasis by the purveyors of screen entertainment during the coming season, as witness the following indications of a swing toward the production of pictures with southern setting:

"Gone With the Wind" is to be produced by Selznick International. Twentieth Century-Fox will ask, "Can This Be Dixie?" Sol Lesser will produce "Rainbow On the River" for RKO-Radio and MGM will provide "New Orleans" as a successor to "San Francisco." Warner Brothers are making "Mountain Justice," Universal will offer "Murder On the Mississippi," and Hal Roach "Colonel Spanky," with Republic turning in "The Big Show" for its contribution to the celluloid celebration of the area below the Mason and Dixon line.

Radio's contribution to the new work is "Criminal Lawyer," the plot of which is topical romance drama. Lee Tracy is teamed with Margot Grahame in the lead roles, supported by Edward Ciannelli, Erik Rhodes, Frank M. Thomas, Aileen Pringle, Wilfred Lucas, Francis MacDonald and Lita Chevrt. Lew Landers is directing.

On the completed side of the ledger, Radio accounts for two of the five finished productions. "The Riddle Of The Dangling Pearl," an Hildegarde Withers-Inspector Piper comedy mystery, will present James Gleason and Zasu Pitts with Louise Latimer, Owen Davis, Jr., Arthur Aylesworth, Barbara Barondess, Paul Fix, Spencer Charters, Richard Tucker, George Sorel, Agnes Anderson, Billy Platt, Oscar Apfel, Bodil Rosing and Margaret Armstrong. Ben Holmes directed. "Night Waitress," a dramatic, mystery tinged romance, features Margot Grahame and Gordon Jones with Vinton Haworth, Donald Barry, Arthur Loft, Marc Lawrence, Billy Gilbert and Otto Yianaoka. Lew Landers directed.

Warners finished "Black Legion," a topical news headline drama. The lengthy cast includes Humphrey Bogart, Ann Sheridan, Dick Foran, Erin O'Brien Moore, Dickie Jones, Clifford Soubier, Joseph Sawyer, Henry Brandon, John Litel, Dorothy Vaughn, Helen Flint, Eddie Ecuff, Egon Brecher, Henry O'Neill, Samuel Hinds, Paul Harvey, Paul Stanton and Harry Hayden. Archie Mayo directed.

At Republic "The Country Gentleman" was finished. The veteran stage players, Olsen and Johnson, are featured with Joyce Compton, Lila Lee, Pierre Watkin, Donald Kirke, Ray Corrigan, Sam McKim, Wade Boteler, Ivan Miller, Olin Howland, Frank Sheridan, Harry Harvey, Joe Cunningham and the dog Prince. Ralph Staub directed.

Paramount checked in "Rosebowl," a seasonal football story. It will present Eleanore Whitney, Tom Brown, Larry Crabbe, William Frawley, Benny Baker, Nydia Westman, Priscilla Lawson, Adrian Morris and James Conlin among others. Charles Barton directed.

Itemization

THE ACADEMY of Motion Picture Arts and Sciences will hold its annual joint meeting of the Board and Branch Executive Committees October 22nd.

C. V. WHITNEY, accompanied by Mrs. Whitney and a party of friends, has arrived in Los Angeles to confer with David O. Selznick; Mr. Whitney is a member of the Board of Selznick International.

EDGAR RICE BURROUGHS has issued from the offices of Burroughs-Tarzan Pictures a statement setting forth that his contract recently consummated with Sol Lesser covers the production of certain of his published works in motion picture form but does not give Mr. Lesser exclusive right to Mr. Burroughs' services as an author.

DAVID O. SELZNICK has signed Adolphe Menjou for an important role in "A Star Is Born," for which Fredric March and Janet Gaynor have been announced previously.

MARLENE DIETRICH's next Paramount picture will be based on "Angel," a novel by Melchior Lengyel, which will be produced and directed by Ernst Lubitsch, work to commence in December.

ARCHIE MAYO, who will direct "Call It a Day" for Warner Brothers, is in New York to see the stage play and confer with Dodi Smith, the author; Frieda Inescort, Ian Hunter and Patrick Knowles are tentatively scheduled for roles.

ALBERT T. WILSON, Warner Brothers properties head, is in New York on his first purchasing tour in two years, attending auctions and covering the furniture market.

SAMUEL GOLDWYN will give screen credit to both Howard Hawks and William Wyler for direction of "Come And Get It," Mr. Wyler having finished the picture after Mr. Hawks' retirement from the assignment.

FRED A. PURNER, advertising and publicity director for Hal Roach, will act as publicity director for the Los Angeles Turf Club, attending to the interests of the Santa Anita racing plant.

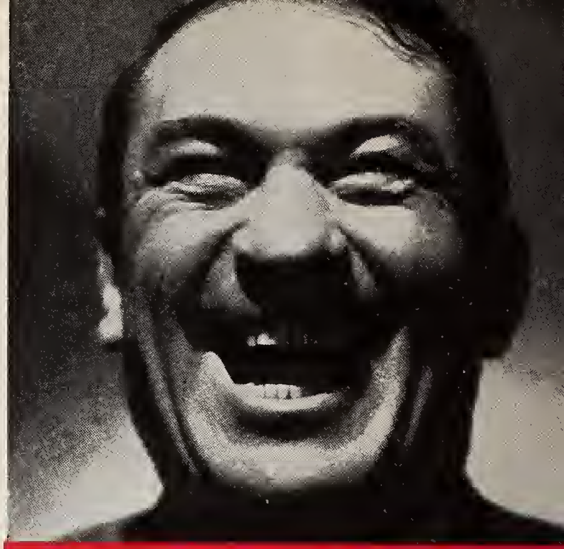
TED LA BARBA, assistant camera man, has filed suit in superior court against Paramount, asking $51,100 alleged damages for failure to carry out a contract dated August 4, 1933.

GLADYS GEORGE, star of "Valiant Is the Word for Carrie," will make an interview tour of Dallas, Detroit, Chicago, Minneapolis, Salt Lake City, Memphis and Washington, D. C., in the interests of that film; she will make no theatre appearances.

SIDNEY HOWARD will write the screen play of "Gone With the Wind" for Selznick International and Betty Timmons, original of the author's book character, Scarlet O'Hara, will be tested for that role in the film.

MACK GORDON AND HARRY RAVEL have been signed by Darryl F. Zanuck to write musical numbers for "Wake Up and Live" and "Sally, Irene and Mary."

THE TRADE CHECKS OFF ANOTHER WINNER FROM THE NEW UNIVERSAL!



"AUDIENCES WILL LIKE IT!"

Motion Picture Daily

"MAGNIFICENT BOX OFFICE!"

Variety

"FINE! A WORTHY PRODUCTION!

Showmen's Trade Revie

"HIGH GRADE! STUFF THAT REGISTERS!"

Motion Picture Herald

"SHOULD SCORE BIG!"

Hollywood Reporter

"OUGHT TO BRING THE DOUGH ROLLING!"

Film Curb

VICTOR McLAGLEN

(Academy Award Winner) in

"The MAGNIFICENT BRUTE"

with BINNIE BARNES · JEAN DIXON · WILLIAM HALL

HENRY ARMETTA · ANN PRESTON · BILLY BURRUD · EDWARD NORRIS

From the Liberty Magazine story "Big" by Owen Francis

Directed by JOHN G. BLYSTONE

EDMUND GRAINGER, Associate Producer

CHARLES R. ROGERS, Executive Producer

REGISTERED AT SMPE CONVENTION

Altman, F. E., Eastman Kodak, Rochester.
Arnold, E. L., Eastman Kodak, Rochester.
Alexander, D. M., Alexander Film Co., Colorado Springs.
Barrowman, G. D., Dept. of Mines, Ottawa.
Bishop, F. M., Eastman Kodak Co.
Bonn, L. A., J. E. Brulatour, Inc., Chappaqua, N. Y.
Blair, G. A., Eastman Kodak.
Brady, R. Eastman Kodak, New York City.
But, G. L., U. S. Army Motion Picture Service, St. Louis.
Burnett, J. C., Burnett Timken, Alpine, N. J.
Ball, J. A., Technicolor Corp., Hollywood.
Cunningham, O. J., Cleveland.
Clark, Walter, Eastman Kodak Co.
Courcier, J. L., J. E. Brulatour, Inc., Los Angeles.
Curtis, E. P., Eastman Kodak Co.
Carlson, F. E., General Electric Co., Cleveland.
Cook, W. B., Kodascope Libraries, New Rochelle, N. Y.
Carver, E. K., Eastman Kodak Co.
Cook, Alan A., Bausch & Lomb Optical Co., Rochester.
Crabtree, J. I., Eastman Kodak Co.
Cohen, Oscar, Toronto Journal, Toronto.
Cave, G. A., Technicolor, Glendale, Cal.
Cook, E. D., General Electric, Scotia, N. Y.
Carlton, H. C., Eastman Kodak Co.
Cuthbertson, H. B., Paramount News, New York.
Dash, C. C., Hertner Electric Co., Cleveland.
Dillemuth, H. G., Broadway Lyceum Theatre, Buffalo.
de Long, H. Philips Holland, Valkens Ward, Holland.
Danielson, Dale, Dream and Mecca theatres, Russell, Kan.
Dickinson, A. S., MPPDA, New York.
Downes, A. C., National Carbon Co., Lakewood, Ohio.
Davee, L. W., Erpi, Tenafly, N. J.
Davidson, J. C., Erpi, New York.
Dewey, H. H., Dewey & Dewey, Kenosha, Wis.
Dewey, William, Dewey & Dewey, Kenosha, Wis.
Donald, Ralph, Canton, Ohio.
Dwyer, R. J., Eastman Kodak Co.
Dudiak, Frank, Warner Fairmont Theatre, Fairmont, W. Va.
Eckler, Leopold, Agfa-Ansco Corp., Binghamton, N. Y.
Evans, P. H., Warner Bros., West Orange, N. J.
Evans, Ralph M., Eastman Kodak Co.
Frank, J., Jr., International Projector Corp., White Plains, N. Y.
Fyfe, Norman S., Agfa-Ansco Corp., Binghamton, N. Y.
Friedl, George, Jr., Erpi, Flushing, N. Y.
Fisher, Roy, J., Capitol Theatre, Rochester, N. Y.
Foote, Paul, Bell & Howell Co., Chicago.
Famulener, Keith, Ace Film Laboratories, New York.
Farnham, Ralph E., General Electric Co., Cleveland.
Foster, W. D., Kinatome Patents Corp., Ridgewood, N. J.
Gallo, Ray, Quigley Publications, New York, N. Y.
Gage, H. P., Corning Glass Works, Corning, N. Y.
Gaski, Consolidated Film Industries, Palisade Park, N. J.
Gibson, J. E., National Archives, Washington, D. C.
Griffin, H., International Projector Corp., Jersey City, N. J.
Grunau, A., Simpson Laboratory and Lens Corp., Chicago.

GOVERNOR SPONSORS WILL ROGERS STATUE

Governor Marland of Oklahoma has proposed placing a statue of Will Rogers in the hall of fame in the nation's capital as one of two representatives of his state. At the same time Governor Marland announced he will ask the state legislature to appropriate funds for a statue of the late humorist to be erected on the grounds of the state capitol.

Gleason, C. H., M. & P. Theatre, Lexington, Mass.
Gilmour, J. G., General Electric Co., Schenectady, N. Y.
Goodman, Stanley, Weber Machine Corp., Rochester.
Green, N. B., Eastman Kodak Co.
Hyndman, D. E., Eastman Kodak Co., New York.
Howitt, Glen W., Schine Theatres, Rochester.
Hover, Theo. P., Warners Ohio Theatre, Lima.
Heacock, R. H., RCA Mfg. Co., Oaklyn, N. J.
Harris Edward, Dominion Sound Equipment, Toronto.
Harris, A. W., American Steel & Wire Co., Parma, Ohio.
Hardy, A. C., M. I. T., Wellesley, Mass.
Hall, H. H., Harvard University, Cambridge.
Haliburton, W. M., Safety Devices, Montreal, Canada.
Hildebrand, Jr., J. G., G. J. Esselen, Inc., Cambridge, Mass.
Holman, Arthur, East Orange, N. J.
Ingram, M., Schine, Rochester, N. Y.
Imlay, R., Cambridge, Mass., Comstock and Wescott.
Jones, Loyd A., Eastman Kodak Co.
Jay, D. B., National Carbon Co., Fostoria, Ohio.
Jones, W. C., Bell Telephone Labs., New York.
Kocsis, Paul, RKO, New York.
Kurlander, J. H., Bloomfield, N. J.
Kleesup, D. J., School for Visual Education, Chicago.
Kellogg, E. W., RCA Mfg. Co., Moorestown, N. J.
Kunzmann, W. C., National Carbon Co., Cleveland.
Levenson, L., RCA, Philadelphia.
McAulay, J. E., J. E. McAulay Mfg. Co., Chicago.
MacNain, W. A., Bell. Tel. Lab., Summit, N. J.
McGuire, P. A., International Projector.
McRae, D., J. E. McAulay Mfg. Co., Melrose, Mass.
McLarty, H. D., McLarty Motion Picture Service, Kenmore, N. Y.
Mitchell, R. F., Bell & Howell Co., Chicago.
Metzger, M., Associated Screen News, Montreal.
Miller, J. A., American Mechanographic Corp. New York.
Morin, C. R., State Police, Fairfield, Conn.
Matthews, Glenn E., Eastman Kodak Co.
Morgan, K. F., Erpi, Los Angeles.
Miller, O. E., Eastman Kodak Co.
Mees, C. E. K., Eastman Kodak Co.
Marks, I., Keystone Mfg. Co., Boston.
Marcus, G. K., International Photographers, New York.
Neu, Oscar F., Neumade Prod. Corp., Crestwood, N. Y.
Nixon, I. L., Bausch & Lomb Optical Co., Rochester.
Nelson, Otto, National Cash Register Co., Dayton, Ohio.
Norling, J. A., Loucks & Norling Studios, New York.
Nelson, E. W., Chicago.
O'Brien, W. S., Warner O'Brien Motion Picture Studios, Waukesha, Wisc.
Oswald, Carl L., Kinatome Patents Corp., New York.
Olney, Benj., Stromberg Carlson Co., Rochester.
Potter, R. S., Defender Photo Supply Co., Rochester.
Palmer, M. W., New York.
Presgrave, C., Philadelphia.
Read, Sidney, Jr., RCA Mfg. Co., Haddonfield, N. J.
Ross, Charles, Motion Picture Light & Equipment Corp., New York.
Rutherford, George, Booch Canadian Film, Toronto.
Rittenhouse, C. G., Eastman Kodak Co.
Richardson, F. H., Motion Picture Herald, New York.
Rayton, W. B., Bausch & Lomb Optical Co., Rochester.
Richardson, E. C., Mole-Richardson, Inc., Beverly Hills, Cal.
Samuels, Irving, Automatic Device Co., Allentown, Pa.
Strock, R., General Service Studios, Inc., Jamaica, N. Y.
Sponable, E. I., 20th Century, New York.
Staud, C. J., Eastman Kodak Co., Rochester.
Santini, C. C., Alex Cinelab, Buenos Aires.
Shorney, C. R., Fred Shorney Lab., Toronto.
Stiles, W. F., Capt. of State Police, Hartford.
Santee, H. L., Erpi, West Englewood, N. J.
Schoonover, E. L., Charm Co., Nutley, N. J.
Stone, C. H., Carrington H. Stone Co., Chicago.
Swartz, Edward M., Keystone Mfg. Co., Brookline, Mass.
Sears, Sterling G., Dictograph, Garden City. N. Y.
Smith, Howard, IATSE, Local 186, West Springfield, Mass.
Simmons, A. B., Eastman Kodak Co.
Schumacher, Eric W., Noris Carbon Co., New York.
Staehle, H. C., Eastman Kodak Co.
Spence, J. L., Akeley Camera, Inc., New York.
Sandvik, Otto, Eastman Kodak Co.
Tasker, H. G., Universal Studios, Von Nuys, Cal.
Townsend, L. M., Schine Theatres Co.
Tuttle, H. B., Eastman Kodak Co.
Tuttle, C. M., Eastman Co.
Theppan, S. E., Eastman Kodak Co.
Townsley, Malcolm G., Bell & Howell Co.
Tetzlaff, Edwin F., Kodak Park, Rochester.
Toennies, J. F., New York.
Vandette, R., United Amusement Corp., Montreal, Canada.
Westwater, W., Eastman Kodak Co.
Waller, Fred, Paramount, Huntington, N. Y.
Weber, Carl M., Weber Machine Corp., Rochester.
Wall, J. M., J. M. Wall Machine Co., Syracuse.
Williams, F. C., Corning Glass Work, Corning, N. Y.
Wienke, E. J., Motiograph, Inc., Chicago.
Wolf, S. R., Erpi, New York.
Williford, E. A., National Carbon Co., White Plains, N. Y.
Whitmore, Will, Erpi, New York.
Wynd, Clarence, Eastman Kodak Co.
Worrall, G. H., Mitchell Camera Corp.
Zavarin, S., Glavesprom Camera, Camden, N. Y.
Zuckerman, J. V., Eastman Kodak Co., Chicago.

SMPE NAMES S. K. WOLF PRESIDENT; MEES AND KELLOGG WIN AWARDS

Outline of Art and Science of Photography Opens Fall Meeting at Rochester; Awards Made at Banquet

A program of demonstrations, discussions, papers on varied technical subjects and developments, and inspection tours of the Kodak Research Laboratories and the Bausch and Lomb plant, featured the four day semiannual convention of the Society of Motion Picture Engineers at Rochester, N. Y., this week. S. K. Wolf, of Erpi Picture Consultants, Inc., subsidiary of Electrical Research Products, Inc., was elected president of the society for a two-year term, succeeding Homer G. Tasker. The attendance was reported the largest in the history of the Society.

Other officers elected were Mr. Tasker, W. C. Kunzmann and J. I. Crabtree, vice-presidents; James Frank, secretary; Lawrence Davee, treasurer; and Max Batsel and A. N. Goldsmith, members of the board of governors. It was decided that the next two conventions of the organization be held in New York and Hollywood.

Mr. Wolf has served two terms on the governing board, has been chairman of the projection screen committee and was named executive vice-president in January, 1936. He has held various positions with Erpi since 1928 and at present is engaged in the production and distribution of instructional sound films for that company. In 1932 he was selected to represent American acoustical engineers at the International Electrical Congress in Paris and this year he was sent to Budapest as representative of the SMPE and the American Standards Association at the International Standards Association meeting.

The Progress Medal by which the SMPE recognizes work resulting "in a significant advance in the development of motion picture technology," was presented to Dr. C. E. Kenneth Mees, vice-president of the Eastman Kodak Company in charge of research and development, at the society's semi-annual banquet held on Wednesday evening at the Oak Hill Country Club.

At the same time, Edward W. Kellogg, of the RCA Manufacturing Company, received the Journal Award for the best technical paper published in the society's Journal in 1935. The article was on variable density and variable width systems.

The Progress Medal was presented to Dr. Mees, not for any single development, but in recognition of his contributions to motion picture technology over a period of 35 years. During that period he has published more than 80 scientific papers dealing with many aspects of the science of photography, his outstanding researches having been concerned with the preparation and specification of light-filters and of safe-lights for darkroom use, the preparation of various types of panchromatic emulsions, the measurement of the "resolving power" of photographic plates, and studies of the chemical properties of developers.

Delegates Visit Kodak and Bausch & Lomb Plants; New Equipment and Improvements on Old Are Described

Since the development of sound motion pictures Mr. Kellogg has been concerned with nearly every phase of that art, having had experience with radio communication and electrical sound reproduction for many years. A paper entitled "A Review of the Quest for Constant Speed" was read by Mr. Kellogg at the sound and apparatus session of the convention on Monday afternoon.

M. H. Aylesworth, chairman of the board of Radio Keith Orpheum, in his address at the banquet, proposed production coordination to reduce costs, predicted a return to single feature policy, said distributors are considering more satisfactory contracts, urged cooperation with radio and television as theatre attendance assets, and commended the industry's self-censorship of product.

An historical outline of the development of the art and science of photography in this century was given by Dr. Mees at the opening session on Monday morning. At an informal luncheon which followed registration

(Continued on following page)

NEW PRESIDENT OF SMPE AND WINNERS OF HONORS FOR ACHIEVEMENT

DR. C. E. KENNETH MEES
Awarded the Progress Medal for "work resulting in a significant advance in motion picture technology."

S. K. WOLF
Executive of Erpi Picture Consultants, Inc., elected president for a two-year term to succeed Homer G. Tasker.

EDWARD W. KELLOGG
Given the Journal Award for the best technical paper published in the society's Journal in 1935.

NEW USES OF FILMS DISCUSSED

(*Continued from preceding page*)

and the opening session Mayor Charles Stanton of Rochester welcomed the delegates and the reading of papers scheduled for the sound and apparatus session followed immediately. A special lecture demonstration on color photography was given in the evening by Dr. Mees at the Eastman auditorium. The various processes of making and projecting color films were described and illustrated.

The following three days were given over to the reading and discussion of the technical papers, except for an inspection tour of the Kodak Laboratories on Tuesday, a visit to the Bausch and Lomb plant on Wednesday and the banquet and dance on Wednesday evening.

Among new devices or improvements in present apparatus described were several instruments of importance to projectionists or cameramen. A new type of volume indicator that meets the requirements of sound recording was described by F. L. Hopper of Erpi, and a new neon type volume indicator in which the glowing or extinguishing of neon bulbs indicates peak loads at audiofrequency voltages was discussed by S. Read Jr. of RCA.

F. H. Richardson, conductor of the Blue Book School in MOTION PICTURE HERALD, and T. D. Hover of the Ohio theatre, Lima, Ohio, described a neon type of rotating mirror oscilloscope intended for routine use by projectionists to aid in eliminating noise due to microphonic tubes or improperly meshed gears. The parts for the instruments described may be purchased or built by the projectionist.

New Spot-Lamps

In order to utilize high-intensity carbon arcs more effectively as sources of illumination for photographic purposes, two newly designed high-intensity arc spotlamps have been developed, the delegates were told by E. C. Richardson of Mole-Richardson, Inc. Improvements have been incorporated in the design, it was said, which particularly adapt the lamps for use under modern photographic conditions, especially in the production of colored motion pictures where uniformity of spectral distribution and intensity are vital factors.

Other equipment and the authors of papers describing them were: a film editing machine employing optical intermittent projection, by J. L. Spence of the Akeley Camera Company; a sound-film recorder for studio or portable use which compensates for power surges in lines of poor regulation, and an improved reel-end alarm, by D. Canady and V. A. Wellman of the Canady Sound Appliance Company; and a description of a three wire direct current supply for projection arcs by C. C. Dash, of the Hertner Electric Company.

A demonstration triode for visualizing electronic phenomena was described by F. E. Eldredge and H. F. Dart of the Westinghouse Lamp Company.

The subject of modern loud speaking telephones with reference to efficiency, power handling capacity, response frequency characteristics and distributional frequency characteristics was discussed by C. Flannagan, R. Wolf, and W. C. Jones of Erpi. The latest types of loud speaker were described and development problems discussed.

UPSWING CREDITED TO FILM, NOT GIVEAWAY

George W. Weeks, general sales-manager of Gaumont-British, reports on return from a business tour of the middle west and south that exhibitor opinion regarding the business upswing is unanimous.

"It is generally conceded by the men in the field," said Mr. Weeks, "that the increase in business, which is universal, is due to two contributing factors; namely, the high type of product that has been available this Fall, and an improvement in economic conditions.

"One of the most gratifying observations I made on this trip, which included visits to Cleveland, Cincinnati, St. Louis, Indianapolis, Dallas, Texas, New Orleans and Atlanta, was that it is really the picture, rather than the 'giveaways,' that is bringing the people into the theatre. Artificial means of attracting large audiences are losing favor with exhibitors, who are now definitely going back to normal showmanship policies, where it is the show that counts."

Photography and Crime

Two applications of motion picture photography in unusual fields were discussed. J. Frank, Jr., of International Projector Corporation, described the Schwarzkopf method of identifying criminals. He said that the two generally employed means of sight identification, the still picture and police headquarters lineup, are not particularly effective. The use of a sound motion picture which can be exhibited to widespread audiences in a short time, is already regarded as one of the most useful developments in this field, he added. The special apparatus used and the technic developed were described and actual motion pictures of criminals were shown to prove the effectiveness of the method.

Improvements made during the past year in methods, apparatus and materials used in making medical motion pictures were discussed by H. B. Tuttle of the Eastman Kodak Company. The uses of special accessories for this type of photography were described and a demonstration medical film was shown.

Results of experiments in the storing of motion picture film by libraries and other agencies and the methods found necessary were described by C. G. Weber and J. R. Hill of the National Bureau of Standards. Reference libraries of the future may contain files of photographic films in addition to shelves of books, if the present trend toward the use of films for recording and copying the printed word continues, it was said. The use of safety film and the necessity of air conditioning vaults to prevent the film from becoming brittle were described. Mr. Hill and Mr. Weber also reported on experiments made to determine the stability of motion picture film. Special ovens were used in the tests to duplicate the conditions which would affect film over a period of years.

Film Manufacture Aspects

Various aspects of the manufacture of motion picture film and the steps employed in the process were described by E. K. Carver of the Eastman Kodak Company. His talk was supplemented by a visit to the laboratories where the delegates watched the actual process.

Motion picture exchanges, under the Motion Picture Producers and Distributors of America, have had an excellent fire record, the lowest fire loss of any industry in the United States, H. Anderson of Paramount Pictures said in a paper on fire prevention. He stressed the importance of safety measures in every branch of the industry and described present fire prevention regulations. A picture showing extinguishing apparatus and fire engines in action in a motion picture studio was shown.

Other subjects discussed included: the projection of lenticular color films, by J. G. Capstaff, O. E. Miller and L. S. Wilder of Eastman Kodak Company; the effect of lens aberrations on image quality, by W. B. Rayton, of Bausch and Lomb Optical Company; mercury arcs of increased brightness and efficiency, by L. J. Buttolph of General Electric Vapor Lamp Company; trick and process cinematography, by J. A. Norling of Loucks and Norling Studios, and certain aspects of reduction printing, by G. Friedl, Jr., of Erpi.

Also described were the performance record of an automatic recording densitometer by C. M. Tuttle and M. E. Russell of the Kodak Company; a developing machine for sensitometric work, by L. A. Jones, M. E. Russell and H. R. Beacham of the Kodak Company, and the influence of sprocket hole perforations on the development of the adjacent sound track areas, by J. V. Frayne and V. Pagliarulo of Erpi.

E. K. Carver, chairman of the standards committee, reported that the standardization of the 2,000 foot reels is still under discussion.

Tom Moore to Enter Stage Producing

Tom Moore, veteran exhibitor of Washington, D. C., has lined up 16 plays for production at the rate of two a year. The first goes into rehearsal this month. On the list, Mr. Moore said, are "The Wishing Well," "Spawn of Satan," "Wild Honey," "Feathers in the Wind," "The Golden Voice," "The Death Mask" and "Milestones of Melody." The casts will be drawn from screen, stage and radio.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Dimples

(20th Century-Fox)

Comedy Drama

On his third attempt since its opening, and by getting up early on the morning of its fifth day, your reporter achieved admittance to the Roxy theatre for the purpose of reviewing "Dimples," and now sits himself down to report that it is worth all that and more, to confess shedding an unabashed tear when Shirley Temple, as Little Eva in "Uncle Tom's Cabin," died and went to an unpictured heaven, and to record the personal and wholly unimportant opinion that this is by wide margin the best production Miss Temple has had and a production that would be outstanding without this particular star, a test that by no means all of her previous vehicles would have withstood. With her, in that same personal and unimportant opinion, which appears to be shared by everybody in Manhattan possessed of the price of admission, the picture has everything the man behind the ticket wicket and the man, woman and child in front of it have a reasonable right to expect of screen entertainment.

The story, normally a nominal factor in the presentation of Miss Temple, is dated 1850, the place New York. The star is a street urchin, singing and dancing for coins with a band of children fondly but loosely looked after by her grandfather, an impoverished aristocrat of pliable principles. Circumstances associate them with the affairs of the Drews and the romantic interests of Allen Drew, who is to produce the then new play, "Uncle Tom's Cabin," in which, following numerous complications, Dimples plays the part of Eva in such manner as to bring complete and, incidentally, logical happiness to all concerned. There's a tacked-on sequence in which the star heads a minstrel number, but that's just to give the audience a chance to dry its tears before lights come up.

Frank Morgan's performance as the child's impoverished grandparent is among his finest works. Helen Westley as Mrs. Caroline Drew gives life to one of those black satin, brownstone spinsters that nobody believes exist. Robert Kent and Delma Byron make the romantic interest seem vital without overemphasis, and Astrid Allwyn suggests the selfish other woman effectively without shouting. Stepin Fetchit makes the most of a minor assignment.

Miss Temple has four song numbers by Jimmy McHugh and Ted Koehler, who were considerate enough to adhere to the music forms of the period, and as many dance numbers directed by the incomparable Bill Robinson. All of these add to the story and none of them impedes its progress. (This does not include the tacked-on minstrel sequence.)

Selling angles are too numerous and self-evident for itemized mention. The manifest thing to do, for box office and patrons, is, in the language of the many, to shoot the works.

Reviewed at the Roxy theatre, early in the morning, on a Tuesday, where a capacity audience laughed and cried and counted standing long in line for the privilege a bargain.

WEAVER, New York.

Produced and directed by Twentieth Century-Fox. Darryl F. Zanuck in charge of production. Associate producer. Nunnally Johnson. Directed by William A. Seiter. Assistant director, Booth McCracken. Screen play by Arthur Sheekman and Nat Perrin. Music and lyrics by Jimmy McHugh and Ted Koehler. Dances staged by Bill Robinson. Art direction, William Darling. Photography, Bert Glennon. Film editor, Herbert Levy. Musical direction, Louis Silvers. Costumes, Gwen Wakeling. Set decorations by Thomas Little. P. C. A. Certificate No. 2352. Release date, October 16. Running time, 76 minutes. General audience classification.

CAST

Dimples Appleby	Shirley Temple
Prof. Eustace Appleby	Frank Morgan
Mrs. Caroline Drew	Helen Westley
Allen Drew	Robert Kent
Betty Loring	Delma Byron
Cleo Marsh	Astrid Allwyn
Cicero	Stepin Fetchit
Colonel Loring	Berton Churchill
Mr. St. Clair	Paul Stanton
Hawkins	Julius Tannen
Richards	John Carradine
Proprietor	Herman Bing
Rufus	Billy McClain
Choir	The Hall Johnson Choir
Uncle Tom	Jack Clifford
Topsy	Betty Jean Hainey
Pawnbroker	Arthur Aylesworth
Proprietor's Wife	Greta Meyer
Children's Band,	Leonard Kibrick, Warner Walter and George Weidler.
The Two Black Dots	Jesse Scott and Thurman Black

Libeled Lady

(MGM-Winegarten)

Comedy

This zippy, smartly contrived, capably acted, elaborately mounted comedy literally had the preview audience in Westwood Village theatre holding its sides from laughter. Combining the best values of farce and hokum, dialogue, action and situation provoking the fun, the story moves at speedy pace. In the principal roles Jean Harlow is characteristically hard boiled, William Powell is suavely polished even though one situation tosses him into a welter of ridiculous comedy, Myrna Loy is smartly regal and Spencer Tracy excitedly flustered. They constitute a quartet of names of appeal to patrons and exhibitors.

With something to amuse happening in almost every sequence, the motivation is unique. Editor Tracy leaves Jean Harlow, prospective bride, waiting at the church to rush down to his paper to find why it printed a spicy scandal yarn about Myrna Loy, millionairess, for which the owner, Charley Grapewin, has been plastered with a $5,000,000 libel suit. Something must be done quickly. Tracy does it first by searching all over the world for Powell, expert suit quasher, then finding him on his own doorstep, and marrying him to the amazed Miss Harlow.

Hilarity marking the action and dialogue of the bride, who doesn't want to live in the same house with her husband, Powell eventually takes off for Europe. There, by playing up to Miss Loy's father, Walter Connolly's fishing mania, and saving them from a couple of bores, he worms himself into their good graces. Though suspicious that Powell is some kind of a phoney, Miss Loy can't resist him. Back in America there is more merriment by Tracy, Powell and Miss Harlow, before Powell accepts an invitation to Connolly's lodge, which should provide a grand opportunity for the compromising position that will blast the libel suit. Following a wildly frantic fishing episode, Powell falls in love with Miss Loy and they elope to justify Powell's claim that he is unmarried. Things get a little complicated but none the less amusing until Powell demonstrates that his marriage to Harlow wasn't legal because she hadn't recovered from a chain of divorces. The finale clarifies things satisfactorily for Powell and Miss Loy, the suit is called off and Tracy has nothing to do but marry the girl who has waited so long.

Though the story seems to have a sophisticated thread, the comic manner in which it has been treated brings it into the realm of desirable attractions for any kind of audience from the teen age up. Story, production and personnel values give the film qualities that should inspire unique interest-creating advances, and there are elements to get it off to a running start with word of mouth advertising.

McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lawrence Winegarten. Directed by Jack Conway. Screen play by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. From the story by Wallace Sullivan. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Norbert Brodine. Film editor, Frederick Y. Smith. P. C. A. Certificate No. 2585. Running time, when seen in Hollywood, 95 minutes. Release date, October 9, 1936. General audience classification.

CAST

Gladys	Jean Harlow
Bill Chandler	William Powell
Connie	Myrna Loy
Haggerty	Spencer Tracy
Mr. Allenbury	Walter Connolly
Mr. Bane	Charley Grapewin
Mrs. Burns-Norvell	Cora Witherspoon
Fishing Instructor	E. E. Clive
Babs	Lauri Beatty
Ching	Otto Yamoka
Graham	Charles Trowbridge
Magistrate	Spencer Charters
Bell Hop	George Chandler
Johnny	William Benedict
Harvey Allen	Hal K. Dawson
Divorce Detective	William Newell

Rebellion

(Crescent-Derr)

Dramatic Romance

Following the semi-historic angle adopted in "The Glory Trail," this is a dramatic romance of California just after the close of the Mexican War. While the film encompasses a certain amount of historical fact, its entertainment quality is confined to a fictionary romance. That quality, which is substantially entertaining, has been enhanced by considerable dramatic thrill action. The production also carries a pleasing singing and dancing content.

The story, making due allowances for theatrical necessities, runs smoothly and at an interesting pace. A prologue establishes the theme.

President Taylor, after listening to Paula's description of injustices and tyrannies suffered by Mexicans at the hands of lawless Americans, orders his aide, Captain Carroll, to California to see that the terms of a treaty guaranteeing property rights are lived up to. Romance between Carroll and Paula develops quickly, and through her influence, he makes friends with her brother Ricardo. After action sequences in which comedy is contrasted, Carroll is jailed and Ricardo dies as he frees him. With romantic conflict between the boy and girl parring that which is inherent in the motivating drama, Carroll sets himself up at the head of Ricardo's riders. Invading Americans are driven from the property they usurped. In anti-climax there

(Continued on page 50)

“The

Doris **NOLAN** She will set all Hollywood agog in the NEW Universal's "The Man I Marry"!

YOUR *new* MARQUEE NAMES WILL

Tomorrow she will be

THE FAN TOPIC OF THE NATION!

Broadway's Most Beautiful Actress Is Now the Screen's Most Fascinating Personality!

Doris NOLAN

in

MAN I MARRY"

with **MICHAEL**

WHALEN

CHARLES "CHIC" SALE • NIGEL BRUCE
SKEETS GALLAGHER • MARJORIE GATESON
CLIFF EDWARDS • GERALD OLIVER SMITH

Directed by RALPH MURPHY • Associate Producer VAL PAUL

CHARLES R. ROGERS
EXECUTIVE PRODUCER

COME FROM THE *new* UNIVERSAL!

(*Continued from page 47*)

is a thrilling gun siege of Paula's hacienda, followed by a hectic fistic melee between Carroll and the outlaw leader, Harris. The young officer, victor in both battles, claims Paula's hand as he is elected the first governor of California.

Production values of the film are of high caliber, as is the quality of acting contributed by the principals. Essentially a romance-tinged thrill drama, it is of the kind that appeals to those patrons who appreciate the value of a logical story and at the same time like to see their pictures move.

Previewed in studio projection room.

McCarthy, Hollywood.

Distributed by Crescent Pictures. Produced by E. B. Derr. Directed by Lynn Shores. Story and screen play by John T. Neville. Production supervisor, Frank Melford. Associated producer, Bernard Moriarty. Recorded by J. S. Westmoreland. Photographed by Arthur Martinelli. Art director, Edward C. Jewell. Film editor, Donald M. Barratt. Assistant director, Fred Spencer. Musical director, Abe Meyer. P.C.A. certificate No. 2679. Running time, 62 minutes. Release date, October 27, 1936. General audience classification.

CAST

Captain John Carroll	Tom Keene
Paula Castillo	Rita Cansino
Ricardo Castillo	Duncan Renaldo
Harris	William Royle
Pablo	Gino Corrado
Honeycutt	Roger Gray
Judge Moore	Robert McKenzie
President Zachary Taylor	Allen Cavan
Hank	Jack Ingram
Marquita	Lita Cortez
General Vallejo	Theodore Lorsch
Dr. Semple	W. M. McCormick

Letzte Rose

(Casino)

German Musical

This is a German production of the opera, "Martha," by Friedrich von Flotow, in the original score and tongue. It is a polished work, distinguished by competent acting, splendid singing, excellent photography, admirable mounting and sensitive, confident direction. There is no adulteration of the work by means of interpolated musical numbers, interjected jazz dancing or other devices commonly employed by American producers. The film is not supplied with English titles for American audiences, a circumstance that somewhat circumscribes its commercial usefulness, but preserves intact its cultural integrity.

The story of the opera is well known. Martha is the name assumed by Lady Harriet, lady-in-waiting to the queen, when, masquerading as a peasant girl and attending the festival at which peasants choose their house maids for the year, she is chosen by Lyonel and forced to carry out her unwittingly made bargain. How the queen comes to know of this and to bring about a happy ending by means of a decree making the peasants owners of their lands, is familiar to those who know their opera, refreshingly stimulating fiction to those who do not.

The treatment throughout is modern and partakes in no particular of the outmoded theory that opera must be stuffy, slow, artificial and dull. The film compares favorably with the best of the operettas that have come from Hollywood and contains a number of sequences that American producers of works in kind might do well to study as to technique and effectiveness.

Reviewed at the 86th street Casino theatre on an afternoon in midweek when a largely adult Teutonic audience gave every indication of enjoying itself thoroughly.

Weaver, New York.

Produced by Europa. Distributed in the United States by Casino Film Exchange, Inc. Directed by Karl Anton. No P.C.A. certificate. Release date, October 9. Running time, 102 minutes. General (German) audience classification.

CAST

Koenigin von England	Hanna Ralph
Lord Tristan	Georg Alexander
Lyonel	Helge Roswaenge
Plumkett	Fritz Kampers
Harriet	Carla Spletter
Nancy	Grete Weiser
Kitty, eine Magd	Lena Haustein
Der Richter	Paul Rehkopf

A Greater Promise

(Amkino)

Russian Drama

Here are extolled again the circumstances attending human existence on the collectivist farms of the Soviet Republic, more specifically in the Jewish autonomous region, Birobidjan. Here, as in former Russian films of like purpose, are bits of fine acting, stretches of dull routine and vague narrative, occasionally brilliant but generally inferior photography. Also, here again the close of the picture is given over to verbal expression of high praise for the social scheme spoken by a story character and of the story text a part. In this, as in preceding sequences, English titles convey very clearly the significance of word and action.

Ths story concerns aged, widowed Dvoira, Jewish mother of nine, who brings her family to Birobidjan from "abroad" in search of work, peace and liberty. All save one of the group find happiness in the community, romantically as well as economically, and that one, husband of Dvoira's daughter, believing he has discovered gold on the land, assaults an associate who has learned of his find and insisted that he report it. Dvoira's husband is captured and consigned to an undisclosed punishment, his victim recovers and the picture ends in a merry wedding feast celebrating the nuptials of a Jewish girl and a Russian worker, with Dvoira delivering the pronouncement referred to in the preceding paragraph.

The picture has in common with others of kindred origin a definitely propaganda purpose. Also in common with them, it has a substantial and not overworked plot. The cast is likewise typical, made up of competent players who look as well as act their characters. The technical department didn't function quite so well as usual.

Reviewed at the Cameo theatre, which specializes in Russian films, where an audience made up in major part of the indicated racial elements applauded enthusiastically.

Weaver, New York.

Produced by Belgoskino, Leningrad-Birabidjan, U.S.S.R. Distributed by Amkino. Directed by V. Korsh-Sablin. Music by I. Dunaievsky. No. P. C. A. Certificate. Released October 6. Running time, 90 minutes. General audience classification.

CAST

Dvoira	M. M. Blumenthal-Tamarina
Pinya	V. L. Zuskin
Rosa	L. A. Schmidt
Basya	L. M. Taits
Leya	N. K. Valyano
Natan	A. M. Karev
Kornei	S. K. Yarov
Kornei's Father	V. E. Zhukovsky
Shlema	Iunya Bi-Brodsky

Sing Me a Love Song

(Warner)

Comedy Romance

Against the background of a department store comedy romance, this film gives James Melton ample opportunity to sing and Hugh Herbert and Walter Catlett to check in with a line of comedy that is mirth provoking even though it is not always relevant to the basic story. Through the intelligent spotting of these two entertainment values, the rather formula story is given a noticeably fresh quality. Fortunately that padding out of the theme attained by Melton's several solo presentations, as well as the amusement provided by the Herbert-Catlett antics, takes care of lulls that otherwise might have dragged.

Jerry Haines, heir, goes to work in the store incognito. Because he is a singer, also because Jean Martin, assisted by Owen, presides over the music department, he elects to work there. Romance suggested between Jerry and Jean is followed through intelligently as its principal comedy contrast is provided by Owen and Chris, the elevator man. As Hammerschlag, kleptomaniac, and Sprague, floor walker, are jerked into the action to present their hilarious specialty at the most necessary times, romantic complications arise. But Jerry, who has made friends with all the employees, the while learning why the store is operating in the red, reveals his identity as the owner and everything is adjusted satisfactorily for all concerned.

Fun and music are the dominating entertainment and commercial angles in the film. And as the picture has no other purpose than that of being light, amusing entertainment, plus the idea that it might be serving as a training school for Melton in future more pretentious attractions, it measures up as an acceptable average attraction.

Previewed in Warner's Beverly theatre. The audience reacted favorably to the musical and comedy content, but didn't seem to get very excited about the motivating story.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Raymond Enright. Assistant director, Lee Katz. Screen play by Sig Herzig and Jerry Wald. Original story by Harry Sauber. Dialogue director, Gene Lewis. Photographed by Arthur Todd. Film editor, Thomas Pratt. Art director, Anton Grot. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music and lyrics by Harry Warren and Al Dubin. Musical numbers: "That's the Least You Can Do for the Lady," "The Little House that Love Built," "Your Eyes Have Told Me So" and "Shortenin' Bread" sung by James Melton; "Summer Night" by James Melton and Chorus; "Carry Me Back to the Lone Prairie" by James Melton and Zasu Pitts. P.C.A. Certificate No. 2446. Running time, when seen in Hollywood, 75 minutes. Release date, to be determined. General audience classification.

CAST

Jerry Haines	James Melton
Jean Martin	Patricia Ellis
Siegfried Hammerschlag	Hugh Gilbert
Owen	Zasu Pitts
Chris	Allen Jenkins
Red	Nat Pendleton
Lola Parker	Ann Sheridan
Sprague	Walter Catlett
Mr. Barton	Hobart Cavanaugh
Mr. Willard	Charles Halton
Mr. Malcolm	Charles Richman
Blakely	Dennis Moore
Mrs. Parker	Georgia Caine
Goodrich	Granville Bates
Officer	George Guhl
Waiter	Adrian Rosley
Head Waiter	George Sorel
Miss Joyce	Linda Perry
Detective	Robert Emmett O'Connor
Detective	Harry Hollingsworth

Ein Liebesroman Im Hause Habsburg

(Casino)

German Comedy Drama

Back in 1887, the time setting of this story, the courts of Europe were involved, as long before and long after, with such weighty matters as the balance of power, the inter-dynasty relationships and interests, and, of course, the manipulation of matters matrimonial for purposes of state. Never, it appeared, did the right prince fall in love with the right princess, and this understandable circumstance, plus the condition that romantic devotion must fall where statesmen decreed it should, gave origin to a vast number of stories, part fiction and part fact, which have entertained the common people throughout the world and, on occasion, still do.

The story of "Ein Liebesroman im Hause Habsburg" (A Romance in the House of Hapsburg) is typical. The details are immaterial. Involved are Crown Prince Rudolph, who kills himself, and Prince Johann Salvator, who, enamored of the Russian Duchess Rostowky and disciplined by Emperor Franz Joseph, sails away into oblivion. The tale is told in protracted conversational sequences relieved now and again by bits of comedy. The ending is what Americans call unhappy.

The film is not supplied with English titles. The technical treatment is adequate. The cast is well chosen as to type. The appeal is almost exclusively to the German audience.

Reviewed at the Tobis theatre, situated in the heart of New York's German residential area, where a matinee audience laughed heartily at

(*Continued on following page*)

the comic sequences and appeared to regard the picture as satisfactory.

WEAVER, New York.

Distributed in the United States by Casino Film Exchange. Directed by Dr. Willi Wolff. Music by Johann Strauss. No P.C.A. certificate. Release date, October 9. Running time, 81 minutes. General (German) audience classification.

CAST

Franz Joseph I	Paul Otto
Kronprinz Rudolf	Paul Richter
Johann Salvator (Johann Orth)	Karl Ludwig Diehl
Zar Alexander III	Fritz Alberti
Fuerst Rostowsky, sein Botschafter	Paul Wegener
Fuerstin Olga Rostowsky	Ellen Richter
Graf Mansfeld	Harry Hardt
Graf Neuborn	Anton Pointner
Milly Stubel vom Theater in Wien	Gretl Theimer
Frau Ziesemak, ihre Hausfrau	Senta Soeneland
Lanik, Leigjaeger Johann Salvators	Paul Hoerbiger
Leila, Seejungfrau im Wurstelprater	Olly Gebauer
Der Ober Franz	Hugo Flink
Der Pikkolo	Gustl Stark Gstettenbauer

Juggernaut

(Twickenham-British)

Melodrama

Boris Karloff is the shop-window asset of this very lurid melodrama, which in type goes back well into the pre-talker era and seems likely to appeal most strongly to the survivors of the serial public. It is not a typical horror film, but Karloff's characterization of a doctor who murders in order to get money for medical research is a study of a warped and repellent type and provides an unusual finale when the doctor, self-poisoned, discourses on his dying symptoms to a fellow-medico.

The young wife of an elderly and wealthy Englishman, on the Riviera, promises to pay a doctor £20,000, which he needs for his medical research work, on the death of her husband. The doctor kills his patient by hypodermic injection, but it is then revealed that he leaves the widow only a small income, under the control of her stepson. The doctor tries to poison the son and also a nurse who has discovered his crime, but is defeated and injects the poison into his own veins.

It is such dated material that one can only try to sell it to the simpler public and it seems that the best line of approach is to be found in the situation of a murderer dying by his own tools. There is a problem angle, not to be taken too seriously, in that the doctor is willing to murder in order to get money for a humanitarian, and in fact, noble purpose. Are there such moral freaks, is a question that might be asked.

At the night trade show, in the Piccadilly theatre, there was an obvious and general disposition to take it as a burlesque.

ALLAN, London.

Produced by Twickenham Film Studios, Twickenham distribution in England. Directed by Henry Edwards, from the Alice Campbell story. Running time, 70 mins. Adult audience classification.

CAST

Dr. Sartorius	Boris Karloff
Eve Rowe	Joan Wyndham
Roger Clifford	Arthur Margetson
Yvonne Clifford	Mona Goya
Capt. Arthur Halliday	Anthony Ireland
Sir Charles Clifford	Morton Selten
Mary Clifford	Nina Boucicault
Jacques	Gibb McLaughlin
Chalmers	J. H. Roberts
Mr. Bousquet	V. Rietti

The Arizona Raiders

(Paramount)

Comedy Western

While typically western in plot and setting, this production places more emphasis on comedy than action. It is also endowed with better production features and cast names than are common to pictures of its category. Whether there is too much of comedy or too little of action to appease the insatiable appetites of western adherents, remains to be seen. It appears that a happier medium of the two would have struck a more responsive chord.

It is good comedy, nevertheless, and played to the hilt by Larry Crabbe, Raymond Hatton and Johnny Downs, but the middle of the picture bogs down, and without the stimulation which action sequences would have injected, becomes slow-paced. Yet this adaptation from Zane Grey's "Raiders of Spanish Peaks," is still better-than-average western fare.

Crabbe, who is in immediate danger of losing his head by the process known as hanging, performs a feat of legerdemain and escapes. Later he frees Hatton, notorious for his acquaintance with countless sheriffs, from the same fate. The two of them head for Arizona, and meet Johnny Downs, who has just been prevented from eloping with Jane Rhodes of the Spanish Peaks ranch.

Crabbe, Hatton and Downs set out for the ranch. Crabbe and Hatton are signed as help by Marsha Hunt, owner of the ranch and sister of Jane. They eventually learn that Grant Withers, ostensibly administrator of the ranch, is in cahoots with several of the hired hands to rustle the Spanish Peaks' cattle. The plot is foiled by Crabbe and Hatton. Jane and Downs are married, and it's a double wedding, with Marsha and Crabbe.

Reviewed at Loew's Ziegfeld Theatre, New York. The reaction of a small early afternoon audience was negligible.

MOONEY, New York.

Produced and distributed by Paramount. Producer, A. M. Botsford. Directed by James Hogan. From a novel by Zane Grey. Screen play by Robert Yost and John Krafft. Art direction by Hans Dreier and Robert Odell. Photography by Leo Tover. P. C. A. Certificate No. 2,248. Running time, 57 minutes. Release date, June 26, 1936. General audience classification.

CAST

Laramie Nelson	Larry Crabbe
Tracks Williams	Raymond Hatton
Harriet Lindsay	Marsha Hunt
Lenta Lindsay	Jane Rhodes
Lone Alonzo Mulhall	Johnny Downs
Monroe Adams	Grant Withers
Luke Arledge	Don Rowan
Andy Winthrop	Arthur Aylesworth
Boswell Abernathy	Richard Carle
Sheriff	Herbert Hayward
Tiny	Petra Silva

We Who Are About to Die

(RKO Radio)

Drama

Powerful drama makes this an unusual picture. Primarily it is the story of the experiences of a man in a penitentiary death house, innocent of murder, convicted by circumstantial evidence, sacrificed on the altar of judicial dishonesty and avaricious political ambition. The phases devoted to the mental and physical tortures endured by the innocent victim and his fellow condemned men in the shadow of death are grimly realistic. Dramatic also is the fight made by a girl against almost hopeless odds to save the life of the man she loved.

Adhering to its initial quality and always in good taste, the film makes but few concessions to lightening contrasts. Thompson, in love with Connie Stewart, is railroaded to jail and potential death, detective Mathews providing the most damning testimony. Heroically Connie takes up her courageous fight. First convincing Mathews that he is only a tool in the hands of unscrupulous politicians, she wins him as an ally. As he becomes romantically attached to her, they stand shoulder to shoulder endeavoring to move every force that can save Thompson. Meanwhile the awesome death house drama is enacted. After rigid suspense, Connie triumphs as Mathews extracts a confession from the real culprits.

There is constantly evident in the film a feeling of persecution, a theatrical factor that in the past has been influential in establishing pictures.

Far out of the beaten rut, the show calls for a brand of exploitation similarly different.

Previewed in studio projection room.

MCCARTHY, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Edward Small. Directed by Christy Cabanne. Screen play by John Twist. Cameraman, Robert Planck. Art director, Van Nest Polglase. Associate, Field Gray. Costumes by Edward Stevenson. Assistant director, James Anderson. Recorded by Denzil Cutler. Film editor, Arthur Roberts. Publicity unit writer, Carl Moritz. P. C. A. Certificate No. 2,490. Running time, when seen in Hollywood, 80 minutes. Release date, December 11, 1936. General audience classification.

CAST

Stephen Mathews	Preston Foster
Connie Stewart	Ann Dvorak
John Thompson	John Beal
MacAndrews	Russell Hopton
Nick Trotti	J. Carroll Naish
Bright Boy Schultz	Ray Mayer
Ed Stanley	Frank M. Thomas
Warden Lawton	Landers Stevens
Clyde Beasley	Frank Jenks
Jerry Daley	John Wray
Tip Fuller	Paul Hurst
The Watchman	DeWitt Jennings
Tolliver	Gordon Jones
Martin Blake	Bryant Washburn
District Attorney	Russell Hicks
Judge	Edward LeSaint
Chaplain	Howard Hickman
Yard Captain	Wilfred Lucas
Armitage	Oscar Apfel
Joe Donahue	John Carroll
Barkly	Barnett Parker
Macy	Skins Miller
Row Captain	Tom McGuire
Kwong	Willie Fung

Going Places No. 28

(Universal)

Excellent

One reason for the outstanding merit of this travelogue is Lowell Thomas' enthusiastic commentary on the scenes visited. Colorado, the locale for this tour, is also the place of Mr. Thomas' boyhood days. Under the spell of his best descriptive eulogies, such noted scenic spots as Pike's Peak, Iceberg Lake, the Garden of the Gods, the Continental Divide and the Royal Gorge appear to assume added beauty and make a striking album of gorgeous photography. Running time, 9¼ minutes.

In My Gondola

(Columbia)

Very Good

A color cartoon featuring Scrappy, this is very good entertainment. Scrappy and his girl friend glide the Venetian waters in a gondola, to the romantically tuneful "Neapolitan Nights." Scrappy's dog engages the undersea inhabitants in combat, particularly a swordfish. Then there is dancing at a casino with interludes of a spaghetti dinner. Running time, 8 minutes.

Puppet Show

(Universal)

Novel

The outstanding feature in this edition of Oswald's adventures is the exhibition of some skillful puppet work. Used as a background for the antics of the comic rabbit, such delightful puppetry lends a novel note of entertainment. Knocked senseless in the course of his puppet show, Oswald is visited by a weird dream concerning the difficulties one of his rebellious subjects meets when the little figure would try to free himself of the strings that bind him to his master manipulator. Awakening, as usual, only proves that it was but a nasty dream. Running time, 8½ minutes.

The Unpopular Mechanic

(Universal)

Amusing

This time our friend Oswald the Rabbit turns inventive and devises a trick radio machine. From his contraption issue forth mysterious rays of a strange personality changing power. The Duck family is used for experimental purposes. Much grief for the unfortunate subjects results, and a great deal of amusement for the audience. A howling finale is reached when the Pup is inoculated with pugilistic urges and a wild melee results. Running time, 8 minutes.

HEROES

Paramount's ARTHUR MENKEN... wounded in action, recovering in Rebel Military Hospital. He got the scoop on the taking of the Alcazar by his pal, General Franco.

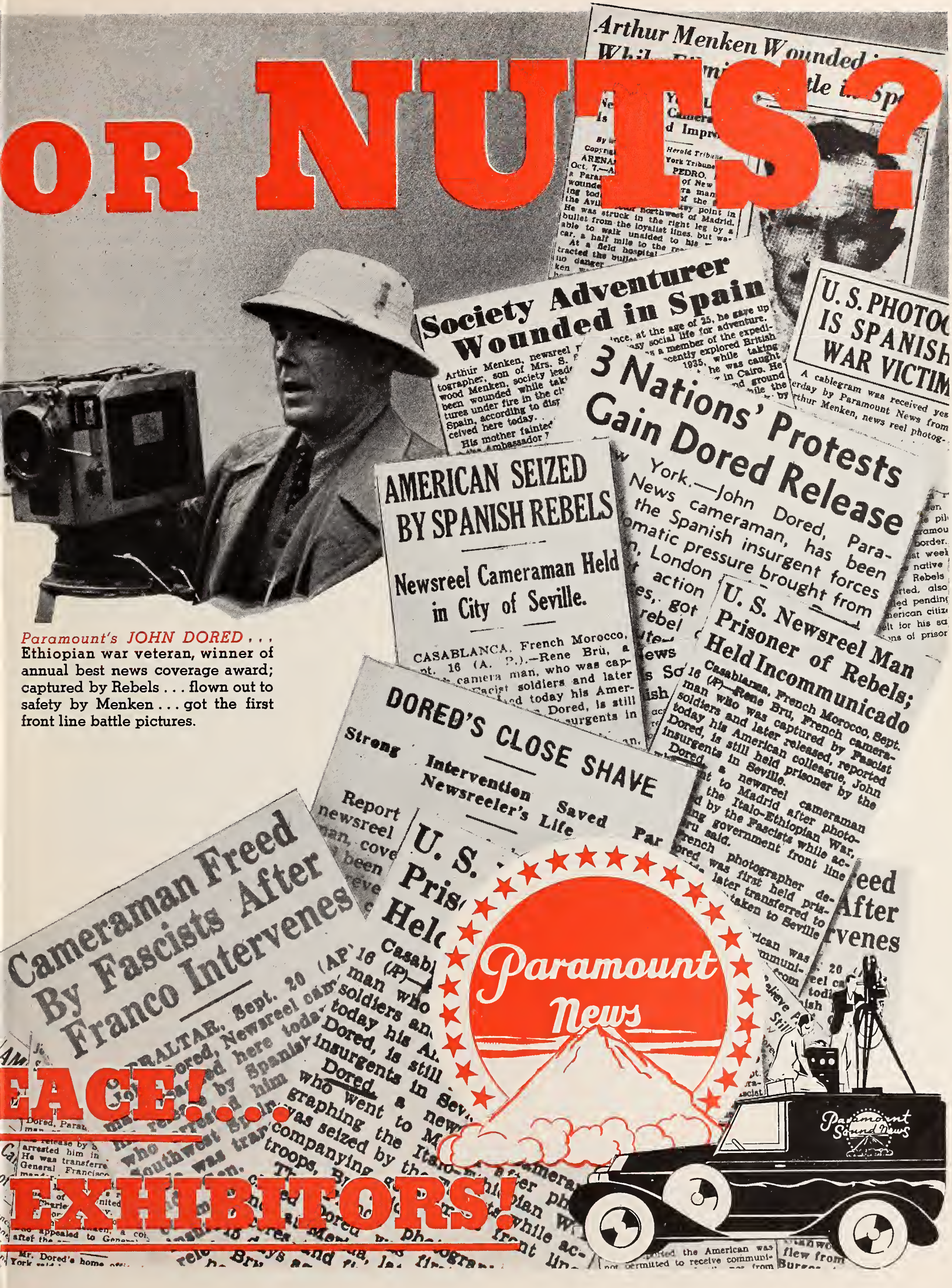
Paramount's LUDOWIC GEISKOP half starved with the Loyalists ... he got the inside pictures on the Rebel defense of the Alcazar... missed being blown up by half a hair's breadth.

Whatever you want to call these Paramount camera lads who risk their lives and livers to get you the fray by fray story of the Spanish revolution . . . we're mighty proud of 'em. For they happen to be beating the whole field in Spain just as they did in Ethiopia . . . just as Paramount News men have a habit of doing wherever there's the kind of news that means box-office . . .

P. S. **While this is being written, Paramount cameraman Madru is parked in Madrid filming the final stanzas of the siege of the Spanish capital.**

First in WAR...First in P

First in the Hearts of their


OR NUTS?
EACE!...
EXHIBITORS!
Paramount News
Paramount Sound News

Paramount's JOHN DORED . . . Ethiopian war veteran, winner of annual best news coverage award; captured by Rebels . . . flown out to safety by Menken . . . got the first front line battle pictures.

Arthur Menken Wounded i

He was struck in the right leg by a bullet from the loyalist lines, but was able to walk unaided to his car, a half mile to the rear. At a field hospital tracted the bullet

Society Adventurer Wounded in Spain

Arthur Menken, newsreel photographer, son of Mrs. S. Stanwood Menken, society leader, has been wounded while taking pictures under fire in the civil war in Spain, according to dispatches received here today.

His mother fainted

U. S. PHOTOG IS SPANISH WAR VICTIM

A cablegram was received yesterday by Paramount News from Arthur Menken, news reel photog-

3 Nations' Protests Gain Dored Release

York.—John Dored, Paramount News cameraman, has been the Spanish insurgent forces omatic pressure brought from London

AMERICAN SEIZED BY SPANISH REBELS

Newsreel Cameraman Held in City of Seville.

CASABLANCA, French Morocco, Sept. 16 (A. P.).—Rene Brü, a camera man, who was captured by Fascist soldiers and later released today his American colleague, John Dored, is still held by insurgents in

U. S. Newsreel Man Prisoner of Rebels; Held Incommunicado

Casablanca, French Morocco, Sept. 16 (AP)—Rene Bru, French cameraman who was captured by Fascist soldiers and later released, reported today his American colleague, John Dored, is still held prisoner by the insurgents in Seville.

Dored, a newsreel cameraman who went to Madrid after photographing the Italo-Ethiopian War, was seized by the Fascists while accompanying government front line troops, Bru said.

The French photographer declared Dored was first held prisoner and later transferred to Seville.

DORED'S CLOSE SHAVE

Strong Intervention Saved Newsreeler's Life

Cameraman Freed By Fascists After Franco Intervenes

GIBRALTAR, Sept. 20 (AP).—John Dored, Newsreel cameraman, was released here today by Spanish Fascists, who arrested him in southwest Spain.

He was transferred to General Francisco

Mr. Dored's home office

MAXWELL BUYS SHARES, BUT FINAL GB CONTROL IS STILL UNDECIDED

Remains for the Present with Ostrers, and Consent of 20th Century-Fox Is Required for Voting Stock Transfer

Control Has Not Passed Yet, Says Kent; Maxwell Says He Has No Fear of "Threats" from American Parties

by BRUCE ALLAN
in London

Ultimate consummation of the pending deal whereby John Maxwell of Associated British Pictures is seeking to acquire the Ostrer brothers' share in the Metropolis and Bradford Trust, controlling interest in Gaumont British, still was undetermined this week, it was indicated in statements issued by Mr. Maxwell, Sidney R. Kent, president of 20th Century-Fox, and GB. Mr. Maxwell, who has been elected to the GB board, has purchased 250,000 "B" shares of M. & B. from the Ostrers but the transfer of 5,100 "A" shares, the voting stock, is still dependent on the consent of 20th Century-Fox.

The "A" shares are the vital voting and controlling portion of the outstanding securities involved in the 57 per cent M. & B. interest in GB which is held by the Ostrers and 20th Century-Fox, the former with 5,100 shares and the latter holding 4,900 shares.

The legal position appears to be that Mr. Maxwell's purchase of the 'B' shares gives GB a tri-part ownership with control still with the Ostrers. If the Ostrers act as nominees of Mr. Maxwell, using their control under his instructions, the obstacle of the Fox consent can be overcome in the absence of formal sale of the controlling shares. The position implies a pistol point threat to 20th Century-Fox which cannot challenge British control but may be forced to sell its share or part of it to Mr. Maxwell for the best terms, possibly a guarantee of playdates and a provision for quota pictures by Maxwell-Gaumont.

The CEA general council has passed a resolution reading, in part, that "in the best interests of the nation and the British film industry all possible steps should be taken to prevent acquisition of the control of more British cinemas by foreign interests now or in the future."

Fighting American Control

Identical statements on the present status of the sale by the Ostrers to Mr. Maxwell were issued by both parties but the ABP executive, additionally, emphasized the desire to prevent passage of GB control from British to American hands as the influencing factor behind his negotiations for GB control.

The joint statement read:

"The agreement which has been signed between the Ostrers and ABP provides for the acquisition of the Ostrers' holdings in Metropolis and Bradford Trust, which holds the controlling shares of G. B.

"This agreement falls into two stages, the first of which is the acquisition of 250,000 "B" shares of Metropolis and Bradford Trust by ABP which has been completed, the shares having been transferred and an appropriate part of the purchase price having been paid over. The second stage, with regard to the 5,100 "A" shares of Metropolis and Bradford Trust, will be dealt with as soon as possible. Until the completion of the second stage of the agreement, the administration of GB remains exactly as at present."

SCHENCKS REITERATE OPPOSITION TO DEAL

Nicholas M. Schenck stated in New York this week that both he and his brother will militantly oppose the deal between John Maxwell and the Ostrer brothers. The matter, he said, will be placed in the hands of his legal department.

Joseph M. Schenck, in Hollywood, said, "Sidney R. Kent has full authority to speak for Twentieth Century-Fox in the negotiations now under way between these parties."

Others Seeking Holdings

To this Mr. Maxwell added:

"In making the agreement I was mainly influenced by a desire to prevent GB passing to foreign control. This agreement secures that. I take the view that if the arrangement with the American companies were carried out it would have meant the passing under foreign control of a huge block of the British cinema and film industry.

"If that had happened, other large American companies, to preserve their interests, would have endeavored to make similar arrangements. In fact, some have already tried to do so, with the result that, in a short time, the bulk of the cinemas in this country, or certainly most of the best ones, would have passed to foreign control.

"Such a situation would have been intolerable in any country, and in my view a humiliation a great nation such as ours would have been compelled to stop, if necessary, by governmental and legislative measures.

Scouts American "Threats"

"I have no fear of the threats from America of our transaction being stopped by legal proceedings. I recollect two previous statements, first that a deal had been completed for the realignment of GB control and, second, that such realignment did not mean foreign control. Both proved to be incorrect.

"In entering this agreement, both parties have had the highest legal opinion in this country, but it does not in any way infringe the rights of 20th Century-Fox, who are the other partners with the Ostrers in Metropolis and Bradford Trust."

It was said that the Prime Minister and the Chancellor of the Exchequer are delighted with Mr. Maxwell's purchase of the GB stock. ABP is believed to be planning to pay for the "B" shares of GB, already purchased, out of company reserves.

Mr. Kent's statement, issued following conferences with Mr. Maxwell over the weekend, said:

"I am aware that some agreement has been made between Mr. Maxwell and the Ostrers. A copy of this agreement has been asked for by us but has not yet been received. I am assured, however, that the sale of the Ostrer shares is dependent on the sale of not less than half of the voting shares held by 20th Century-Fox, and that the control, so far, has not passed.

The *Financial Times* on Tuesday commented that the obscurity of the GB and ABP statements in referring to the Fox interests suggests that the deal must remain incomplete until Mr. Kent is satisfied. It further commented on the absence of any mention of the Maxwell offer to "the large body of general investors owning 40 per cent of the GB ordinaries."

It is said here that Mr. Kent may find a working agreement with Mr. Maxwell to be more advantageous from a business standpoint than the sale of the GB shares to him at a price governed by the balance sheet of GB.

Contract Articles Cited

The legal dispute with Fox turns on the interpretation of three of the articles of association in M. & B. Article 23A says the Ostrers cannot transfer any part of their "A" shares while Fox retains 2,451 shares. Article 30 gives the directors the power to issue registration of transfers. Article 89 provides that refusal of transfer must be agreed upon by four directors and if no such agreement is reached in two months the transfer is good. As two directors of four are the Ostrers, refusal to register the transfer to Mr. Maxwell cannot be obtained by form and the transfer will be valid in two months unless Fox establishes Article 23A as having legal priority and overriding Article 89.

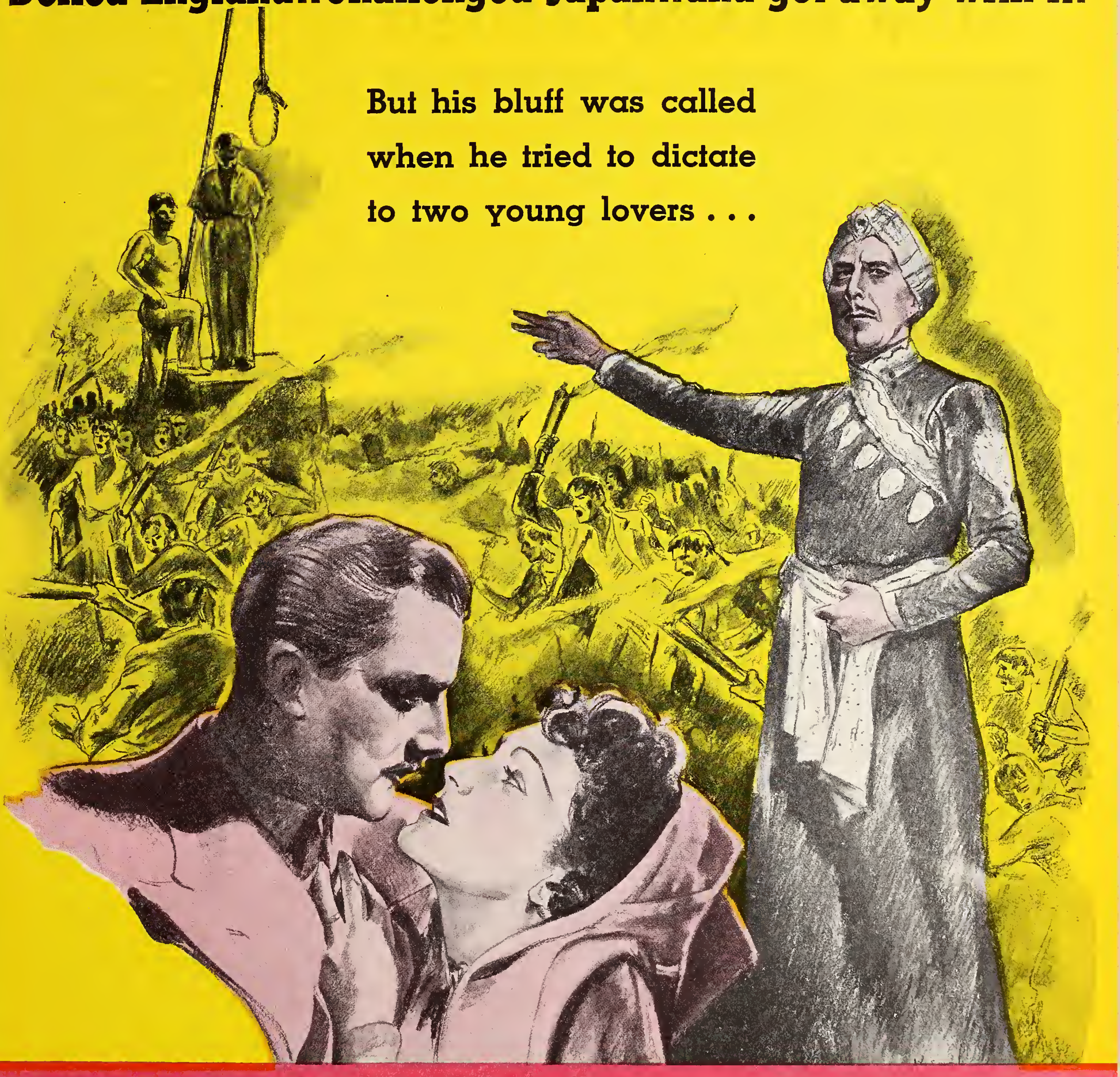
Mr. Maxwell's plans are understood to call for GB and ABP remaining as separate companies with himself as liaison. Early elimination of the Ostrers from the company is anticipated, with Mark Ostrer probably going out within a year. Drastic economies and executive readjustments are also part of the plan.

Nominally the object in retaining the separate identities of the two companies is to safeguard the rights of the GB stockholders, but actually it leaves Mr. Maxwell in the clear relative to the financial status of GB.

Mr. Maxwell is paying £1,250,000 for the "B" shares of M. & B.

THIS ROUGH AND READY RAJAH

Defied England..Challenged Japan..and got away with it!



But his bluff was called
when he tried to dictate
to two young lovers . . .

GEORGE ARLISS in EAST meets WEST

TOPS 'EM ALL

with **LUCIE MANNHEIM**
GODFREY TEARLE • ROMNEY BRENT
Directed by Herbert Mason • Story by E. Greenwood

Canada Distributors
EMPIRE FILMS, Ltd.

NEW SOUTH WALES FILM BOARD VOTED

Tribunal Would Control Licensing of Theatres, Cancellations, Giveaways, Price Minimum

by CLIFF HOLT

in Sydney

Ratification of the Film Board of Trade presages a new era in the film industry of the Commonwealth. Unanimously approved by both distributors and exhibitors, the Board will embark upon its task as a mediator founded on goodwill and authorized by law. If it functions wisely and efficiently, there will be no need for a repetition of the many political disputes in which the industry has been involved too frequently in the past few years; trade dissension will not become an excuse for expensive Government commissions.

The only disturbing element since the Board was mooted, organized and approved has been the belated application of certain British interests and allied trades to gain representation. While there may be no real objection to giving these interests a seat at the conference table, an impression exists that any more members will make the Board unwieldy and hamper its activities.

So far there are nine members—one independent chairman and four distributors and four exhibitors. The whole purpose of the creation of the Board in the first place was to set up a legally authorized and representative tribunal to remedy distributor and exhibitor problems, and, for the most part, only such issues which would affect these two factions will come within the Board's scope. These are theatre license control, Standard Film Contract, rejection, free gifts, minimum admissions, program footage and censorship.

However, it is a "drag-net" clause which is probably worrying those who have not now any representation. Under this clause the Board may establish and define the distributors' and exhibitors' attitude on any matter of policy whatsoever, provided it has the sanction of the distributors' and exhibitors' associations, Hoyts and Greater Union Theatres.

Hutchinson in Australia

Dame Rumor was down on the docks to greet Walter J. Hutchinson as he set foot on Australian soil for the first time in 15 years. Here was the man who had made a frenzied trip to Australia to protect the Fox holdings in Hoyts in the event of divorce proceedings between Hoyts and Greater Union; the man who would reorganize the Fox selling system in Australia and show local executives just what they didn't know about the business! At least, that's what Dame Rumor would have had you believe. Instead there arrived an unassuming gentleman distinguished by a total lack of artificiality and at once an impressive personality who suggested things done and not things talked about. When Mr. Hutchinson says that next year big pictures will be the general rule and not the exception you feel you can believe it. He is an executive who knows his business in all parts of the world; a true man of motion pictures with the welfare of the industry at heart.

He was quick to pay a compliment to his Australian general manager, Stanley S. Crick, and the managing director of Hoyts, Charles E. Munro. "I will be here for a few weeks," he said. "I am here to work with them and give them assistance in the fine work they are doing and not here to disturb them."

Coincidentally, it was Mr. Crick and Mr. Munro who helped Mr. Hutchinson form the Australian organization of Fox when he was out here in 1921. Now, while the first named is chief of Fox here, Mr. Munro is the principal of Hoyts, in which Fox has a 51 per cent interest.

One of Mr. Hutchinson's first acts after his arrival was to open the 20th Century-Fox and Gaumont-British Dominions sales convention. Since then he has been saying little and doing plenty.

"Uncivilized" Barred for Export

Produced by Expeditionary Films, one of the newest but most important Australian producing companies, "Uncivilized" has been banned in its present form for export, although its exhibition in Australia is permitted without cuts. It is understood that the Australian Film Censor, Cresswell O'Reilly, has objected to the scene where the heroine is swimming in a lagoon, and where an aboriginal "killer" is strangled.

An appeal will be lodged.

The producers say that distribution arrangements in Great Britain and the United States already have been finalized.

Hoyts Net $301,000

A preliminary statement issued by Charles E. Munro, managing director of Hoyts, discloses the net profit of the company for the year ended June 30th at £61,089 ($301,000). Proposals for construction of three new theatres also are announced.

This figure, which is subject to audit, constitutes a record in respect to operations of the company during the last six years, the annual profit since 1931 being as follows:

1931	£4,341	1934	£52,802
1932	*11,039	1935	50,825
1933	25,283	1936	61,089

* Loss

Out of the latest profit two half-yearly dividends have been declared, making a total distribution of 6 per cent on the "A" preference shares and 5 per cent on the "B" preference capital. The amount of the dividend is £46,500.

"The policy of consolidating and improving the company's business by maintaining the theatres on a high plane architecturally, the installation of the latest devices for the comfort of patrons and the establishment of a superior standard of programmes and presentations, have enabled this improvement of more than £10,000 to be shown," according to Mr. Munro.

"The profit position for the past 12 months is also a reflection of the progressive methods adopted in operating. It is proposed to continue the present policy of modernizing all theatres which have not as yet been treated in this manner, and to expand the circuit by the erection of new theatres in a number of situations.

"A sum in excess of £46,000 was expended during 1935-36 in redecorating several theatres while others were completely rebuilt. A new theatre of modern design was erected at Windsor, Victoria, and has enjoyed considerable success since its opening.

"Plans for the construction of three additional theatres have already been finalized and some contracts have been placed and others are in process of negotiation for their building."

National Decency Legion Reviews 17 New Pictures

Of 17 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, nine were approved as unobjectionable for general patronage, seven were listed as unobjectionable for adults and one was designated as objectionable in part. The new films and their classifications follow:

Class A-1, Unobjectionable for General Patronage: "Adventure in Manhattan," "Aufforderung Zum Tanz" (German), "The Big Broadcast of 1937," "The Big Game," "The Case of the Black Cat," "Dimples," "Killer at Large," "The President's Mystery," "Ride, Ranger, Ride." Class A-2, Unobjectionable for Adults: "Heisses Blut" (German), "Ladies in Love," "The Magnificent Brute," "The Man Who Lived Twice," "Mutter und Kind" (German), "Three-Cornered Hat" (Italian), "Without Orders." Class B, Objectionable in Part: "Libeled Lady."

Jack Cohn Returns From London Trip

Jack Cohn, vice-president of Columbia Pictures, returned this week on the *Normandie* from England after an inspection tour which took him from New York to Hollywood to London and back to New York in a little more than three weeks. The Columbia executive said that close cooperation with the European studios is increasingly important to the industry because of the international perspective which all amusement is assuming. En route to England on the *Queen Mary* Mr. Cohn signed Beryl Markham, English woman flier.

H. J. Ochs Is Named Assistant to Sears

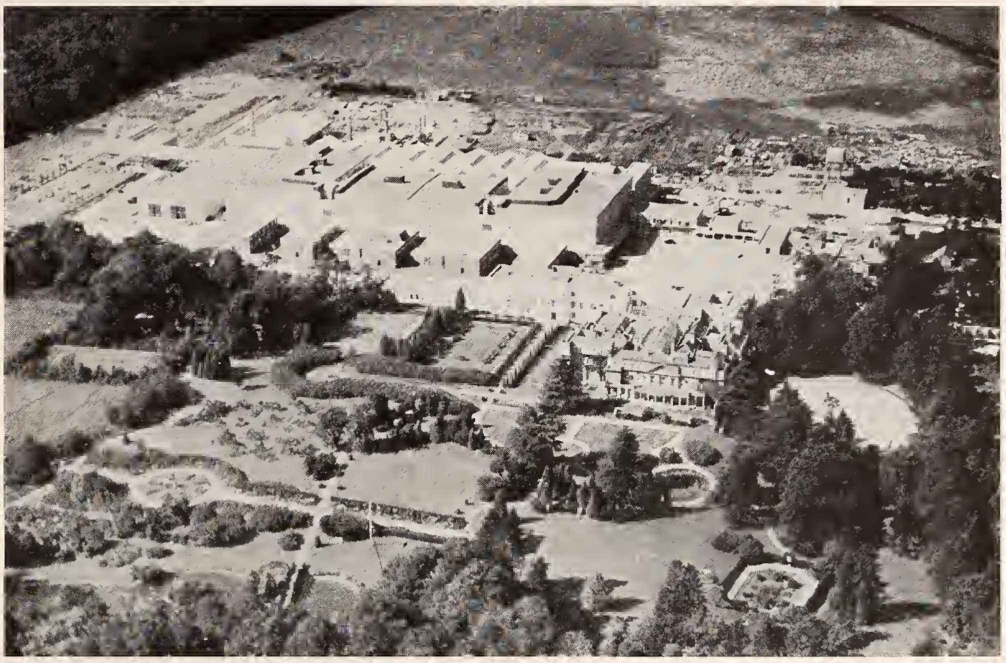
Herbert J. Ochs, Warner Brothers' branch manager in Atlanta, this week was promoted to the post of assistant to Gradwell L. Sears, general sales manager, and will take over his new duties immediately. His position corresponds to that of Robert Mochrie.

Joseph Vergesslich, who has been Warner's Florida representative, has been promoted to Mr. Ochs' former post as head of the Atlanta office. He was formerly branch manager for the company in New Jersey, New York and Chicago.

BRITISH SEE NEW PINEWOOD STUDIO A DIRECT CHALLENGE TO HOLLYWOOD

Americans in London Commend Compactness and Covered Area for Transporting Sets; Five Producers Using Space

by BRUCE ALLAN
in London



PINEWOOD STUDIOS. The large production plant at Iver, Buckinghamshire, is now in full operation for British film making, following the official opening. The old mansion is preserved, and beauty of surroundings is achieved with the carefully planned old English grounds. Ample space for expansion is available in the background.

That the Pinewood Studios, at Iver, Buckinghamshire, are "a definite challenge to Hollywood" in plan and equipment was declared by Charles Boot, builder of the plant, at the formal inauguration luncheon, to which close on 1,500 sat down, in one of the 165 x 110 stages.

Saying that he had been warmly welcomed in Hollywood during his visit there to investigate studio erection, Mr. Boot expressed his hearty thanks for the "ungrudging assistance and advice" he had received from executives of the large American companies.

Mr. Boot added that Louis B. Mayer had advised him to "stick to the steak and kidney pudding and leave the sweets alone" in production, but that it was not intended to follow that advice at Pinewood; they were going for the sweets as well, he declared.

Mr. Boot was supporting the toast to the health of Dr. E. L. Burgin, Parliamentary secretary to the Board of Trade, guest of honor present to open the studios, which had been proposed by Lord Portal. J. Arthur Rank, chairman of the luncheon and of Pinewood Studios, Ltd., previously had given a short account of the studio's origin. He said the project had its start when John Corfield, managing director of British National Films, introduced Lady Yule and himself to Mr. Boot, who is principal of the big building firm of Henry Boot & Sons. Mr. Rank also announced that five stages of the eight planned had been completed, that a fifth would be ready in December, and that the companies which immediately would use Pinewood space were:

Herbert Wilcox Productions
Capitol Film Productions
British National Films
British & Dominions and affiliates
Paramount-British

Dr. Burgin, presented with a gold key, said his dictionary told him that "compared to the majestic Pine, the Holly is a stunted bush," and said the cost of the studio seemed to be second only to Sir John Ellerman's estate (the Ellerman estate has just been declared at close on £40,000,000 ($200,000,000). He declared that the wish of Whitehall was that the Pinewood Big Five stages produce films of a quality which would "break down all the doors which at present bar the way to British films." A second gold key was presented by Dr. Burgin to Capt. the Hon. Richard Norton, managing director of the studios, who emphasized that the quality of Pinewood must be judged by the quality of the films made there.

There was an exceptional gathering of industry chiefs at the luncheon. In addition to the principals of practically every British company, Jack Cohn and John W. Hicks, Jr., represented America, and British executives of American companies included J. C. Graham of Paramount, Francis Harley and R. Sutton Dawes of Twentieth Century-Fox, Ralph Hanbury of Radio, J. Friedman of Columbia and Frank Ditcham of G. F. D.-Universal. C. M. Woolf, a director of Pinewood Studios, Ltd., was absent through illness.

Understood to be on the same general plan as the RKO Radio studios at Hollywood, Pinewood impressed trade visitors as a plant which continued the enormous progress registered by the recent erection of the London Films Studios a few miles away at Denham. Expert American comment was very complimentary to its compactness of layout, which centralizes wardrobe, property and other accessory departments within easy reach, and to the provision of a covered area in the very heart of the studio which enables the transport of sets without reference to weather conditions.

The general plan of Pinewood calls for four floors of 165 by 110 feet and four of 110 by 82 feet; as a rule, a unit will need one large floor and one small. The immediate plan of building will complete three of the large stages and two of the small. There is ample room for further stages in the hundred acres of the site, even allowing for a forty-eight-acre exterior lot and another sixteen acres occupied by the formal gardens attached to the old mansion of the Grant Morden estate. Now a Country Club, with suites and single bedrooms and handsome public rooms and amenities including one of the most luxurious private swimming baths in England, the house is likely to be used largely by stars and executives, but it is conducted as an enterprise independent of the studio. First of its famous guests is Marlene Dietrich, who occupies the number one suite while working on "Knight without Armor" at the adjacent London Films studio.

▽

Joe Friedman of Columbia inaugurated a new form of trade hospitality by asking the press critics to lunch with him after the preview of "The King Steps Out" at the Regal, and announcing, with the coffee, that he had no announcement to make, but had just wanted, at the *end* of the run of "Mr. Deeds Goes to Town," to say thanks for the very warm welcome which all the papers gave to that picture.

Knowing that "Deeds" could have stayed six months instead of six weeks at the Regal and that it had come off only because it had second West End pre-releases to play, followed by a general release, the press critics weren't sure that they deserved Columbia's thanks.

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Approve Dixey Plan

Four of the seven meetings in provincial key cities planned by Capt. A. C. Dixey for the exposition of his plan of exhibitor-distribution have been held and in each instance, at Manchester, Liverpool, Leeds and Newcastle, the idea has been approved in principle and Capt. Dixey has been given authority to proceed with the details of organization.

Inasmuch as it has been decided that the Independent Exhibitors' Distributing Company shall come into active operation if 300 exhibitor subscribers contribute between them the £25,000 asked as a fourth part of the total capital, it seems likely that, out of the thousand or so theatre men who have expressed general approval, Capt. Dixey should have no difficulty in finding enough shareholders to enable him to secure his further finance. This has been promised on the basis of £75,000 against the £25,000 of exhibitors, a further £100,000 of loan capital and, if the scheme grows, further advances up to £1,000,000.

Explaining his plans at Leeds, Capt. Dixey said IEDC aimed to supply exhibitors who became franchise holders with 75 per cent of their quota requirements in British films.

A second meeting in London was expected to produce from Capt. Dixey the number of pre-

(Continued on following page)

Pinewood Studios New Challenge to U.S. Film Capitol

(*Continued from preceding page*)

liminary promises of support he had received and details of his next step.

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"Redundancy"

A curious comment on the recent announcement that circuits, including the Odeon chain, were to cooperate in the plan of the Cinematograph Exhibitors' Association plan to combat overbuilding is to be found in the opposition to the license for a new Odeon at South Norwood, London, by the London and Home Counties Branch of the CEA. Dispassionate observers may be excused for taking a cynical view about the prospect of agreement on overbuilding after studying this typical case of a new "super" being opposed by the owners of two existing smaller halls—one a 480-seater built in 1910, and the other a 780 house erected in 1921. It was almost a perfect model of the dilemma presented by the overbuilding campaign—which is almost entirely a dilemma of definition. In this case, the new enterprise won, the Croydon Borough Council approving the license. If the decision had been left to a trade body, on what grounds would it have been possible to decide whether or not the old theatres "adequately" met district needs?

▽

Quota Act's New Year

On October 1st the Films Act began its ninth year, with the British film quota remaining at 20 per cent both for distributors and exhibitors. It formally expires on Sept. 30, 1938, unless renewed or revised as a result of the recommendations of the Moyne Committee, which is now expected to report before Christmas.

▽

Television Programs Patchy

Inaugurating its month of "trial" transmissions of television on a schedule of two one-hour sessions daily, the British Broadcasting Corporation made a rather inauspicious start on October 1st. The plan was that only film transmissions be used in the morning hour but that variety turns, directly transmitted, be used in the afternoon. On the opening day these items were received in a badly distorted form and were finally unrecognizable. When another studio was used, reception was excellent.

A "technical hitch" was admitted by the BBC in announcing that on October 2 and 3 the transmissions would be confined to films, both morning and afternoon. Newsreel (G-B) subjects used on October 1 showed the start of the air race to South Africa and the arrival of Mrs. Beryl Markham after her Atlantic flight.

An inefficient water cooling system, leading to a valve breakdown, is believed to have been the cause of the interruptions and defects in the first transmissions. EMI and Baird are alternating in weeks during the experimental month.

Ascap Closes Contract

The American Society of Composers, Authors and Publishers has closed a contract with Muzak which furnishes music by wire to restaurants, hotels, grills, taverns, etc., under which the music society will receive 10 per cent of Muzak's receipts, it was said this week by E. C. Mills, Ascap general manager. Muzak operates only in New York State at present.

Leans Heavily On the Herald

"It was just eleven months ago that the first write-up of ours appeared in 'What the Picture Did for Me.' Followed then a weekly review from us until our 1935-36 season ended.

"Now we are ready to open our '36-37 season, and I thought you might be interested in the lineup of features we have booked for our first twelve shows, especially since they were selected *as usual* with excerpts from 'What the Picture Did for Me' as our chief guide.

"After my experience last year, my first as local Director of Recreation, I lean heavily on your contributors for good advice. I have yet to pick a 'lemon' after reading a half-dozen or so reviews in the HERALD; and, Boy, oh Boy! have we got a 'choosy' audience to satisfy!

"So, thanks to generous price quotations from the respective distributors, we have this spread for the 'boys': 'King of Burlesque,' 'Follow the Fleet,' 'Magnificent Obsession,' 'Fighting Youth,' 'Anything Goes,' 'Mr. Deeds Goes to Town,' 'Captain Blood,' 'A Night at the Opera,' 'Hands Across the Table,' 'San Francisco,' 'Captain January,' 'Showboat,' 'In Old Kentucky' and 'A Tale of Two Cities'."

J. A. REYNOLDS, Director of Recreation, New Jersey State Prison, Trenton, N. J.

Police Censor Ban Curbed by Court

The police department of Detroit, under its motion picture censorship powers, has no right to bar communistic pictures on the ground that they are immoral or indecent, the Michigan supreme court ruled. The decision upholds the permit-right of Ida W. Schuman, under the name the Cinema Guild, to show the talking picture, "The Youth of Maxim," which deals with the 1917 revolution in Russia.

The plaintiff obtained a permit a year ago but it was revoked by Police Commissioner Heinrich A. Pickert, holding the picture immoral in that it dealt with communism and might be hostile to public interest. His contention was based on a city ordinance which gives him power to suppress immoral or indecent pictures. A circuit court refused a writ of mandamus for the plaintiff but its ruling was reversed by the higher court.

The supreme court decision read in part: "No feeling against foreign political policies on forms of government should be permitted to establish the principle that a police officer may be invested with discretion to determine his own powers of suppression."

A. W. Smith Joins United Artists As Manager of Sales

Andrew W. ("Andy") Smith, Jr., who recently resigned his positions as eastern and Canadian sales manager of Warner Brothers and vice-president of Vitagraph, Inc., this week was named general sales manager of United Artists by George Schaefer, vice-president in charge of distribution.

It was said that the appointment of Mr. Smith to the sales department of United Artists follows the decision on the part of the producers releasing through that company to expand their production plans. In the case of Samuel Goldwyn, one of the owner-producers, his schedule will be increased to 10 productions this season. Additions to the distributing force were therefore necessary, it was explained.

Harry Gold will continue as head of the eastern sales division of United Artists, and Jack Schlaifer will remain in his post in charge of the western states.

Mr. Smith first entered the industry with Pathe in 1914. From there he went to First National 10 years later and then became Warner sales manager in charge of the east and Canada as Gradwell L. Sears, now general sales manager for Warners, handled the western division. Later he was named vice-president of Vitagraph, Inc. Following his resignation from the Warner companies, it was reported that Mr. Smith would ally himself with Walter Reade in the latter's circuit operations and this report was still current when he joined United Artists this week.

Sees International Accord In 2 Years

Anglo-American cooperation will be complete within the next two years and the public of both countries will not be conscious of any difference in production technique, Paul Soskin said on his arrival in New York on the Normandie this week. He is head of the British producing company bearing his name and recently made an arrangement to make seven features for Columbia Pictures at the Amalgamated Studios near London.

"Cooperation between the countries is most essential," Mr. Soskin said. "My definite views are that the English public has been educated for American pictures and we shall give them this type of film. The American public also is getting conscious of British films. Several have been shown here.

"I am going to Hollywood in four or five days to sign up writers, technicians and directors. While on the coast I will talk with Harry Cohn on sending talent abroad."

Fawcett "Ad" Manager Named

Walter Hagemann has been appointed western advertising manager in charge of the Chicago office for Fawcett Publications, Inc. He takes the place of J. C. Godfrey, Jr., who has resigned.

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RADIO CITY MUSIC HALL

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GAY CROWDS

GAY REVIEWS

GAY GROSSES

GAY EXHIBITORS

GAY UNITED ARTISTS

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

At the official opening of the Pinewood Studios at Iver Heath, Dr. Leslie Burgin, Parliamentary secretary to the Board of Trade, is shown chatting with Sally Eilers and Ricardo Cortez, stars, Carol Reed, director, and Jack Raymond, producer, of "The Man with Your Voice," British & Dominions picture now being made at Pinewood.

Paderewski, Actor

Ignace Pederewski has finished his scenes for Lothar Mendes' "Moonlight Sonata" at Denham and has gone to his home at Morges, Switzerland.

For two months this world famous pianist and former premier of Poland has put in a daily session at the studio, showing, according to the director, the skill of a trained film star, the humility of an extra, real "photogenic" qualities, an excellent speaking voice and a perfect command of English. He was filmed without makeup.

Marie Tempest, veteran British stage star, also has finished her part in "Moonlight Sonata."

Horse Tails

Properties for the Gaumont-British "King Solomon's Mines" have presented something of a problem at Shepherd's Bush. The schedule called for shark's teeth, tiger claws, monkey paws and similar "charms" for the Zulu warriors, but the discovery of these items in the old curiosity shops of London was a simple matter compared to the demand for seventy-five horses' tails as war equipment for the black members of the cast.

At this moment G-B is still looking for horses' tails, while requisitions for emus' feathers and snow-leopard skins are filled without difficulty. Robeson, playing the Zulu king, will be given an equipment in which an emu feather cape will be one of the quieter items.

"Triangle" Retitled

"Triangle," with Walter Reisch directing Miriam Hopkins and Sebastian Shaw for London Films, has been retitled "Men Are Not Gods." Miss Hopkins is practically through with her role and will be back in Hollywood before this is in type. At this time she still has to do some big scenes, including a reproduction of a stage production of "Othello," with Shaw in the title role and Gertrude Lawrence playing Desdemona.

Another departure from this set to America is that of Gertrude Lawrence, to play in Noel Coward's stage production in New York.

For "Knight Without Armor" Marlene Dietrich has continued work in exteriors representing a Russian mansion and its gardens, reproduced on the banks of the river Colne in the London Films grounds.

"Fire Over England" is on the eve of its final important scenes of the coming of the Spanish Armada, with William K. Howard currently engaged on closeups for that sequence. The decks of a Spanish galleon, reconstructed from accurate period prints, absorb a lot of studio space and a great deal of energy from extras picturing English and Spanish in hand to hand clashes with cutlass and rapier.

Ending the story of Denham-London activities is Victor Saville's "Dark Journey," for which a surprise finish is planned of so original a type, said the studio, that the working script has no concluding sequence; they remain for the present the secret of the director and authors—who are Lajos Biros (scenario) and Arthur Wimperis dialogue.

Afloat at, or about, Scapa Flow the Herbert Wilcox unit on "The Navy Eternal" has placed cameras and sound units on H.M.S. *Nelson,* flagship of the Home Fleet, and on the *Express* and *Orion,* other units in the autumn maneuvers.

Added to the cast of "The Navy Eternal" this week, on top of the recent engagement of H. B. Warner, was Hazel Terry, nineteen-year-old granddaughter of Fred Terry and Julia Neilson, who has been given a long term contract by Herbert Wilcox. In "The Navy Eternal" she will play daughter to Warner.

Mr. Wilcox, with shooting still in progress on the Anna Neagle-Tullio Carminati "London Melody," started on the Sydney Howard "Splinters in the Air" at the new Pinewood studios this week. Alfred Goulding is directing, Eric Green is in charge of the camera and concert sequences are being directed by Ralph Reader, the dance specialist. H. W. Productions therefore absorbs two floors of the fine Pinewood plant the very first week of its official existence.

Ann Harding Starts

Another Hollywood star has played her first scene for a British film. Ann Harding, signed by Max Schach and fitted with a story after some difficulty, did the opening sequences of "Love from a Stranger," the adaptation of Frank Vosper's stage adaptation of Agatha Christie's short story thriller, in which Basil Rathbone, also an importation from Hollywood, is opposite her in the masculine lead.

BIP Signs Three

British International Pictures has signed John Lodge for "Sensation" and "The Dominant Sex" and will place opposite him in the first picture Whitney Bourne and in the second Gertrude Michael. Both of these Hollywood signings lend point to BIP's description of Lodge as a star neglected by Hollywood to England's advantage.

Being made at the Welwyn studios of BIP is the Argyle production "Kathleen Mavourneen," with Sally O'Neill. Norman Lee is directing it as a romantic comedy with plenty of song numbers.

SUPER X STARS

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 10, 1936, from 108 theatres in 18 major cities of the country was $1,145,387, a decrease of $77,046 from the total for the preceding week ended October 3, 1936, when 112 theatres in 18 large cities aggregated $1,222,433.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Boston							
Boston	3,246	25c-65c	“Star for a Night” (20th Cent.-Fox) (on stage: Joan Marsh and revue)	14,000	“Don't Turn 'Em Loose” (Radio)	18,000	High 9-7 “Hot Tip” (plus stage show “Folies Bergere”) 35,000 Low 6-13-36 “The Harvester” and “Abdul the Damned” 4,000
Fenway	1,382	30c-50c	“A Midsummer Night's Dream” (W.B.) and “A Son Comes Home” (Para.)	5,000	“China Clipper” (F.N.) and “Love Begins at Twenty” (F.N.)	5,500	High 3-14-36 “The Story of Louis Pasteur” and ‘The Voice of Bugle Ann” 8,000 Low 7-20 “Dont Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith's Memorial	2,907	25c-65c	“My Man Godfrey” (Univ.)	21,000	“Swing Time” (Radio) (4th week)	11,500	High 2-29-36 “Follow the Fleet” 37,000 Low 8-17 “Jalna” 5,500
Loew's Orpheum	2,970	35c-65c	“The Great Ziegfeld” (MGM) (2nd week)	11,000	“The Great Ziegfeld” (MGM) (1st week)	18,500	High 11-16 “Mutiny in the Bounty” 25,000 Low 6-27-36 “Sins of Man” and “Half Angel” 9,000
Loew's State	3,537	35c-65c	“The Great Ziegfeld” (MGM) (2nd week)	10,000	“The Great Ziegfeld” (MGM) (1st week)	14,500	High 11-16 “Mutiny on the Bounty” 24,500 Low 7-6 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	25c-65c	“Wives Never Know” (Para.) (on stage: Al Donahue and Orch.)	15,000	“Give Me Your Heart” (W.B.) (on stage: John Boles)	33,000	High 4-6 “Private Worlds” (plus stage show) 56,000 Low 7-20 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“A Midsummer Night's Dream” (W.B.) and “A Son Comes Home” (Para.)	8,000	“Love Begins at Twenty” (F.N.) and “China Clipper” (F. N.)	8,000	High 3-14-36 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20 “Don't Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“Give Me Your Heart” (W.B.)	12,165	“Dodsworth” (U. A.)	13,050	High 4-27 “Mississippi” 23,800 Low 7-27 “Broadway Gondolier” 6,600
Century	3,000	25c	“Jailbreak” (W.B.) and “Lady, Be Careful” (Para.)	8,100	“Taxi!” (W. B.) and “The Last Outlaw” (Radio)	8,900	High 1-11-36 “King of Burlesque” 9,500 Low 8-3 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“Swing Time” (Radio)	17,412	“The Last of the Mohicans” (U. A.)	9,800	High 9-5-36 “The Gorgeous Hussy” 23,500 Low 4-11-36 “Three Godfathers” and “Her Master's Voice” 4,900
Hippodrome	2,500	30c-50c	“Walking on Air” (Radio) and “Second Wife” (Radio)	4,760	“Anthony Adverse” (W. B.)	6,700	High 2-9 “David Copperfield” 17,200 Low 4-11-36 “Timothy's Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“Adventure in Manhattan” (Col.) and “Trapped by Television” (Col.)	7,400	“My Man Godfrey” (Univ.) (2nd week)	10,500	High 1-12 “Broadway Bill” 17,100 Low 7-27 “A Notorious Gentleman” and “Strange Wives” 4,100
Chicago							
Apollo	1,400	30c-60c	“Anthony Adverse” (W.B.)	10,500	“The Great Ziegfeld” (MGM) (2nd week)	7,000	High 9-12-36 “Girls' Dormitory” 11,900 Low 5-25 “The Devil is a Woman” 1,000
Chicago	4,000	35c-75c	“Piccadilly Jim” (MGM) (on stage: Leo Carrillo and revue)	34,500	“My American Wife” (Para.) (on stage: Major Bowes' Amateurs)	33,000	High 1-18-36 “The Bride Comes Home” 56,600 Low 4-27 “Living on Velvet” 24,000
Garrick	900	30c-60c	“Sing, Baby, Sing” (20th Cent.-Fox) (2nd week)	8,000	“Sing, Baby, Sing” (20th Cent.-Fox) (1st week)	6,300	High 11-3-36 “Sing, Baby, Sing” 10,300 Low 5-4 “One New York Night” 3,000
Oriental	3,490	25c-40c	“Yours for the Asking” (Para.)	16,700	“The Crime of Dr. Forbes” (20th Cent.-Fox) (plus stage show)	16.700	High 11-2 “Woman Wanted” (on stage: Major Bowes' Amateurs. 25,500 Low 9-21 “Man on the Flying Trapeze”. 13,400
Palace	2,509	30c-60c	“Swing Time” (Radio) (plus stage show) (5th week)	16,000	“Swing Time” (Radio) (plus stage show) (4th week)	19,500	High 9-12-36 “Swing Time” (plus stage show) 35,600 Low 4-11-36 “Love Before Breakfast” 6,000
Roosevelt	1,591	30c-60c	“The Last of the Mohicans” (U.A.) (10 days)	14,000	“The General Died at Dawn” (Para.) (2nd week)	12,300	High 1-5 “Forsaking All Others” 27,000 Low 11-23 “O'Shaughnessy's Boy” 7,000
State-Lake	2,776	20c-35c	“Postal Inspector” (Univ.) (plus stage show)	15,400	“The Return of Sophie Lang” (Para.) (plus stage show)	15,500	High 9-12-36 “The Iron Man” 20,100 Low 7-20 “Alias Mary Dow” 8,000
United Artists	1,700	30c-60c	“The Gorgeous Hussy” (MGM) (3rd week)	15,000	“The Gorgeous Hussy” (MGM) (2nd week)	18,800	High 2-29-36 “Modern Times” 35,500 Low 4-13 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,300	30c-42c	“East Meets West” (GB)	4,000	“Don't Turn 'Em Loose” (Radio)	6,755	High 1-12 “Bright Eyes” 9,000 Low 6-22 “The Daring Young Man” 1,300
Hippodrome	3,800	30c-42c	“The Road to Glory” (20th Cent.-Fox)	15,000	“Swing Time” (Radio) (2nd week)	12,275	High 9-21 “Top Hat” 27,500 Low 8-24 “Dante's Inferno” 5,250
RKO Palace	3,100	30c-60c	“Ramona” (20th Cent.-Fox) (on stage: Noble Sissle and Orch.)	17,000	“The Girl on the Front Page” (Univ.) (plus stage show)	19,000	High 4-6 “Transient Lady” 39,000 Low 6-8 “Break of Hearts” 5,500
State	3,400	30c-42c	“The Texas Rangers” (Para.)	12,000	“Dodsworth” (U. A.)	18,000	High 4-18-36 “Petticoat Fever” (on sage: Jack Benny and Mary Livingston) 40,500 Low 3-16 “Folies Bergere” 6,000
Stillman	1,900	35c-65c	“The Great Ziegfeld” (MGM) (2nd week)	7,300	“The Great Ziegfeld” (MGM) (1st week)	7,500	High 7-25-36 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“Ramona” (20th Cent.-Fox)	3,000	“Nine Days a Queen” (GB)	3,500	High 3-28-36 “Little Lord Fauntleroy” 5,000 Low 6-22 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Star for a Night” (20th Cent.-Fox)	1,000	“Girls' Dormitory” (20th Cent.-Fox)	3,000	High 5-16-36 ::The Great Ziegfeld” (50c-$1.36) 8,000 Low 12-28 “Unfinished Symphony” 300
Center	1,500	15c-35c	“Secret Agent” (GB) and “Sitting on the Moon” (Republic) (plus stage show)	2,000	“The Final Hour” (Col.) and “Go-Get 'Em Haines” (Republic) (plus stage show)	2,250	....
Denham	1,500	25c-40c	“Wives Never Know” (Para.) (plus stage show)	8,500	“Murder with Pictures” (Para.) (5 days)	2,500	High 2-29-36 “Klondike Annie” 13,000 Low 8-24 “Without Regret” 1,750
Denver	2,500	25c-50c	“Stage Struck” (F.N.) (plus stage band)	7,000	“Ramona” (20th Cent.-Fox) (plus stage band)	11,000	High 11-16 “Mutiny on the Bounty” 15,000 Low 12-28 “Here Comes the Band” 1,500
Orpheum	2,600	30c-55c	“The Great Ziegfeld” (MGM) (2nd week)	7,000	“The Great Ziegfeld” (MGM) (1st week)	14,000	High 5-18 “Romance in Manhattan” 16,000 Low 12-28 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“Public Enemy's Wife” (W.B.) and “Love Begins at Twenty” (F.N.)	2,500	“Two in a Crowd” (Univ.) and “Postal Inspector” (Univ.)	3,250	High 5-11 “Bride of Frankenstein” 7,000 Low 11-30 “Bad Boy” 800

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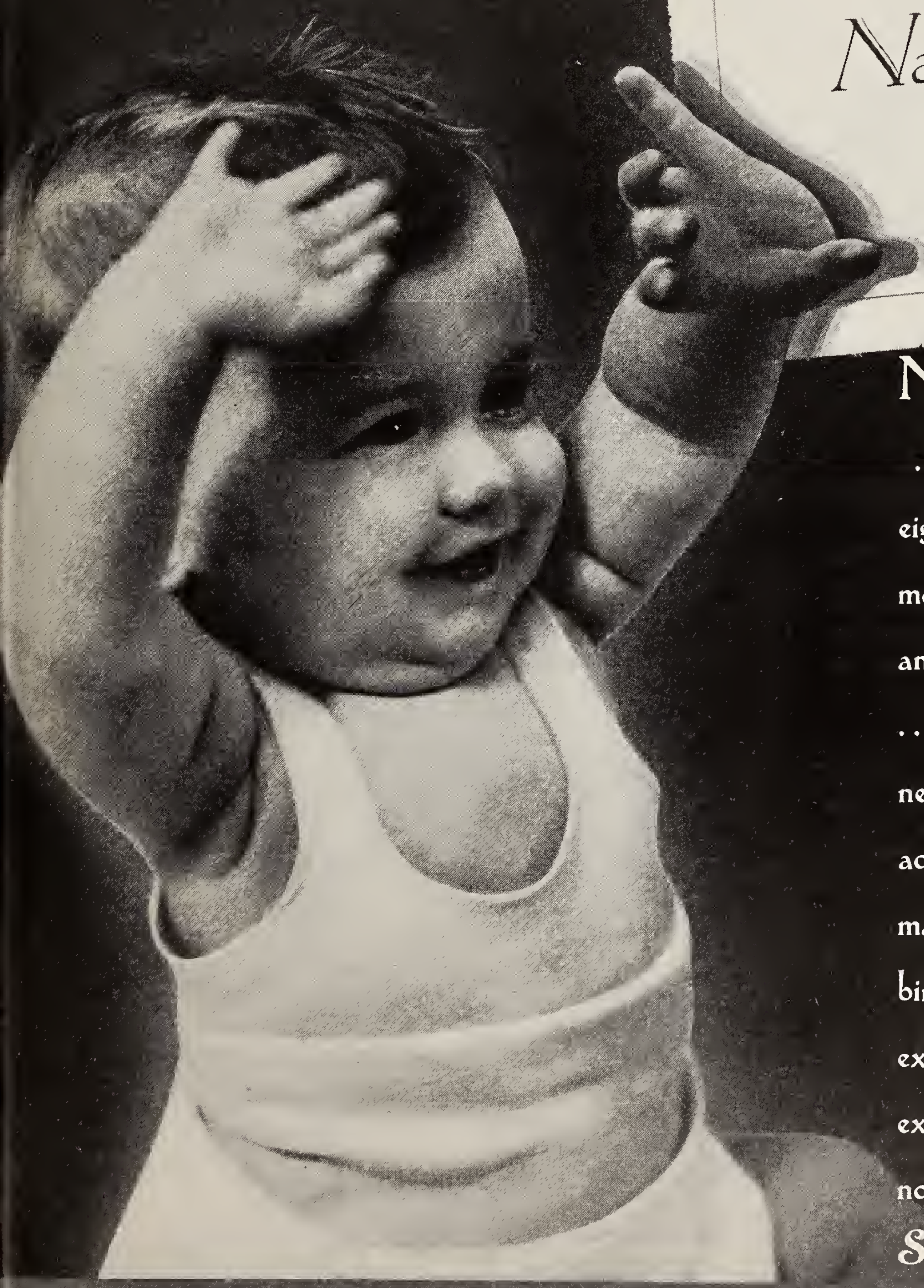

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	"Piccadilly Jim" (MGM) and "Star for a Night" (20th Cent.-Fox)	9,100	"Ramona" (20th Cent.-Fox) and "The Longest Night" (MGM)	9,100	High 2-22-36 "Modern Times" Low 5-4 "West Point of the Air"	26,000 4,900
Pantages	3,000	25c-40c	"Swing Time" (Radio) and "Second Wife" (Radio) (2nd week)	10,500	"Swing Time" (Radio) and "Second Wife" (Radio) (1st week)	19,500	High 9-12-36 "My Man Godfrey" and "Yellowstone" Low 4-13 "Mister Dynamite" and "Great God Gold"	21,000 2,500
W. B. Hollywood	3,000	25c-40c	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (30c-65c)	18,200	"Give Me Your Heart" (W.B.) and "Bulldog Edition" (Republic) (25c-65c)	11,900	High 10-10-36 "Dodsworth" and "The Case of the Velvet Claws" Low 6-27-36 "The Big Noise"	18,200 4,000
Indianapolis								
Apollo	1,100	25c-40c	"Ramona" (20th Cent.-Fox)	4,000	"Ramona" (20th Cent.-Fox)	6,000	High 9-12-36 "My Man Godfrey" Low 6-27-36 "Sins of Man"	8,000 1,600
Circle	2,800	25c-40c	"Anthony Adverse" (W.B.) (25c-55c)	10,000	"My American Wife" (Para.) and "A Son Comes Home" (Para.)	3,600	High 10-10-36 "Anthony Adverse" (25c-55c) Low 3-16 "Transient Lady"	10,000 2,000
Loew's	2,500	35c-55c	"Dodsworth" (U.A.) and "Sworn Enemy" (MGM) (25c-40c)	9,000	"The Great Ziegfeld" (MGM)	7,500	High 9-26-36 "The Great Ziegfeld" Low 4-6 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"Give Me Your Heart" (W.B.) (plus vaudeville)	9,850	"Down the Stretch" (F.N.) (on stage: Phil Spitalny and Girl Band)	8,700	High 9-12-36 "Pepper" (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" (on stage: vaudeville)	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	"The General Died at Dawn" (Para.) (6 days)	7,000	"Ramona" (20th Cent.-Fox)	7,300	High 11-23 "Case of the Lucky Legs" Low 1-12 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Dodsworth" (U.A.)	13,400	"The Great Ziegfeld" (MGM) (2nd week)	9,100	High 8-24 "China Seas" Low 9-14 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"Give Me Your Heart" (W.B.)	7,500	"Stage Struck" (F.N.)	7,500	High 5-25 "Goin' to Town" Low 5-18 "Dinky"	14,000 3,000
Tower	2,000	25c	"Love Begins at Twenty" (F.N.) (plus stage show)	6,900	"36 Hours to Kill" (20th Cent.-Fox) (plus stage show)	6,600	High 1-18-36 "Magnificent Obsession" Low 3-14-36 "Lady of Secrets" (plus stage show)	14,500 5,000
Uptown	2,000	25c-40c	"A Midsumer Night's Dream" (W.B.)	3,200	"Satan Met a Lady" (W.B.) and "White Fang" (20th Cent.-Fox)	3,800	High 9-7 "Steamboat Round the Bend" Low 7-27 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM)	14,500	"Anthony Adverse" (W.B.) (5 days-9th week)	5,100	....	
Four Star	900	30c-55c	"East Meets West" (GB)	3,100	"Everything Is Thunder" (GB) (2nd week)	1,900	High 5-18 "Les Miserables" Low 12-17 "The Return of Peter Grimm"	7,800 2,400
Grand Intern't'l.	750	35c-40c	"Gypsies" (Amkino) (3rd week)	1,500	"Gypsies" (Amkino) (2nd week)	1,600	High 7-25-36 "Ecstasy" (6 days-2d week) Low 12-7 "Such a Girl You Never Forget"	5,000 900
Hillstreet	1,700	25c-40c	"Swing Time" (Radio) and "Second Wife" (Radio) (2nd week)	11,600	"Swing Time" (Radio) and "Second Wife" (Radio) (1st week)	18,500	High 9-12-36 "My Man Godfrey" and "Yellowstone" Low 11-2 "Three Kids and a Queen"	24,000 2,800
Loew's State	2,500	30c-55c	"Picadilly Jim" (MGM) and "Star for a Night" (20th Cent.-Fox)	11,400	"Ramona" (20th Cent.-Fox) and "The Longest Night" (MGM)	14,000	High 12-7 "Mutiny on the Bounty" Low 10-26 "Way Down East"	24,500 6,200
Paramount	3,596	30c-55c	"Adventure in Manhattan" (Col.) and "Wives Never Know" (Para.) (plus stage show)	13,600	"Craig's Wife" (Col.) and "Lady Be Careful" (Para.) (plus stage show)	14,000	High 8-22-36 "Yours for the Asking" (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" (plus stage show) (5 days)	33,000 9,126
W.B. Downtown	3,400	25c-65c	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (30c-65c)	16,200	"Give Me Your Heart" (W.B.) and "Bulldog Edition" (Republic)	12,700	High 1-11-36 "Captain Blood" Low 6-27-36 "The Big Noise"	17,100 3,800
Minneapolis								
Lyric	1,239	20c-25c	"Kelly the Second" (MGM)	1,400	"Hollywood Boulevard" (Para.) and "I'd Give My Life" (Para.)	900	High 7-25-36 "Sons O' Guns" Low 11-3-36 "Hollywood Boulevard" and "I'd Give My Life"	2,100 900
Minnesota	4,000	25c-55c	"Ramona" (20th Cent.-Fox)	9,000	"The Road to Glory" (20th Cent.-Fox)	10,000	High 1-4-36 "The Bride Comes Home" Low 4-4-36 "Klondike Annie"	31,326 8,000
RKO Orpheum	2,900	25c-40c	"Adventure in Manhattan" (Col.)	7,000	"My Man Godfrey" (Univ.) (2nd week)	6,000	High 9-21 "Top Hat" Low 6-13-36 "The Golden Arrow"	18,000 3,000
State	2,300	25c-40c	"Give Me Your Heart" (W.B.)	6,000	"The Great Ziegfeld" (MGM)	10,000	High 9-19-36 "Sing, Baby, Sing" Low 8-8-36 "White Fang"	8,000 5,000
World	400	25c-35c	"My Man Godfrey" (Univ.)	2,500	"It's Love Again" (GB) (2nd week)	5,000	High 9-5-36 "Secret Agent" Low 9-19-36 "The Private Life of Louis XIV"	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	"Anthony Adverse" (W.B.)	12,500	"Give Me Your Heart" (W.B.) and "Walking on Air" (Radio)	8,000	High 2-9 "Lives of a Bengal Lancer" Low 8-3 "My Heart Is Calling" and "College Scandal"	15,500 7,000
Loew's	3,115	25c-60c	"The Texas Rangers" (Para.) (plus stage show)	11,000	"Hollywood Boulevard" (Para.) (on stage: George Olsen and Ethel Shutta)	13,500	High 9-26-36 "Public Enemy's Wife" (John Boles on stage) Low 6-15 "Mark of the Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Swing Time" (Radio) (2nd week)	7,500	"Swing Time" (Radio) (1st week)	13,500	High 12-7 "Mutiny on the Bounty" Low 7-20 "Drake of England" and "The Nitwits"	15,000 7,500
Princess	2,272	25c-65c	"Ramona" (20th Cent.-Fox) and "Back to Nature" (20th Cent.-Fox)	8,000	"The Road to Glory" (20th Cent.-Fox) and "Here Comes Trouble" (20th Cent.-Fox)	7,500	High 2-22-36 "Modern Times" and "Guard That Girl" Low 12-28 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (8th week)	12,500	"Romeo and Juliet" (MGM) (7th week)	14,588	....	
Capitol	4,700	25c-85c	"The Great Ziegfeld" (MGM) (3rd week)	33,000	"The Great Ziegfeld" (MGM) (2nd week)	38,000	High 1-5 "Forsaking All Others" Low 5-30-36 "Three Wise Guys"	87,400 7,000
Criterion	1,700	25c-75c	"Give Me Your Heart" (W.B.)	15,000	"Give Me Your Heart" (W.B.) (2nd week)	18,000	....	
Palace	2,500	25c-65c	"Thank You, Jeeves" (20th Cent.-Fox) and "Two in a Crowd" (Univ.)	8,000	"Swing Time" (Radio)	7,200	High 10-5 "Top Hat" Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate"	15,000 4,800
Paramount	3,700	25c-85c	"The Texas Rangers" (Para.) (on stage: Will Osborne and Orch.)	26,000	"The Texas Rangers" (Para.) (on stage: Will Osborne and Orch.)	35,000	High 1-19 "Lives of a Bengal Lancer" Low 12-21 "Millions in the Air"	65,300 10,000
Rialto	594	25c-55c	"Kelly the Second" (MGM)	7,000	"Don't Turn 'Em Loose" (Radio) (10 days)	10,000	....	
Rivoli	2,200	25c-99c	"Dodsworth" (U.A.) (2nd week)	38,000	"Dodsworth" (U.A.) (1st week)	39,500	High 2-15-36 "Modern Times" Low 6-29 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Craig's Wife" (Col.) (plus stage show)	76,000	"My Man Godfrey" (Univ.) (plus stage show) (2nd week)	73,000	High 9-7 "Top Hat" (plus stage show) Low 11-30 "Crime and Punishment" (plus stage show)	131,200 45,000
Roxy	6,200	25c-75c	"Nine Days a Queen" (GB) (on stage: Charles Collins)	30,000	"Sing, Baby, Sing" (20th Cent.-Fox) (plus stage show) (3rd week)	36,365	High 1-4-36 "If You Could Only Cook" (plus stage show) Low 4-20 "My Heart Is Calling" (plus stage show)	62,000 17,500
Strand	3,000	40c-99c	"Midsummer Night's Dream" (W.B.)	26,000	"Anthony Adverse" (W.B.) (3 days-5th week)	14,000	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

The American Projection Society marks another milestone in its path of glorious achievements by honoring its foremost member

F. H. RICHARDSON

(Technical Editor of Motion Picture Herald)

with a

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to be held at the

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At 12 Midnight

Saturday, October 24th, 1936

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Sworn Enemy" (MGM)	1,800	"Kelly the Second" (MGM)	2,800	High 8-29-36 "Girls' Dormitory" 3,900 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Swing Time" (Radio)	6,400	"Ramona" (20th Cent.-Fox)	5,400	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Shakedown" (Col.) (Plus stage show) (4 days) (10c-40c) "36 Hours to Kill" (20th Cent.-Fox) and "Women Are Trouble" (MGM) (3 days)	2,300 700	"Marihuana" (Road Show Att.)	2,900	High 1-19 "Gentlmen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"The Devil Is a Sissy" (MGM)	3,000	"Give Me Your Heart" (W.B.)	4,600	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Craig's Wife" (Col.) and "They Met in a Taxi" (Col.)	4,300	"Adventure in Manhattan" (Col.) and "Down the Stretch" (F.N.)	4,600	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Girls' Dormitory" (20th Cent.-Fox) and "White Fang" (20th-Cent.-Fox)	7,200	"The Last of the Mohicans" (U.A.) and "36 Hours to Kill" (20th Cent.-Fox)	7,400	High 7-11-36 "San Francisco" and "The First Baby" 11,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Give Me Your Heart" (W.B.) and "High Tension" (20th Cent.-Fox)	9,100	"My Man Godfrey" (Univ.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	10,500	High 2-29-36 "Exclusive Story" 21,150 (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen 5,800
Philadelphia							
Aldine	1,300	40c-65c	"Dodsworth" (U.A.) (2nd week)	14,000	"Dodsworth" (U.A.) (1st week)	19,000	High 10-3-36 "Dodsworth" 19,000 Low 1-26 "The Runaway Queen" 2,200
Arcadia	600	25c-55c	"A Son Comes Home" (Para.) (6 days)	1,600	"Yours for the Asking" (Para.) (6 days)	1,600	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"My Man Godfrey" (Univ.)	20,000	"Ramona" (20th Cent.-Fox)	13,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"The Devil Is a Sissy" (MGM)	12,500	"Lady Be Careful" (Para.) (plus stage show)	13,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Mary of Scotland" (Radio)	13,000	"Stage Struck" (F. N.)	13,000	High 5-9-36 "Under Two Flags" 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"Road to Glory" (20th Cent.-Fox)	2,900	"Swing Time" (Radio) (2nd week)	3,100	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinkey" 1,200
Keith's	2,000	30c-50c	"The Great Ziegfeld" (MGM)	3,100	"Give Me Your Heart" (W.B.)	2,700	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"The General Died at Dawn" (Para.)	15,000	"The Great Ziegfeld" (MGM) (8 days-2nd week)	18,000	High 9-12-36 "Swing Time" 30,500 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Seven Sinners" (GB)	5,900	"Don't Turn 'Em Loose" (Radio)	5,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (23rd week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (22nd week)	2,000	High 6-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"The Last of the Mohicans" (U.A.)	7,000	"Stage Struck" (F.N.) and "Devil Doll" (MGM)	6,250	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"They Met in a Taxi" (Col.) (plus stage show)	6,250	"There's Always Tomorrow" (Univ.) and "State Fair" (20th Cent.-Fox) (re-issue)	5,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Ramona" (20th Cent.-Fox)	8,700	"Swing Time" (Radio) (3rd week)	5,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"The Road to Glory" (20th Cent.-Fox) and "Walking on Air" (Radio)	8,200	"The General Died at Dawn" (Para.) and "Pepper" (20th Cent.-Fox)	7,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"The Gorgeous Hussy" (MGM) (2nd week)	6,000	"The Gorgeous Hussy" (MGM) (1st week)	8,700	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Seven Brave Men" (Amkino)	1,100	"Youth of Today" (Swedish)	800	High 12-28 "Peasants" 2,500 Low 7-11-36 "Larsson's Second Marriage" 800
Embassy	1,400	10c-40c	"Swing Time" (Radio)	4,000	"Cavalcade" (20th Cent-Fox) and "Renegade" (20th Cent.-Fox) (5 days-2nd week)	3,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-40c	"Dimples" (20th Cent.-Fox) and "The Case of the Velvet Claws" (F.N.)	15,500	"Ramona" (20th Cent.-Fox) and "Hollywood Boulevard" (Para.)	17,000	High 9-19-36 "Road to Glory" and "Kelly the Second" 20,000 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"Romeo and Juliet" (MGM) (5th week)	6,500	"Romeo and Juliet" (MGM) (4th week)	7,500	....
Golden Gate	2,800	15c-55c	"Don't Turn 'Em Loose" (Radio) (plus vaudeville)	15,500	"Swing Time" (Radio) (plus vaudeville) (3rd week)	12,500	High 8-15-36 "The Last Outlaw" 34,000 (on stage: Eddie Cantor) Low 5-23-36 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (4th week)	8,000	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (3rd week)	9,000	High 9-19-36 "My Man Godfrey" and "Yellowstone" 17,000 Low 10-26 "King Solomon of Broadway and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"The Gorgeous Hussy" (MGM) and "Three Married Men" (Para.)	14,000	"Piccadilly Jim" (MGM) and "Pepper" (20th Cent.-Fox) (2nd week)	10,000	High 7-11-36 "San Francisco" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
United Artists	1,200	15c-65c	"The Last of the Mohicans" (U.A.) (2nd week)	4,500	"The Last of the Mohicans" (U.A.) (1st week)	9,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Old Hutch" (MGM) and "Nine Days a Queen" (GB) (6 days-2nd week)	11,000	"Old Hutch" (MGM) and "Nine Days a Queen" (GB) (1st week)	13,000	High 10-5 "I Live My Life" 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Girls' Dormitory" (20th Cent.-Fox and "My American Wife" (Para.)	3,800	"Sing, Baby, Sing" (20th Cent.-Fox) and "I'd Give My Life" (Para.)	3,300	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"Swing Time" (Radio)	9,400	"Ramona" (20th Cent.-Fox)	6,800	High 9-19 "Anthony Adverse" 11,300 Low 4-26-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"The Man Who Lived Twice" (Col.) and "End of the Trail" (Col.)	4,100	"Craig's Wife" (Col.) and "Two-Fisted Gentleman" (Col.)	3,900	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Nine Days a Queen" (GB)	3,100	"My Man Godfrey" (Univ.) (3rd week)	3,200	High 2-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The General Died at Dawn" (Para.) and "Women Are Trouble" (MGM)	6,100	"Girls' Dormitory" (20th Cent.-Fox) and "My American Wife" (Para.)	6,200	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-35c	"Two Against the World" (F.N.) (plus vaudeville)	4,400	"Sitting on the Moon" (Republic) (plus vaudeville)	4,600	....
Paramount	3,050	20c-40c	"The Gorgeous Hussy" (MGM) and "Star for a Night" (20th Cent.-Fox) (2nd week)	6,250	"The Gorgeous Hussy"(MGM) and "Star for a Night" (20th Cent.-Fox) (1st week)	7,100	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playboy" 3,250

WHAT THE PICTURE DID FOR ME

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—Good picture that will suit any place if you can get them in. Played September 30-October 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Better than the previous Grace Moore production. Our audience reacted for the most part favorably. Franchot Tone helped lots. It would have helped the box office had they chosen a title minus the word "King." The mere suggestion of royalty keeps many of our folks at home. Played September 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Not a favorite in this locality. However, I played this picture late and the print was very poor, many remarked. One of Joe's best. Running time, nine reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—The best from this star in a long time. Some pronounced it better than "G Men." An excellent story. One of our 30 per cent pictures with a drizzling rain and almost freezing weather. The company helped me stand a part of the loss. With a guarantee and 35 per cent I wouldn't have had film rental. Patrons have requested me to return it at some later date as the rural customers were unable to get in. Played September 25-26.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A very fine racketeer story almost ruined by a very bad ending. We all know that officers of the law have given their lives in pursuit of their duties but we also know that officers and G Men have succeeded in what they set out to accomplish and lived. In this particular picture the death of Robinson was not needed and to have him live would not weaken the dramatic value of the picture and to be killed by a rat such as the one who shot him only made it worse. It looked to me as if those who had the say said: "Let's kill Robinson in the picture and get away from the happy endings for a change." Here is one picture that did not need the tragic ending they gave it. The picture as a whole is so snappy that the ending could not entirely spoil it. Business on this was better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—A very good show but very much patterned after the other air stories of this same producer. It didn't draw any too well but the patrons seemed pleased, so will give the picture credit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—A dandy picture that sure made them howl throughout the whole show, and it drew better than average business for us.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—Drew the crowd for 35 miles around. Wonderful entertainment for a small town and country audience. Played September 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—Lively comedy drama; pleased the Saturday crowd.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Really a disappointment and very mediocre because anyone would expect this cast to produce something very entertaining. No catchy songs that you hear after the show is over, and while Dick does well enough, the rest of the cast is a complete washout. Running time, five big reels.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Liberty

SWEEPSTAKE ANNIE: Marian Nixon, Tom Brown—An amateurish effort that belongs on double bills. Mild audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

PETTICOAT FEVER: Myrna Loy, Robert Montgomery—A high class comedy that pleased most of the patrons no end. Slightly disappointing from the box office standpoint. Story at fault here. Hardly the vehicle for Myrna Loy. Running time, 75 minutes. Played September 21-22-23.—Mrs. E. L. Tait, Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

ROBIN HOOD OF ELDORADO, THE: Warner Baxter, Ann Loring, Margo—Good picture that drew quite well at the box office. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—A wonderful show that did business and it pleased some of our patrons so well that they were back to see it over. The earthquake scenes look plenty real and the cast sure carry the story. Run it and advertise it. You won't be sorry.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Very good. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPEED: James Stewart, Wendy Barrie—Good for Saturday or the other half of your double bill. A lot of everything that it takes to please action lovers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—Patrons liked it. Running time, 95 minutes. Played September 30-October 1.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town and rural patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—A good picture of the type our patrons like. Nothing big but will satisfy the averge fan, we believe. Played September 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—A good picture that seemed to please. Metro mounts a picture better than most of the producers and they use a lot of names, but the new product looks like big-city stuff to me.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—Robert Montgomery and Rosalind Russell try hard but the story must have been much better reading than is the picture good entertainment. Our folks just couldn't get much out of it and several told us so. And yet it's not as bad as we expected it to be, but cancellation would have saved us many dissatisfied patrons. Played September 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—Don't know exactly what to say on this one. Theatre staff liked it fine, as did many patrons, and yet we had perhaps more walkouts than on any picture we've played in a long while. Business was average for the weekend. Played October 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

AND SUDDEN DEATH: Randolph Scott, Frances Drake—A darn good lesson in accident prevention that is worthy of playing time if for no other reason than to at least show up a few traffic hazards to a careless public. The folks liked it, though, and were apparently satisfied as to its entertainment value. Played September 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG BROWN EYES: Joan Bennett, Cary Grant—Pretty good but poor at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIG BROWN EYES: Joan Bennett, Cary Grant—An entertaining program picture which the women complimented by calling "cute." Fair box office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

DESIRE: Gary Cooper, Marlene Dietrich—Good program picture. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EARLY TO BED: Charles Ruggles, Mary Boland—Everybody had a lot of fun laughing at this picture. It did average or better business and when you can make them laugh they are being satisfied. This picture will do that. Play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EARLY TO BED: Mary Boland, Charlie Ruggles—Patron reaction to this comedy was divided. Some thought it screamingly funny while others considered it too silly to be humorous. Business could have been better.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PALM SPRINGS: Frances Langford, Smith Ballew—Practically nothing except for Frances Langford and she is not liked in this town. Poorest Monday and Tuesday in years. Running time, 72 minutes. Played September 28-29.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town and rural patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—All Bing Crosby. Not much good as a western, but patrons seemed to like it, part of them. Running time, 87 minutes. Played September 25-26.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town and rural patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—No. 1 program picture. Interesting and entertaining all the way through. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Republic

HARVESTER, THE: Alice Brady, Ann Rutherford, Russell Hardie—Not strong enough to bring them in or to stand alone. Good double feature picture. Played September 22-23.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town and rural patronage.

HARVESTER, THE: Alice Brady, Russell Hardie, Ann Rutherford—This picture offers homespun entertainment that should do particularly well in rural communities. Our patrons liked it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MELODY TRAIL: Gene Autry, Ann Rutherford—One of the poorest Autrys that I have played but plenty good for small town patronage. These westerns are altogether too short, as double billing is too expensive for a small town theatre. Running time, 56 minutes. Played September 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

OH, SUSANNAH: Gene Autry, Frances Grant, Smiley Burnette—Despite the fact that this western is below the high average established by Autry's previous films it did a very large business, part of which was due to the appearance of The Lightcrust Doughboys, as band entertainers, in the film. This musical aggregation of local origin is tremendously popular in the Southwest among radio fans, and many people who seldom come to the theatre were present during the picture's run. The film itself was disappointing to Autry's admirers, who found the story implausible and abounding in crudities. The strongest entertainment asset in the entire picture is Smiley Burnette, who has the best comedy material of his screen career. He is decidedly good.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond, Robert Young, Ned Sparks, Helen Broderick—Good. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BRIDE WALKS OUT, THE: Gene Raymond, Barbara Stanwyck, Robert Young, Ned Sparks, Helen Broderick—Ned Sparks is about the whole show in this one. Helen Broderick also furnished her usual amount of wisecracks, and clever, too. We have had so many bride pictures that I sometimes think the public gets confused in their pictures. Anyway, it pleased a good sized Sunday crowd and it's entertainment they are looking for. Running time, 80 minutes. Played September 27-28.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

BUNKER BEAN: Owen Davis, Jr., Louise Latimer—Good little program picture suited for Saturday. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SPECIAL INVESTIGATOR: Richard Dix, Margaret Callahan—Richard Dix is this picture's major asset. Average program story. Played September 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century - Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville—Some reported this not up to Shirley's other pictures but I do not agree. Many commented on this being one of her best if there is such a thing. She is a swell little star and both old and young love her. Guy Kibbee and Slim Summerville supply the comedy and there are many laughs and a few tears as the story is unfolded. Running time, 80 minutes. Played September 26.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland, Keye Luke—A good Chan picture but they don't mean a thing here.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—After the gratifying business on "White Fang" we expected this companion picture to be equally successful but were disappointed. As program pictures go, it is average entertainment that satisfied our patrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—O. K. for Friday and Saturday. Running time, 62 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HERE COMES TROUBLE: Paul Kelly, Arline Judge—Good for Friday and Saturday. Running time, 63 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIGH TENSION: Brian Donlevy, Glenda Farrell—Another programmer up in the special class. Not much, and you are better off without it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—A good picture. Draw doesn't justify rentals, but if you can buy it right I would say to play it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—With each succeeding picture Jane Withers becomes a stronger box office attraction at our theatres and never fails to please.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—A good picture that drew plenty of business. Maybe not as much as some of her other pictures, but she still has a big following here. Hope she can hold up the rest of Darryl Zanuck's pictures, 'cause I think they'll need it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

READ THEIR REPORTS IN THIS ISSUE

New contributors to "What the Picture Did for Me" in this issue include the following:

Wilbur V. Cole, Park Theatre, Dexter, Maine.

Donald Visger, Mercy's Liberty Theatre, Kennewick, Washington.

Donald Visger returns to the fold after a year's absence.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye, Jack Haley—We consider this Shirley's best since "Little Miss Marker." Lavish sets, unique musical numbers and a top notch supporting cast contribute in making this a highly satisfying screen play.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—Nothing big. Just another musical that didn't cause the patrons to overenthuse. I think Fox is slipping fast.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Patsy Kelly, Michael Whalen—If you can imagine a more hilarious situation than that in which Adolphe Menjou, obviously impersonating Barrymore, the lover, clad in invalid gown and sipping Bay Rum from a hot water bottle with a glass straw, finds himself confronted by his Juliet, Alice Faye, you can probably name a funnier picture. We can't. The scenarists have written a smoothly paced musical comedy that is brilliantly original and uproariously amusing and the tunesmiths have turned out some exhilarating numbers that the radio is playing to death. A hit if for no other reason than that it has three hysterics called the Ritz Brothers who deserve to have their names in lights THAT big.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—Seventy-six minutes of beautifully produced misery that fortunately has a happy ending. The sparse audience which saw it wept copiously and applauded the story for its human (too human) qualities. Decidedly one of the better program pictures of the year.— J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

36 HOURS TO KILL: Gloria Stuart, Brian Donlevy—Good program entertainment that drew well because of its title. Pleased all the patrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WHITE FANG: Michael Whalen, Jean Muir—If you can buy this picture right I would advise you to play it because Northern pictures are scarce and some people crave them.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—Our patrons are very responsive to titles of this type, so business was large despite the absence of marquee names. This picture is substantial entertainment for the family trade.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

United Artists

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—A light, airy tidbit which seemed to please most of our patrons very much. A pleasing picture to pass in idle hour. Business a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

Universal

SHOW BOAT: Irene Dunne, Allan Jones—Perfect! Swell! Marvelous! The best we have seen in a long time! That is the way they commented when leaving the theatre. While we didn't break any house records we followed to a mighty good business considering Shirley Temple had stood them out a few nights before. Muddy roads cut in a little. The singing of "Old Man River" by Paul Robeson is worth the admission price alone. Universal did well on this production. Running time, 112 minutes. Played September 29.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

SHOW BOAT: Irene Dunne, Allan Jones—Take a perfect cast, give them glorious music, a romance to warm the cockles of your heart, a director who seems to take a special joy with the materials he had to work with. Loosen the purse strings and spend all the money needed for an adequate production. Give it the kind of an ending that sends an audience home happy, and the result is a picture like "Show Boat." Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—This did not please. Too long drawn out. Not enough action. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

BIG NOISE, THE: Guy Kibbee, Warren Hull—An agreeable bit of entertainment that had little or no drawing power for us, and after all we're not running shows for our amusement only. Those who came enjoyed it, but it's those who didn't come that mattered this time. Played September 22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GREEN PASTURES, THE: Rex Ingram—A picture that is decidedly different but it certainly flopped here. We have no Negroes so our people didn't care for it, with the exception of a few church people who seldom patronize us.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAN HUNT: Marguerite Churchill, William Gargan, Ricardo Cortez—Good picture with enough action to satisfy and especially suited for the other half of your double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Short Features

Columbia

DR. BLUEBIRD: Color Rhapsodies—An excellent color cartoon with a cheerful message. Would be ideal for showing to invalids or sick children in an institution.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEPPERY SALT, THE: Andy Clyde—A good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCRAPPY'S CAMERA TROUBLES: Scrappy Cartoons—Good black and white cartoon. Would be fine for an occasion where house was helping put over the idea a camera is better for shooting animals than a gun.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN SNAPSHOTS, NO. 2: A very satisfactory short subject which we played to a weekend audience of western fans. This picture closed with the screen stars at a rodeo, which proved in keeping with the western feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STARS OF TOMORROW, NO. 3: A very interesting amateur short subject costing one-third of what we paid for Major Bowes Amateurs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THREE LITTLE BEERS: Three Stooges—A comedy that is a comedy. We all laughed until we could hardly walk. They seem to be growing in popularity and have as big a draw as the feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

FARMER AL FALFA IN THE HOT SPELL: Paul Terry-Toons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FAST FRIENDS: Treasure Chest—Good subject for all dog lovers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOLD THAT LINE: Treasure Chest—Average football reel. This time it's the professional angle that is described and pictured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HURRAY FOR RHYTHM: Song and Comedy Hits—Very good band act. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

EARLY BIRD AND THE WORM, THE: Harman-Ising—Good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LET'S DANCE: MGM Miniatures—Interesting subject. Dancing is good and Pete Smith's dialoguing okay. Slow motion shows how they do it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD HOUSE, THE: Harman-Ising—Dandy color cartoon full of fast action and several belly laffs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

HIGH BEER PRESSURE: Edgar Kennedy Comedies—A funny comedy from this well known comedian and his scrappy screen family.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATHE TOPIC: This subject, sent us as a substitution for one of the "Struggle to Live" subjects, wasn't anything to brag about. There is one good sequence in it, however, showing the sled dogs of the snow countries.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO RADIO COMEDIES (1935-36): In summing up the past seasons' two-reel comedies from RKO we can say that our choice in a nice selective arrangement has given us a pretty good grade of shorts with honors going to the Edgar Kennedy series. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century - Fox

SHOOTING THE RECORD BREAKERS: Adventures with the Newsreel Cameraman—Thrilling. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

GOLDEN TOUCH, THE: Silly Symphonies—Another satisfactory Disney with a fine moral. Especially suited for our children program.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

CLUBHOUSE PARTY: Mentone Musical Comedies —Acceptable entertainment. Several good acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BY REQUEST: Claude Hopkins and his Orchestra, Tip, Tap and Toe—One of the best short subjects of this company. Good singing and dancing; first-class entertainment. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

FLOWERS FOR MADAME: Merrie Melodies—A beautiful reel worth playing at any time, only these reels are too short. Running time, seven minutes. Played September 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MISS GLORY: Merrie Melodies—Delightful short subject enjoyed by both grownups and children. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Club To Aid Films

Members of the Southern California Motion Picture Council are planning a telephone campaign to support better films. Members will contact friends by telephone to urge attendance at theatres showing high quality pictures.

India Manager in New York

Charles Ballance, general manager in India for Paramount, is in New York for conferences with George Weltner, assistant to John W. Hicks, Jr., vice-president in charge of foreign distribution, who is in Europe.

Simons Joins Universal

Sylvan Simons, formerly test director at Warners in Hollywood, has joined Universal to act as talent scout and direct tests. He will also serve as general assistant to Rufus LeMaire.

John A. May Nominee

John A. May of Gloversville, N. Y., an executive in the Schine enterprises, is the Republican nominee for New York state comptroller.

Metro Signs Bartholomew

Metro-Goldwyn-Mayer announces the signing of a new contract with Freddie Bartholomew, starred in "The Devil Is a Sissy."

Management Changes Made In Famous Canadian

Changes in management in the Famous Players Canadian Corporation, Ltd., as the result of recent divisional meetings, place Winnipeg, Saskatoon, Brandon, Shaunavon, Weyburn, North Battleford and the balance of the Manitoba FPCC houses under the supervision of John Hazza who also has charge of the Alberta division. Port Arthur and Fort William which have operated out of Winnipeg, will be operated from the Toronto office under the direction of Morris Stein. T. Ray Tubman, city manager at Winnipeg, will be transferred to Ottawa, Ontario.

Film Club Officers Named

Officers for the year, elected at a business session of the Northwest Film Club at its headquarters in Seattle, are: L. J. McGinley, Universal, president; Roy Cooper, Sterling Theatres, and Leroy V. Johnson, Jensen-VonHerberg, vice-presidents; Ed Lamb, RKO, secretary-treasurer, and Ben F. Shearer, Al Rosenberg, Al Bloom, Neal East, Fred Mercy, Jr., and Neal Walton, trustees.

Governors at Variety Banquet

The Variety Club banquet of the Pittsburgh tent will be honored by the presence of Albert B. Chandler, Governor of Kentucky; George H. Earle, Governor of Pennsylvania, and Martin L. Davey, Governor of Ohio, according to the latest announcement by the committee in charge of the affair, which is scheduled for October 25.

St. Louis Auction Set

Assets of Skouras Brothers Enterprises will be sold October 22 on the Civil Courthouse steps in St. Louis, and separate bids will be received on or over 52 per cent of the stock of the St. Louis Amusement Company by Nelson Cunliff, trustee in bankruptcy.

First Feld Assignment

Milton H. Feld, former operator of the Publix de luxe theatres throughout the country and for almost a year serving his production apprenticeship at Twentieth Century-Fox, has been given his first assignment as an associate producer on "Career Woman."

Harmon-Ising Signs Five

Merrill Gibson has been added to the Harmon-Ising staff as animator, and Howard Baldwin and Paul Murphy have been signed as assistant animators. Maurice Day and Charles McGirl have joined the company's writing staff.

Theatre Permits Denied

Applications for eight theatres on Park, Madison and Fifth Avenues, New York City, have been denied by Paul Moss, commissioner of licenses, in the last 18 months. The Fifth Avenue Association opposed the erection of the theatres.

Blackstone Signs Laemmle, Jr.

The Blackstone Agency has added Carl Laemmle, Jr., and George Hirliman to its accounts. Ruth Scherwin, who handles the film department of the company's business will contact the new interests.

Independent Films Gaining: Johnston

An increase in the number and the cost of motion pictures by independent producers utilizing current events as central themes for their stories is predicted for the near future by W. Ray Johnston, president of Monogram Pictures.

"I am convinced," Mr. Johnston said, "that the independent has a certain advantage over the large producer in that he can utilize the flexibility and rapidity of his production methods to keep in step with world developments and offer to the public topics of interest such as the strife in Spain, the rise of Fascist groups or national elections while they are still of absorbing interest to everyone."

Mr. Johnston expressed the opinion that the market outlook today is favorable to independent production and feels that the increase in that direction will raise standards generally by "stimulating a wholesome rivalry."

Exhibitor Is Candidate

Jack Aemes, veteran exhibitor and theatre circuit head in New Hampshire, is a candidate for state senator from the north New Hampshire district.

Alperson, Rowland Deal

Edward Alperson, president of Grand National, and Richard A. Rowland are holding conferences in Hollywood this week on their proposed deal for production for Grand National by Mr. Rowland.

REACH YOUR FAR-OFF EXHIBITORS IN—

½ DAY

by AIR EXPRESS

2,500 Miles Overnight

and your nearer-bys in a matter of hours. Nation-wide Air Express serves *directly day and night* 215 key cities in the United States and Canada, and 32 Latin-American countries beside, at low, economical rates.

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TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 40

Question No. 40 was: (A) Explain how the cause of low volume may be traced. (B) How far or to what extent is the projectionist responsible for maintenance of good quality in sound?

The following acceptable answers have been received to date: S. Evans and C. Rau; D. H. Danielson, J. R. Prater; W. C. Brown; W. H. Edmonds; L. Cimikoski; A. L. Cooper; G. E. Doe; C. L. Loft; W. Limmroth; T. F. Bochert; C. Oldham; P. and L. Felt; W. Dinsmore; S. O. Sears; C. G. Jones; M. and J. Devoy; O. H. Schmidt; J. A. Zachritz; C. A. Ellison; D. E. Birdsong; R. R. Lee; H. B. Smith; H. Jones; H. P. Richardson; G. Lathrope and C. H. Lowrie; G. Thompson; W. S. Jones; C. L. Stanhope; B. R. Creed; F. Madden; D. L. Johnson; F. M. Brown; T. L. Barton, L. A. Beechwood and M. F. Robinson; W. S. Jones; P. F. Maxwell; T. L. Redhouse; C. L. Davis, H. T. Plum, B. L. Sanderson and R. V. Manning; T. L. Candale; W. B. Little; W. Porter; F. H. and L. Klar and T. H. Morton; W. Winkle and R. R. Robins; C. and S. E. Gay; T. C. Hood and B. Simms; M. Mitchell; B. Nally and S. L. Lynch; S. T. Lane and W. R. Cohn; W. N. Bolton and G. Lantry; H. A. Aims and F. E. Dorp; F. L. and L. Savlor; G. N. Guidotti; H. T. Appleton and M. F. Singleton; R. K. Holt and D. L. Maxwell; E. and G. E. Lomax; U. S. Logan; D. Pollock; J. R. Davidson; G. T. Jones and A. L. Leonard; D. H. Purcell; P. N. Davis, H. J. Abernathy, R. Tomkins and W. R. Baxter; B. Caldwell; S. Neilson; B. B. Hornstein and R. R. Jacobs; T. L. Dennis; T. Turk; D. D. Lilly; R. W. Nickles and S. Samuels; C. W. Baxter; O. Hunt; L. A. Dodson and H. T. Todd; J. Wentworth; F. H. S. and P. Dlabey; N. Prane and B. R. Mills; L. M. and C. B. Traxler; T. T. Golley; S. T. Snow; T. R. Tomlinson and W. G. Matthews; T. R. Fanning and W. Burns; S. Carberry.

Out of many excellent answers to section (A) I have selected ten about equally good, closed my eyes and picked that of J. R. Prater. He says: "The best asset in locating the cause of low volume is a written record of all possible tests and meter readings, including the entire sound system, from exciter lamp to loud speakers, the same taken when the system is operating satisfactorily, this being determined by the use of a standard test film.

"An output meter is perhaps the most valuable instrument for use in tracing low volume trouble location. A good voltmeter is also very useful, as are high impedance head phones, though unless one knows just what the results should be normally, these instruments at best provide only a good guess, even in the hands of an expert.

"When no test equipment is available the projectionist must do the best he can by searching for visible faults, such as may be found in the exciter lamp and its optical system, loose or otherwise poor connections, dirty switches, fader, tube sockets, and by substitution of spares known to be in proper condition. In fact, save for the conductors themselves, almost anything anywhere in the sound system may cause a condition tending to lower volume. Even a dirty sound gate may do it.

"If the volume loss pertains to only one projector it is evident the trouble lies within those various things having to do with it and its component parts, up to the main amplifier. In such case one of the first things is to switch the P. E. cells from one projector to the other, which same may also be done with some other interchangeable parts. If both projectors have equal volume, but both low, that is conclusive evidence that the trouble lies beyond the point where both join the main amplifier. Tests on both sides of each connection beyond that point should reveal where the high resistance point lies, or in what equipment the trouble is. By comparison with previous tests, these should locate the trouble pretty definitely."

D. Pollock says: "First, is one projector low and the other normal? If so I would first of all very carefully examine everything on the low one up to the point where the two join the main amplifier, starting at the exciter lamp. Is its meter reading correctly? Is its contact perfect? Is its filament O.K. and in proper position? Is its optical system clean and the beam properly centered at the slit? Is the film gate aperture unobstructed by lint or other deposit? Is the fader functioning properly, all contacts clean and in good order? Are all electrical connections throughout clean and tight? I would change its amplifier to the other projector and vice versa, which would provide positive proof that the trouble was or was not in it.

"If the trouble be present with both projectors, then it would certainly lie beyond the point of their connection with the main amplifier circuit. I then would clean all tube contacts thoroughly, and thereafter, if that did not work, substitute spares one after the other until all showed up clear, or one or the other mopped up the fault. Next I would examine the fader and all possible electrical connections up to the speaker and, finally, the speaker itself.

"Of course, if one is fortunate and has suitable testing meters, et cetera, on hand, and thoroughly understands their use, that should simplify matters, but I have none. They are too costly to buy with my wages and the manager—well, he just won't, and that's that. So I must just do the best I can and if I can't get by, call in a sound engineer."

(B) C. and S. E. Gay say: "The projectionist is responsible for excellence in sound quality only insofar as what he is provided with by the management will enable him to produce it. If he is willing to keep the equipments in repair, but is unable to do so because the management will not permit the required expenditure, then resultant sound fault cannot justly be blamed to him. If he is supplied with film having dirty, scratched sound track, then the fault is not his. If the auditorium be itself acoustically faulty, then the fault is not his.

"The projectionist is responsible for (a) knowing his business and applying his knowledge 100 per cent; (b) For being "on the job" while he is on duty; (c) Doing all he can do during working hours to maintain projection equipment in as nearly perfect condition as is possible, and handling it in the best possible manner. For things beyond his control (and they are many) that compel less than perfect results, he is not in any degree responsible."

Oscar H. Schmidt replies: "I believe the projectionist should go as far as is possible in maintaining good sound quality. However, it is impossible for him to judge of quality of sound that is not audible to him from the loud speaker of the auditorium, hence he must rely upon cooperation by the manager or his assistants, whose duty to check auditorium sound it should be, and must be if perfection is to be attained. If the sound checker and he talk the same language with regard to sound faults, such as wows, flutter, loss of high or low frequencies, one or more loud speaker units 'out' or off—where two or more units are employed—then sound quality can and should be maintained." (Provided equipments be themselves maintained. —F. H. R.).

BLUEBOOK SCHOOL QUESTION NO. 45

(A) Describe the difference between choke coils and transformers and the action of a transformer; also, what is "magnetic kick"?

(B) From what is secondary wattage derived and in what manner?

(C) What controls proportions of primary to secondary voltages?

(D) Suppose primary and secondary transformer coils to have an equal number of turns. What would be the result?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

F. H. Richardson's
BLUEBOOK of PROJECTION

● New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

$5.25 Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ENTHUSIASM OFTEN DOES IT

At the head of the list of virtues and qualifications that go into the makeup of your top-line showman, this pen writes down a solid vote for enthusiasm—unconscious, uncontrolled, ever-bubbling and on tap 24 hours a day. Which statement is made regardless of the men who will on reading these lines immediately start shooting from both hips as follows:

> **"How are you going to be enthusiastic 24 hours a day when you have to work most of that time seven days a week?"**
>
> **"How can a man be enthusiastic when he has to wonder how long the job will last?"**
>
> **"Why expect a manager to be ever-bubbling when he has to play the sluff-offs; when he is turned down for a few extra dollars to put over a big campaign?"**

In spite of which, we still hold our ground and still vote the same way.

Your enthusiast, fortunately for himself and his box-office, is so busily engaged in getting a wallop out of his work, in digging up selling angles, that it never occurs to him to wonder how he can retain the hot pepperino and go-and-grab-it. Like Old Man River, he just keeps rolling along and it's surprising how often he rolls a natural.

No, we're not kidding ourselves or the members that the old sockeroo can be exchanged for the rent money, and neither is it maintained that a continuous grind of cheerio will make a diet of peanuts taste much like anything else. Only the lucky laddie who can only see the silver lining on the cloudiest days is that much ahead of the man whose eyesight merely takes in the gloomy weather.

Of course, it's no sin not to be born an enthusiast and there's many a fellow who does a pretty good job of work without frothing at the mouth in eagerness. But with everything else equal or even not so equal, the smart executive will place his bets on the bird who sees the doughnut rather than the hole.

And more times than not, the man who can whistle "Happy days are here again" without flatting, slides into the better job a durn sight sooner than the lad whose repertoire is limited to a monotone of dawg-gone blues.

WHY ADVERTISE THE UNDERTAKER?

Some of the more imaginative theatremen in the field are inclined from time to time to wax realistic in putting over their exploitations, and the point is emphasized by a newspaper yarn recently received which spoke of a "lifelike grave" in a theatre lobby to plug a date.

Well, no one ever wrote the complete book of show-business, and it's going to be a task, if at all possible, to compress between the covers the million and one things a man must know and do before he can take bows for being a showman.

In fact, it's much easier to tell offhand what not to do, and a good "don't" to start with is not to use the lobby to advertise your undertaker.

▽ ▽ ▽

ON GOOD MANNERS

Embodying the service policy of the company and its attitude toward patrons as expressed by Joseph Bernhard, General Manager, Warner Bros. Theatres, is a message distributed to all managers and offices of the circuit. It reads in part:

"The patron is the judge. To thousands of patrons you are the company. If they like you they praise the company. If they dislike you they blame Warner Bros. Your actions determine the public reaction to this company. If you are courteous in every personal contact . . . self-controlled even when angry or resentful . . . if you remember at all times in hearing every complaint . . . in dealing with every type of patron that the slogan of Warner Bros. is: 'The Public Be Pleased,' then you are in step with our ideals and policies. . . ."

The more ambitious manager regards himself as a host, his patrons as guests gathered to enjoy pleasant entertainment in comfort and courtesy.

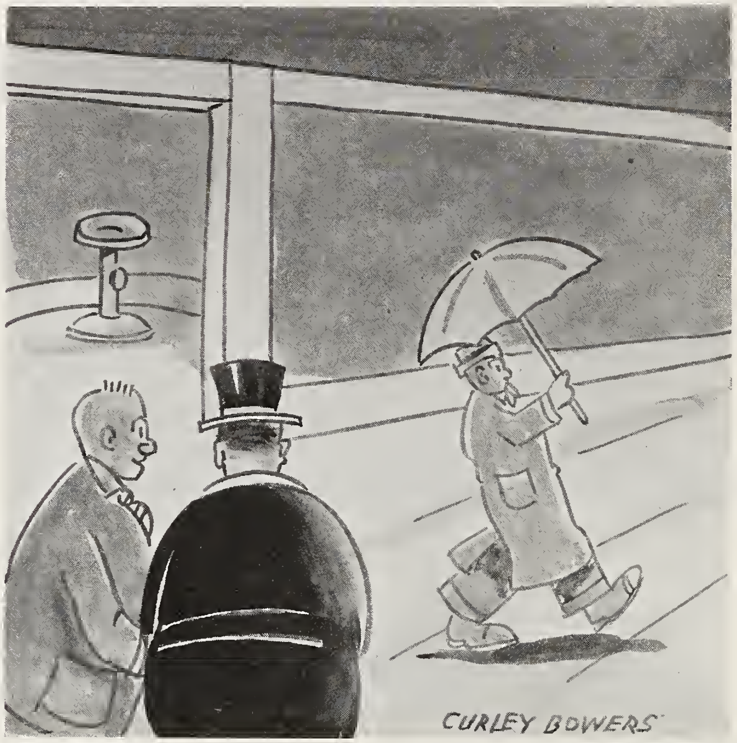
Good manners in the conduct of the theatre may be counted as not the least part of successful showmanship.

▽ ▽ ▽

And then there's the theatreman who in answer to our query "Are You Ready For Football?" wrote in to say that he was and would the Round Table notify him what to do now.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Curley Bowers, Paramount, Austin, Minnesota.

USHER: THIS IS AN ATMOSPHERIC THEATRE AND WE CAN'T CONVINCE HIM IT'S GOT A ROOF ON IT.

Mayor Proclaims Texas Day For Dallas on "Rangers"

With Oklahoma but a stone's throw (if you can throw far enough) from Texas, David Dallas, Grand Theatre, Holdenville, succeeded in having Mayor Frank Crane day ahead of opening of "Texas Rangers" proclaim premiere as Texas Day to honor all native born Texans, staging a parade headed by band and followed by ox team and covered wagon.

Business men paraded in true Texan garb with ten-gallon hats, loud neckerchiefs, boots and even heavy beards to make the day more realistic of the old West. Indians on cow ponies brandishing guns, whooped it up in line of march and cowgirls appeared as pretty Indian maids. Others were adorned in pioneer dresses and prizes were given to the owner of the oldest automobiles driven in the parade.

Opening night a pioneer dress pageant was held, girl contestants appearing in three modes of dress, Indian, cowgirl and pioneer, with a free trip to Ft. Worth given the winner, where she was the guest of Billy Rose. In honor of native-born Texans, those presenting proper identification were admitted as guests of the theatre and leading stores cooperated by offering gifts to former Texans registering at their stores.

Leading baker donated cakes to former Texas couples who had celebrated their golden anniversaries and haberdasher selected off-size hat and to each man entering shop who could wear it guest tickets were awarded.

"Have You Contributed Lately?"

FOUR WINDOWS. Above is one of the four displays in prominent windows of Bonwit-Teller, leading Fifth Avenue store, tying in with "March of Fashion" reel shown at the new Criterion Theatre.

"Have You Contributed Lately?"

Limelight Dance Staged By Murray on "Limelight"

Harry Murray, general manager, Paramount Theatre aided by Robert Graham, representing Herbert Wilcox, producer, for the "Limelight" engagement in Manchester, England secured the cooperation of the local gas company in tying in their entire showroom windows for two weeks on displays featuring limelight and their latest gas cooker.

Musical instrument dealer devoted window to cards and "street singer" records, in addition a lifesize cutout of Tracy standing next to a lamppost was placed at entrance to the store. A "limelight" dance was arranged in local ballroom, special dances were run and limes played on the couples, as music stopped so did most of the limes and to each couple standing in the lime tickets were awarded.

Arizona Governor Tucson Guest At 'Ramona' Opening

As much of "The Gay Desperado" was shot in and around Tucson, Ariz., United Artists consented to the world premiere in that spot and it was put on at the Fox Theatre with a really bang-up campaign by Manager Roy P. Drachman, who was able to have the Governor and other important officials take an official part in the opening.

Publicity of course was more than generous along the lines that Tucson could at last see the picture that was made in that sector. Stories started 10 days ahead with lists of official guests, photos of telegrams from Mary Pickford and Jesse Lasky, shots of the stars at the famed San Xavier Mission and announcement that the Governor would be at the premiere. Co-op pages and location shots of the company were also featured.

Unusual Photo Contest Draws

Interesting was the newspaper photo contest planted by Drachman and local photographer to find the best shots taken by readers of the 20th Century-Fox company while in Tucson. Over 500 entries were received with 10 prizes of term passes and enlargements of winning shots. Paper also ran the photos and contest was plugged daily with inclusion of entry blanks. Photographer also got behind it with ads and windows.

Lobby announcements and congratulatory wires were decorated with velour background, Mexican shawls, Indian rugs, cactus plants, etc. Entire lobby carried the Spanish-Mexican-Indian motif and after the opening much of the display was taken out front.

Governor Starts Picture

As many of the stills had local backgrounds, Roy was able to plant these in windows not usually accessible for picture tieups. Displays were also placed in the four best hotels. Streets were decorated well in advance, announcements made at college and high school football games, wrestling matches. Wires were sent to all lunch clubs and one of the hotels advertised a "Gay Desperado Ball" immediately after the opening. The hit numbers of the picture were also plugged in night clubs and by leading orchestras.

At the opening, Governor Moeur was the guest of honor, accompanied by many state and city officials, Mexican consul, heads of civic clubs. Governor introduced by member of the City Council, who acted as M. C., praised the occasion and then pressed a button supposed to start the projection machines.

The proceedings of course were broadcast and the opening attended with all the Hollywood fixings, carpets, kleig lights, etc. Mexican band played in front of the house, ushers garbed in costumes and another feature of the stage ceremonies was the introduction of all locals who took part in the picture. House was reserved for the premiere and Drachman reports complete sellout two days ahead.

THE POLITICAL TRAILER COPY

In connection with his Election Forecast angle as carried out in the folder reproduced and explained in another column, Joe Kinsky sends along the trailer copy in which both Democrats and Republicans are ribbed amusingly to build up the coming attractions at the Capitol Theatre, Davenport. Here 'tis:

FLASH! ELECTION FORECAST: DEMOCRATS ADMIT DEFEAT!

(*Cartoon of donkey saying: "I Can't Compete with the Happiness Party".*)

REPUBLICANS CONFESS THEY CAN'T WIN!

(*Cartoon of elephant saying: "What's the Use of Trying to Lick the Happiness Party".*)

EXTRA! EXTRA! OLD MAN SUNSHINE'S HAPPINESS PARTY TAKES OVER THE CAPITOL IN OCTOBER! OUR PLATFORM:

The Greatest Lineup of World Famous Pictures Ever to Play Any Theatre in Any City.

Then follow six frames with the coming attractions, the final frame reading: "Vote for the Happiness Party Every Week—At the Capitol!"

Judge and Probationers See "Devil Is A Sissy"

For sizable newspaper breaks, judge of local Domestic Relations Court and 200 probationed boys were guests of Manager Russ Bovim, Loew's Ohio, Columbus, at the world premiere of "Devil is a Sissy." Governor Davey, Mayor Gessaman, ministers and heads of groups attended preview the day before. Leading clergymen took the title for topic of Sunday sermon.

Stilt-walker made the schools, unique bookmarks distributed and downtown newsboys given imprinted aprons. Classified contest with readers asked to match characters the stars played with pictures in which they appeared, helped as did girl ad solicitors who mentioned picture at each call. Radio station put on "knock, knock" contest with prizes for best using title and names of stars.

October Deadline: October Judges

Midnight of Saturday, November 7, is the deadline date for entries in the Quigley October Awards. So please have those campaigns at headquarters by that time.

The October judges are as follows: Neil F. Agnew, Paramount Distributing Corp.; S. Charles Einfeld, Warner Bros. Pictures, and Arthur Mayer, Rialto Theatre.

How Politics Are Handled In Tri-State Theatres

Zone Executive Favors "Middle-of-the-Road" Policy

by JOSEPH KINSKY

District Manager, Tri-States Theatres

By virtue of the fact that we deal with the masses in the theatres in my district, which includes the cities of Davenport, Cedar Rapids, and Waterloo in Iowa, Rock Island and Moline in Illinois, we must necessarily take the "middle-of-the-road" attitude toward the national political situation. We imagine this same thing applies to almost any theatre anywhere, with the possible exception of such theatres operated by independent exhibitors who care to risk their business future by publicly declaring their theatre as being for one party or the other.

However, this does not mean that we neglect Politics in any manner whatsoever. We realize Politics is a topic in which the public is intensely interested at the present time, and we try to cash in on it from a standpoint of timeliness. We do not, however, express an opinion unless it is a sort of burlesque of some political issue which we can cleverly tie into the advertising of one or more of our pictures.

As an example of what we do along this line is a folder which the Capitol Theatre, Davenport, distributed during the visits of Governor Landon and Secretary of Agriculture Henry A. Wallace to Davenport. This folder is nothing more nor less than a comic "ribbing" of both major parties with the "Happiness Party" worked in as a third party angle; the "Happiness Party," of course, being the audiences of the Capitol Theatre, whose platform is the pictures to play the theatre in October.

The Capitol also got out a trailer made up from the same type of copy. From time to time during the campaign we plan to do things of this nature to exploit many of our attractions.

Plans Election Tieup Stunts

One of the things which we have discussed at our managers' meetings has been whether or not we should eliminate political shots from our newsreels. In the opinion of the managers in this district, we should by no means eliminate such scenes from our newsreels. All of the managers say that their audiences seem to enjoy to the utmost these political scenes regardless of party, not so much because they are entertaining, but because through the applause of the audiences, people in the theatre can ascertain for themselves the feeling of the town. Our patronage does seem to get a "kick" out of these scenes, and for that reason we plan to leave them all in our newsreels. However, we do occasionally eliminate shots of exponents of radicalism, also strike scenes and pictures of human misery. In other words, we do not want to encourage our audiences to know of anything but good times. In none of our theatres do we accept political advertising of any sort, although I do know that a few independent theatres in this territory accept such advertising.

During the coming weeks of the campaign we have several stunts which we intend to work. One possibly will be the old torchlight parade with big, box-shaped banners, but instead of carrying ads for political candidates they will carry titles of pictures and "Vote for So-and-So Stars."

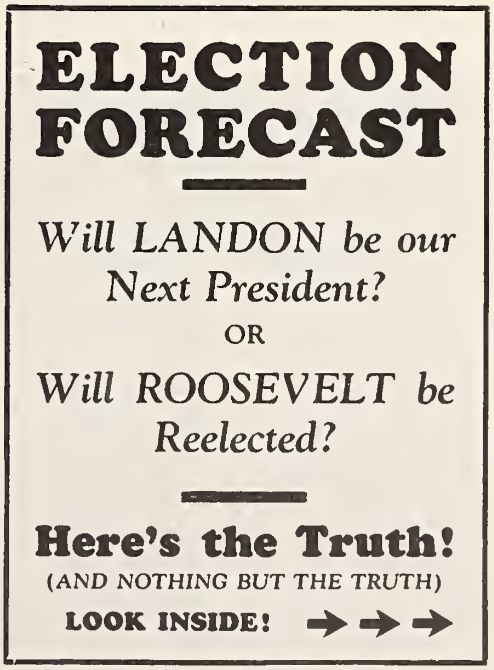
During the week immediately preceding the election we plan to carry special ads to contain large heads of both Roosevelt and Landon, with the heading, "Good Luck to You Both, But Only the Capitol Theatre Can Win All the Time!" This would be followed by a list of some of the coming attractions, which would be given as a reason why the "Capitol" is a winner all of the time.

▽ ▽

Below is illustrated the cover of the two-fold "Election Forecast" folder, size four and a half by five and a half, of which Kinsky speaks. On being opened, folder shows the donkey and elephant cartoons with copy similar to that in the trailer. At the bottom copy reads: "Open Up This Flap. Good Times Are Here Again."

Inside full spread is headed: "Here's the Platform of the Happiness Party. We Promise Relief From Gloom." Then follows picture copy with box below reading: "Campaign Headquarters, Capitol Theatre, Davenport," with box across: "Our Motto: You Can't Beat Fun." Back page of the folder is cartoon of the donkey and elephant in ring costume and boxing.

The importance that Kinsky attaches to this year's presidential election is also recognized by other theatremen who are arranging in various ways to announce the returns to their audiences on Election Night. Slides, p.a. system, lobby posters, etc., are among the slants set for use.



ELECTION FORECAST

Will LANDON be our Next President?

OR

Will ROOSEVELT be Reelected?

Here's the Truth!

(AND NOTHING BUT THE TRUTH)

LOOK INSIDE! → → →

Front Cover of the Kinsky Folder

HISTORIC DISPLAYS TOP "RANGERS" DRIVE

August Bronze Winner Exhibits Relics and Flags of State; "Rangers Day" Is Proclaimed

In celebration locally of the Lone Star State 100th anniversary, Manager George Limerick of the Yale Theatre, Cleburne, Texas, took the opportunity to tie up the occasion in various ways to his date on "Texas Rangers," outstander being a "Texas Rangers Day" proclaimed by the Mayor. With this, Limerick promoted a co-op page and planted other publicity hooking in the statewide celebration to the picture. Featured in the newspapers was a three-day coloring contest for children from six to 12 who were invited to color pictures of Texas under six flags, two flags run each day. Over 300 entries were reported for the first-prize of a 30-day term pass and single tickets.

Advance plugging was stressed in foyer display of telegrams from star of the picture congratulating Limerick on being the first to play "Rangers" after the Dallas world premiere. Other foyer decoration included Ranger's saddle, rope, gunrack, etc., backed by Lone Star state flag.

Exhibits Early Texas Relics

Displays in prominent windows showing state relics, flags, native animals, etc., were interesting and highly effective. Below left is reproduced photo of animal exhibit showing bobcat, badger, skunk, coon, deer, armadilla, pelican, prairie chicken, etc. To right is a showing of early Texas relics backed with the six Texas flags. Other windows carried old-time guns, spinning wheels, etc.

Outside advertising was augmented by unusual posting such as cards cut in shape of the map of the state. These were planted around the public square and tacked to telephone poles at street intersections. Road signs were posted consecutively, each carrying name of one star, and others with theatre and title, so that advancing motorists could read the ad as they drove. Special kid show was put on with the Kellogg Company, which sponsors the "Ranger" program on the air, the cereal manufacturers planting sizable ads as a further buildup. Window cards were placed in local grocery stores by the company salesmen.

Stenciled "good-morning" cards were hung on store doors and at homes the night before opening and other stenciled window cards placed in downtown spots. Tiein was also made with a Ranger fiction magazine whereby cash prizes were offered for best ending to the story that was different from the one in the picture, the publishers furnishing copies for free distribution.

Street parade was staged with high school band, junior Rangers, bicycle-riders, police escort and just before the first showing at night fireworks and aerial bombs were set off from the theatre roof as high school band gave special concert. To all inquiries about the fireworks, the folks were told that the "Rangers" had come to town. The junior Rangers were organized by head usher Raymond Wood, some 50 members reporting at the theatre for five mornings ahead to distribute advertising and generally plug the picture. House personnel was clad in Ranger outfits week ahead and during date.

For his front, Limerick made up a log cabin effect with animal hides tacked on outside. Porch from box-office to street was covered with trees and shrubs with title placed on stars on marquee, made up of box board in silver and black. Hitching rack, saddles, guns, etc., were also used.

This campaign on "Texas Rangers" was awarded the Quigley September Bronze Plaque. The Yale Theatre is a Griffith circuit house and Cleburne a town of about 10,000.

GEORGE LIMERICK

Crosby Impersonator Ballys "Rhythm"

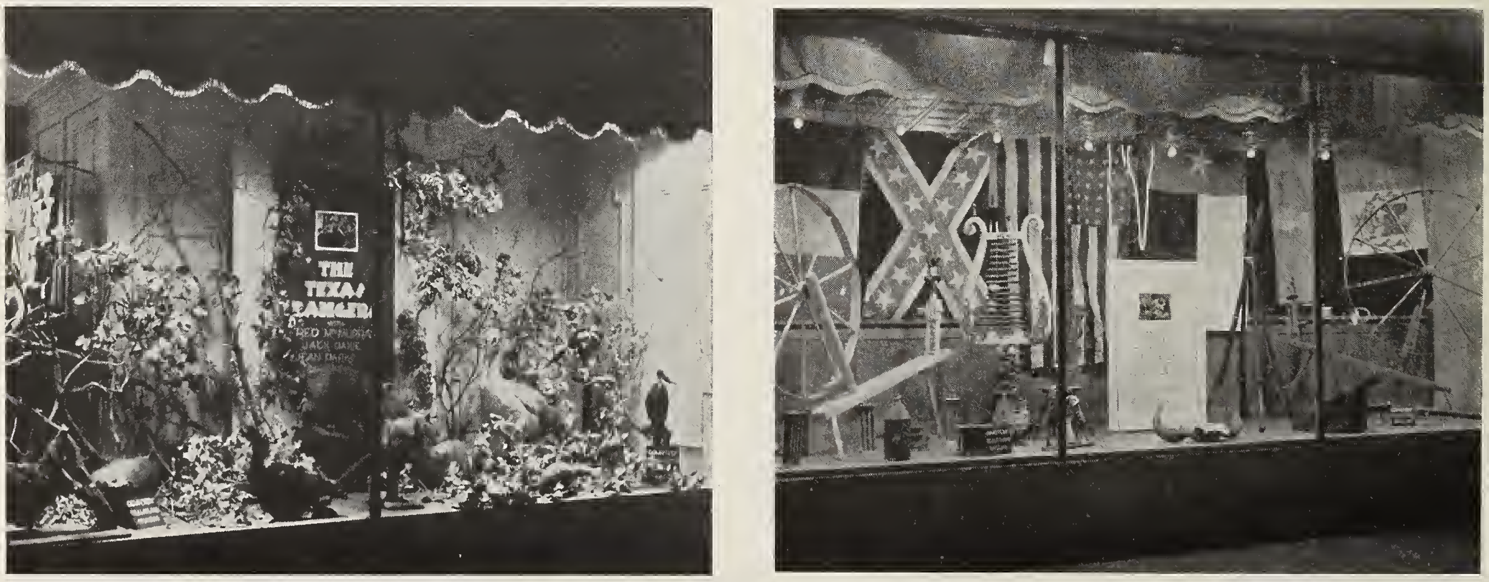
Scouting around for a lad that resembled Bing Crosby, Arnold Gates, Loew's Park, Cleveland, Ohio, finally located one, dressed him as a cowboy and had him ride about town on bannered horse singing tune hits from "Rhythm on the Range." In addition to the boy's singing as a bally, the pony was capable of many tricks, which were used to advantage to attract crowds.

"Have You Contributed Lately?"

Pollock Celebrates Mickey's Birthday

Les Pollock, Loew's Rochester, Rochester, N. Y., made an effective tieup with the Rochester *Journal* on Mickey Mouse's birthday party, distributing twelve Donald Duck dolls autographed by Walt Disney to the winners of a coloring contest. Each youngster attending received a special balloon and it is reported that more than 5,000 kids stormed the boxoffice early in the morning.

"Have You Contributed Lately?"



TEXAS 100TH ANNIVERSARY WINDOW EXHIBITS PROMOTED BY LIMERICK TO PUBLICIZE "TEXAS RANGERS"

THEATREMAN PICTURED IN CAGE WITH TIGER

LOUIS CHARNINSKY

Charninsky Reports Posing With Wild Animal in Exchange for Plugs on "Bengal Tiger" Date

Well, Daniel went into the lion's den but it seemed that he had nothing on Louie Charninsky, who, to build up his date on "Bengal Tiger" at the Capitol, Dallas, went into the tiger's cage at the Hollywood Animal Show at the Texas Centennial and posed with the beast, said to have been the original "Satan" in the picture. The gag came about as the result of a dare, with the manager of the animal show agreeing to make announcements of the picture date and to post window cards around the lot if Louie would do a Clyde Beatty. And Charninsky did. Photo of man and beast hit the local papers of course and in last week's issue of MOTION PICTURE HERALD, Jim Cunningham reproduced the shot in his "Asides and Interludes" department.

Circus Sawdust on Floor

Display was in keeping with the circus atmosphere, the two photos below showing the front and tent covering above and front of lobby. Special marquee lettered "Main entrance" was extended from box-office to curb. Floor was heaped with sawdust and to add to the excitement, Louie had caged bears and monkeys, clown, ringmaster, barker to build-up the bally. Box-office was covered so as to resemble a circus ticket wagon with all other decorations circused. Pet show and street parade were similar slants.

Further newspaper assistance was obtained from a classified tiein and week ahead special operator was employed to phone names from the directory on the date. Radio was also utilized. Through tieup with largest parking station special setpieces were planted in waiting room and with all parking tickets cashier also distributed small teaser "Beware" cards with title and cut of tiger.

Windows were quite plentiful, barbershops carrying cards urging baldheaded men to see the picture to "raise" their hair, gun-shops calling attention of local sportsmen with action shots, pet stores plugging the pet contests, etc. Imprinted bottle-holders and soft drink stands and imprinted pay-envelopes were widely distributed. In the latter a number of passes were placed at random to build up interest among employees of the various companies contacted.

Street stunts were numerous, including tiger-claw stencil, bannered trained dog, baby buggy wheeled by girl and carrying sign reading: "I'm taking my baby to see," etc. Others were the man carrying large umbrella lettered: "Rain or Shine, I'm going to see," etc., and the baldheaded man gag. Permission was also received from the city to place window cards on lampposts.

All in all, some 64 ideas were lined up and as extra stimulus to the house staff Charninsky held a contest for suggestions on the date offering three cash prizes with many interesting slants forthcoming.

The campaign submitted by this member in the Quigley September Awards was voted the Silver Plaque, the first to be won by Interstate Theatres, of which the Capitol is a unit, and also the first to be won in Texas.

"Have You Contributed Lately?"

Seattle Fifth Avenue Sells "Adverse" with Big Campaign

Vic Gauntlett and Edwin B. Rivers, used effective stunts and displays for "Anthony Adverse," when the picture played the Fifth Avenue Theatre, Seattle, Wash. One of the highlights of their campaign was the securing of window display spaces at the Bon Marche, with the store devoting its most important window to a display of two of the actual costumes used by Olivia de Havilland and Anita Louise in the picture, tying in with current fashions based on designs for the "Adverse" gowns. One of the most important local book stores devoted an entire window to displays of the book, with a large photo enlargement of the novel, carrying appropriate copy.

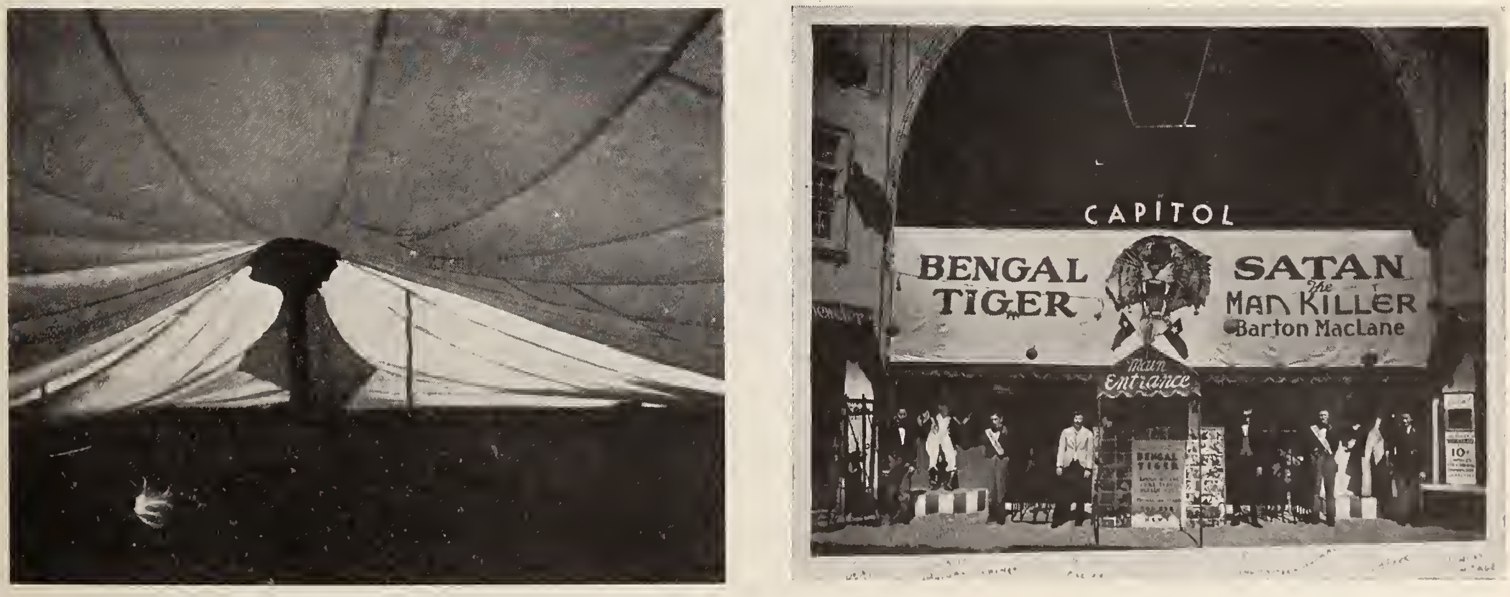
In addition to these displays, an easel was placed in the window of the Hudson Bay Company showing "Adverse" stars wearing late model furs, and for the first week leading taxis in town carried copy plugging the picture on their tire covers.

"Have You Contributed Lately?"

Unusual Twist Used By Kane in Co-op Ad

A little different twist was given to the usual full page co-op ad by Tommy Kane, Sequoia Theatre, Redwood City, Cal., on "Girl's Dormitory" by offering guest tickets to the first fifty persons naming the correct number of times that Simone Simon's name appeared in each merchant's ad. For instance in dairy ad copy read "Simone Simon drinks three glasses of milk a day," "Simone Simon says milk gives you energy and pep," etc., etc.

"Have You Contributed Lately?"



TWO VIEWS OF CHARNINSKY'S LOBBY AND FOYER CIRCUS DISPLAY FOR HIS DATE ON "BENGAL TIGER"

Doughboy Usher Plugs "Road to Glory"

An effective street stunt for "Road to Glory" was used by Ted De Grazia, Lyric Theatre, Bisbee, Arizona, by dressing usher as doughboy and planting him in streets with sign (see photo) thumbing rides. Stunt broke papers with gag stories.

To plug the recent fight pictures, Ted had a truck touring streets on which was replica of ring with white and colored boy in shorts and boxing gloves "fighting it out." Truck was properly bannered and created much excitement.

"Have You Contributed Lately?"

Roger Uses Novel Stunt For "The Song of a Nation"

On the Warner two-reeler "The Song of a Nation," Roger Ludy, Hines Theatre, Portland, Ind., suggests promoting a large American flag, planting it on the right hand side of the stage and just as Donald Wood, who plays Francis Scott Key, in the picture raises his right hand and points to the flag on Ft. Henry, have operator light the flag with a white spot and keep it there until the final fadeout. Roger reports the stunt as getting a terrific hand and recommends it to his brother showmen.

"Have You Contributed Lately?"

Slavik's Gift Box

Two weeks ahead of opening, Al Slavik, Granada Theatre, New Prague, Minn., as part of his teaser campaign took a box four feet high by two and a half wide, wrapped it to represent a gift, with all the ribbons, etc., and simply put a card on it reading "To Mary, With Love." Following week Al came out with a personal endorsement and picture copy.

"Have You Contributed Lately?"

Works "Godfrey" Stills Into Merchandise Ads

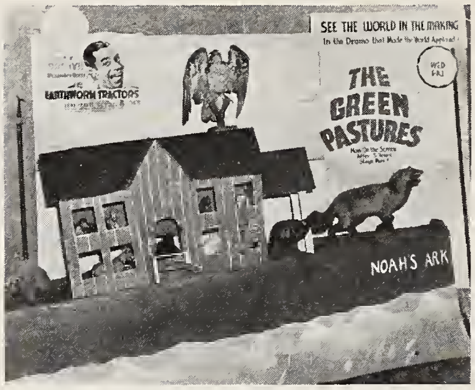
William N. Wolfson for his "My Man Godfrey" campaign at the Paramount, Montgomery, Ala. not only made excellent use of the accessory tieup stills in landing numerous window displays, but induced many of the better stores to use them in their newspaper ads. The stills worked nicely into ads for tables, kitchen utensils, etc. in each case ads including sizeable breaks for the picture.

"Have You Contributed Lately?"

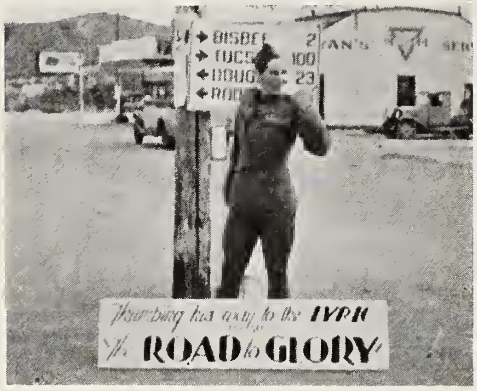
"Follow the Fleet" Dance Held At Leading Calcutta Hotel

Remi Crasto of the RKO Radio Pictures, Calcutta, India arranged a ball at one of the leading hotels to usher in the premiere of "Follow the Fleet," hotel band was dressed as sailors and band rostrum made to look like the deck of a battleship. Ballroom was decorated with flags and dance was preceded by gala dinner, courses on the menu named after leads in the picture.

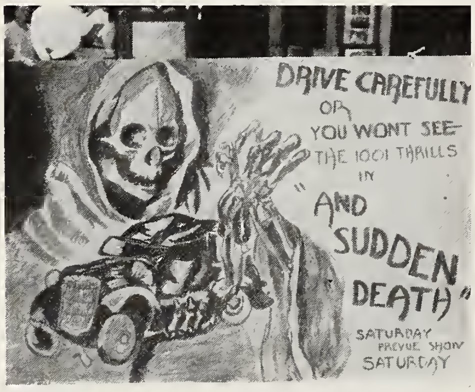
A reported first time for Calcutta was the use of a bannered battleship float on which cutouts of Rogers, Astaire and sailors were seen walking on the deck. Float covered main streets week ahead of opening. Girl made up like Ginger Rogers in conjunction with her partner enacted numbers from the picture at local cabaret. Picture opening coincided with biggest sporting event Calcutta ever witnessed, a football match between All-India and the Chinese Olympic Team who were proceeding to Berlin for the games. Arrangements were made to book advertising space on official program card and below the words India vs. China, a line was added "but there is no doubt that Follow The Fleet is the winner."



Fishkin's "Green Pastures" Ark Lobby



De Grazia's Doughboy "Glory" Bally



Gibson's "Sudden Death" Warning Poster

Perry and Chief Lone Fox in Lobby

Ark Lobby Display Used For "Green Pastures"

Louie Fishkin, Commodore, Brooklyn, N. Y., for "Green Pastures" constructed an ark for his lobby display (see photo) measuring ten feet long by five high. For background Louie utilized an old hand-painted sky effect with cutout waves set around the ark. Tieup was effected with local furrier for stuffed eagle, fox, peasant, raccoon and an odd assortment of toy animals was promoted from local toy shop. Entire display was lighted, as was the boat from the inside.

For "Fury" a ten-foot jail was built and Louie utilized a six-sheet poster cutout of mob scene and prisoner which was placed behind bars. Various catchlines painted in flame effect and red crepe paper behind the prisoner with fan playing on it gave forth the impression of shooting flames.

"Have You Contributed Lately?"

Gibson's "Death" Warning

An eye attractor was the display board constructed by Clarke Gurley's artist, Sam Gibson at the Ritz Theatre, Bainbridge, Ga., for "Sudden Death" and mounted atop marquee. Enlargement was done in charcoal and copied from drawing that appeared in a newspaper, made from beaverboard and measuring four by six feet. It was hung in front of house week ahead and during engagement, copy reading "drive carefully or you won't see the 1001 thrills in," etc.

"Have You Contributed Lately?"

Teaser Radio Plugs Used on "Green Pastures"

On the Earle Theatre engagement of "The Green Pastures" advertising man Frank LaFalce used radio publicity to help publicize the attraction. A popular morning program ran a spot announcement beginning four days before the picture opened. The first four announcements were teasers, the name of the picture not being mentioned until the day it opened at the Earle.

"Have You Contributed Lately?"

Scotch Couple Bally "Mary of Scotland"

For his street bally on "Mary of Scotland" W. W. Risley, RKO Palace, Rochester, N. Y. dressed a man and woman in Scotch kilties and sent them out to cover city playing bagpipes as they circulated. Magazine boys paraded through streets carrying banners on their march to the theatre, cards were planted in hotels and cigar stores and leading merchants came through with attractive window displays. Highlight of campaign was the Johnstone Memorial Bag Pipe Band which attended the theatre in a body, playing out front before entering.

"Have You Contributed Lately?"

Indian Chief Ballys "Mohicans" for Perry

Accompanying photo shows attractive lobby display for "Last of the Mohicans" with tepees, Indian relics and other paraphernalia used by Fred Perry, manager of the Capitol Theatre in Binghamton, N. Y. That's Fred introducing Chief Lone Fox to Arthur J. Ruland of Binghamton, Great Incohonce of the Improved Order of Redman. Stunt broke papers with stories and photos.

Theatres of Cleveland Are Community Centers

Showmen In Ohio City Found Ready to Cooperate With Associations and Clubs

by ELSIE LOEB
from Cleveland

Cleveland is probably the largest small town in the United States.

Although it rates sixth in size with a population of over a million and a quarter souls and industrially ranks among the foremost manufacturing cities of the country, domestically, Cleveland continues to be a small town.

As in most small towns, Cleveland is a city of home owners. In the five largest residential suburbs—Cleveland Heights, Shaker Heights, Garfield Heights, East Cleveland and Lakewood—105,000 out of a total of 270,000 homes are occupied by home owners. This is practically 90 per cent of the population in these suburbs and is indicative of the type of people who inhabit Cleveland and the kind of lives they lead.

Retail Center Concentrated

Another parallel between Cleveland and the small town is that Cleveland's retail life is concentrated on a Main Street. True, it isn't called Main Street. It's called Euclid Avenue. And it didn't start out as the village cowpath, but follows the original Indian trail from Detroit to Buffalo, and is today the highway link between two strategic lake points. It is a matter of history that the Indians made the trail so far inland instead of along the Great Lakes, so as to prevent its obliteration from washouts. Efforts have been made periodically ever since Cleveland was in the early growing stage, to develop other downtown business streets. But with little success. As the years passed Cleveland grew from a small Connecticut settlement founded in 1736 by Moses Cleveland to a city of vast size and commercial importance, but it continues to be a Main Street city, with only one important business artery.

All of Cleveland's first run theatres are grouped on Euclid Avenue. All but one are within an area of two blocks in a section developed as Playhouse Square. Five movie palaces and one legitimate theatre are situated in this small area.

Until recently, there were two legitimate theatres in the same Playhouse Square. The Hanna was Shubert owned. The Cole, owned by Loew's, played Klaw and Erlanger shows. Now only the Hanna remains, and in movie parlance, it plays only a part-time policy. During the winter season, stage shows are presented there on occasional three-day runs. Once in a great while a show will run a full week. A couple of times a year the house is turned over to the movies for a road show engagement of some outstanding screen production. For example, "The Great Ziegfeld" and "Midsummer Night's Dream," each held up for three weeks at $2.00 top admission price. All of the downtown first run movie houses are producer owner. Warners' Hippodrome, the RKO Palace and the Allen are operated jointly by Warner Brothers and RKO interests. The State and the Stillman are Loew owned and operated.

From London described in last week's article to Cleveland covered on these pages is quite a jump. But though situated in widely separated countries these key communities have something in common in that both spots are on the conservative side with many of the residents occupying their own homes in the suburbs.

The low-down on the status of the theatre and local conditions as affect showbusiness in the Ohio metropolis continues the second series of the Showman's Travelogue now current in the Round Table.

A-MIKE

Called Poor Stage Show Town

Being either actual or potential home owners and consequently home lovers, Clevelanders are not essentially theatre minded. In fact, it is famous as being one of the worst towns in the country for stage shows. Time was when Cleveland was the official dog town for new shows. The theory was that if a show clicked in Cleveland it would do business anywhere. Today the city has only one "stage" theatre in constant operation. This is the Roxy, a burlesque house. It is run by Warren Irons, George Young and associates, and does consistently nice business.

Paradoxical as it may seem, Clevelanders while not stage show minded are practically one hundred per cent movie minded. Neighborhood theatres can take most of the credit of educating the public to the movies. They make it possible for the home owners to water the lawn after dinner and still catch the opening reel of a feature without dragging out the family chariot and taking a half-hour buggy ride downtown.

"Have You Contributed Lately?"

SATURDAY
JOE JOINS THE ARMY AND SLAYS THE WORLD WITH SONGS, DANCES AND COMEDY
JOE E. BROWN
Sons O'Guns
BROWN
Sons O'Guns
JOAN BLONDELL
JOE E. BROWN
Sons O'Guns
HE SINGS
HE DANCES

LOBBY DISPLAY. This neat lobby was arranged by Harry Ganz, Warner's Ritz Theatre, Clarksburg, West Va., to sell Joe E. Brown in "Sons o' Guns." Note sales copy on panels at sides of display.

River Divides City

To appreciate the Cleveland psychology, it is necessary to know the city's topography. In area it measures 450 square miles, stretching twenty miles along Lake Erie and extending six or seven miles inland. Its twenty-mile length is divided approximately in half by the Cuyahoga River. But while the Cuyahoga River divides its length in two parts geographically, several fine bridges, one a double-decker, unite them commercially.

What is now known as the West and East Sides were originally two separate cities. The West Side was called Ohio City. Cleveland was on the east side of the river. Today, although the bridges join these two sections industrially, socially they continue as independent communities. This is clearly reflected in the theatre situation. West side theatres are seldom, if ever, in direct competition with East Side theatres. Only an unusual occasion can coax a West Sider to attend an East Side neighborhood house or vice versa. However, Martin Printz, manager of the Alhambra Theatre, on the East Side, reports that he has many West Side names and addresses on his Bank Night ledger, showing that the distance can be bridged. How rare this is, is seen in the way the exhibitors in the two sections work. Exhibitors on one side of the river operate as a group for their individual benefit regardless of operation policies on the other side of the river. The independence of the two groups was shown when double features were systematically kept out of the West Side while flourishing all over the East Side.

Downtown theatres, however, being equidistant from both sections, drew equally from both the West and East Side. It is estimated that approximately 150,000 people drawn from all directions attend the downtown first run theatres weekly.

Access from the suburbs to the downtown theatres is convenient. Streets are wide and straight and relatively good for auto travel. Parking is cheap and parking facilities compare favorably with other cities of its size. The average price for theatre parking is 20 cents to 25 cents in open lots and 35 cents

(Continued on following page)

MANAGERS PLAY TO REGULAR TRADE

in indoor garages—most of them located within 200 feet of the amusement places.

Extending as it does twenty miles along Lake Erie with a time element of about half an hour from the residential sections to the center of town, the factor of distance is a serious consideration when it comes to choosing between a downtown and a neighborhood theatre, especially since there is no general subway system of speedy transportation. As a result the average Clevelander thinks twice before taking a half hour ride downtown to see a show when he can reach his neighborhood house in five minutes without spending either car fare or the cost of gasoline plus parking charges. Exhibitors have taken advantage of this general attitude and have encouraged it by maintaining neighborhood houses that not only compare favorably but in several instances outstrip the first run houses in size and elegance.

Economic Status High

As to the type of people who live in Cleveland, 65 per cent are either foreign born or of foreign parentage. Cuyahoga County of which Cleveland is the largest city, is about 55 per cent foreign. The Cleveland Chamber of Commerce lists the nationalities as follows: 35,000 Czechoslavakians: 33,000 Polish, 22,500 German Americans, 23,500 Italians, 19,000 Yugoslavs, 19,000 Hungarians and 75,000 Negroes. Most of the latter have come to Cleveland within the past fifteen years. They were brought here during the post war economic boom days and have remained as a serious problem for relief agencies. It is a fact that the Polish, Italians, Yugoslavs, Hungarians and Negroes are colonized and live in groups. Germans and smaller groups, however, are scattered throughout the Greater Cleveland area.

Theatres located in these colonized areas do not, as a rule, play foreign films. Occasionally Hungarian and Italian pictures get a short run of two or three days, but generally speaking the showing of American pictures is the adopted policy of theatres in the foreign settlements.

Economically Cleveland rates high. The biggest wage earning element of the population is 145,000 to 160,000 in normal times. Today, according to Chamber of Commerce estimates, this is reduced to about 138,000. The average earning power prior to the depression was $1,500. Now it is $1,350.

Maintains Small Town Virtues

Cleveland, as was stated in the beginning, is a small town, but a small town which has outgrown its size while maintaining all of its original small town virtues. And nowhere are these characteristics more clearly reflected than in the amusement habits of its population. Here, as in its habits of living, it is conspicuous by its conservatism. It is slow to adopt new ideas. Accustomed to popular priced movies, only a very small percentage of the population will go for road show prices of either stage or screen. It is no strain on the Cleveland temperament to pass up a road show picture and wait until it plays at popular prices. The rush of a big city and the competition to be among the first to see it, is entirely absent in Cleveland.

STAGE WEDDING. Lynn Smith, Crystal, Gonzales, Tex., promoted costumes for bridal party shown in accompanying photo. Auto dealer also donated car to take couple to Honeymoon destination.

"Have You Contributed Lately?"

Differing from cities like New York, Chicago, and Los Angeles, Cleveland is not a city of transients. Essentially it is made up of generations of Clevelanders. Local operators know this. They know that they must make their appeal week after week to approximately the same clientele. That's one reason why the first run theatres were not particularly worried about what the Great Lakes Exposition would do to them. As Col. Harry E. Long, Loew division manager predicted, the regular first run patrons would attend the Exposition, but they would continue their regular theatre attendance. And that's how it turned out. The regulars have remained regular, and there has been the addition of the transients to swell the first run coffers.

Patrons Found Discriminating

Another thing that Cleveland movie operators know is that the local movie fans are not only conservative, but they are also discriminating. All the ballyhoo in the world wont put over a mediocre show. Ask Milt Harris of Loew's or Charlie Deardourff of M-G-M or Sid Dannenberg of Warners or Al Gregg of RKO. They'll tell you that a show must come up to scratch to go places at the box office even though it has been ballyhooed all over town. There are those who say the town is ultra conservative because it doesn't fall for the circus type of advertising. Soft pedaling the superlatives in advertising has one great advantage. Once in a while Everett Steinbuch, manager of Loew's State, or Eddie Miller, manager of Warners' Hippodrome, steps up and gives a picture his personal endorsement. This happens only rarely. And Mr. and Mrs. Cleveland know these endorsements are honest opinions, not just an effort to sell a picture regardless of entertainment value.

One of the great enigmas of the city is its apathy to foreign pictures. Although 65 per cent of the population is foreign born, the foreign movie is a step-child in Cleveland. It has been tried again and again. So far, every effort to establish a foreign policy theatre has been a failure. Right now Jack Shulman has under consideration a plan to establish a list of patrons and patronesses to underwrite a foreign policy at his Penn Square Theatre. A proper social setting might give the policy a firm bedding, Shulman thinks.

All Cleveland theatres are community centers. Neighborhood owners especially are always ready to co-operate with Parent-Teachers' Associations and women's clubs for benefits, for special Thanksgiving and Christmas benefit performances.

Henry Greenberger regularly turns over his Cedar Lee Theatre for benefit movies and bridge games in the foyer. M. B. Horwitz is always ready and willing to contribute his Heights Theatre for any good civic cause. Children receive special attention both as to their physical comforts and the type of entertainment provided for them. It is taken for granted that the Friday-Saturday pictures in the neighborhood houses are always of the family type of entertainment.

First Runs Aid Civic Projects

The first run houses co-operate on a larger scale. They contribute time, effort and assistance in all civic movements, and are especially generous in playing host to children of all institutions during the holiday season. Just recently, the publicity of all the downtown theatres combined to help Mrs. William Fiske, president of the Cleveland Cinema Club put on a Cinema Day at the Great Lakes Exposition. Through the efforts of Messrs. Harris, Deardourff, Dannenberg and Gregg, the movie stunt was so well executed that the Cinema Club was invited to continue it indefinitely.

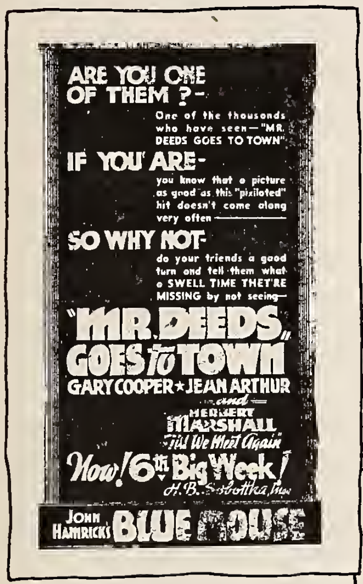
City building inspection makes it necessary to maintain a high standard of sanitation in theatres, good business makes it imperative that the service, equipment and management, both at first runs and at subsequent runs, be of the best. Loew's theatres and Warners' theatres employ boys in snappy uniforms, who are trained to serve, but not over-trained. The RKO theatres dress up their theatres with pretty usherettes in smart attire and theatrical make-up.

Probably because the theatres have always kept faith with the public, the newspapers of Cleveland are ready at all times to co-operate in a publicity campaign, especially if the campaign includes a contest, because contests always go over big. The Doodlers' contest for "Mr. Deeds Goes to Town", the small town contest for "Small Town Girl" and a silly poem contest for the Jack Benny - Mary Livingston engagement are just a few of the popular contests staged in conjunction with newspapers. Contests that tie up with the classified ad department of the newspapers are always easy to put over and are popular with both newspapers and readers. A cash prize is always the bait.

Theatres here are lavish with newspaper space, especially if they are sold on their

(Continued on page 80)

GOING TO TOWN WITH "MR. DEEDS"



ARE YOU ONE OF THEM ?- One of the thousands who have seen—"MR. DEEDS GOES TO TOWN"

IF YOU ARE- you know that a picture as good as this "pixilated" hit doesn't come along very often

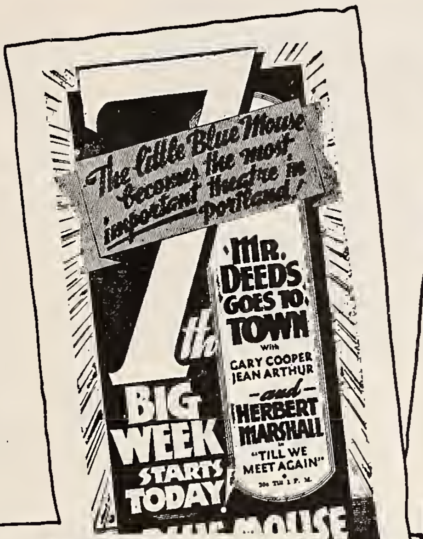
SO WHY NOT- do your friends a good turn and tell them what a SWELL TIME THEY'RE MISSING by not seeing—

"MR. DEEDS GOES to TOWN" GARY COOPER ★ JEAN ARTHUR —and— HERBERT MARSHALL "Till We Meet Again"

Now! 6th Big Week!

H. B. Sobotka, Mgr.

JOHN HAMRICK'S BLUE MOUSE

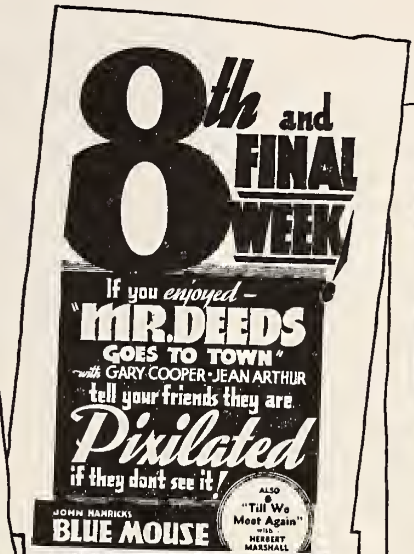


The Little Blue Mouse becomes the most important theatre in Portland!

7th BIG WEEK STARTS TODAY!

"MR. DEEDS GOES TO TOWN" With GARY COOPER JEAN ARTHUR —and— HERBERT MARSHALL "TILL WE MEET AGAIN"

BLUE MOUSE

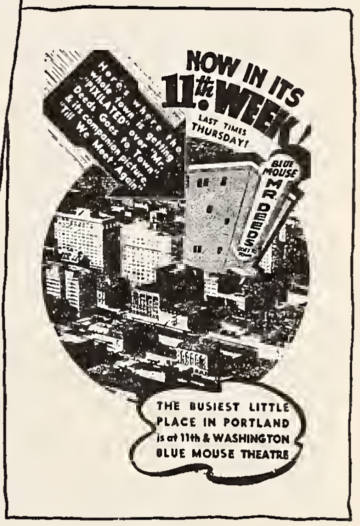


8th and FINAL WEEK

If you enjoyed— "MR. DEEDS GOES TO TOWN" with GARY COOPER · JEAN ARTHUR tell your friends they are Pixilated if they don't see it!

ALSO "Till We Meet Again" with HERBERT MARSHALL

JOHN HAMRICK'S BLUE MOUSE

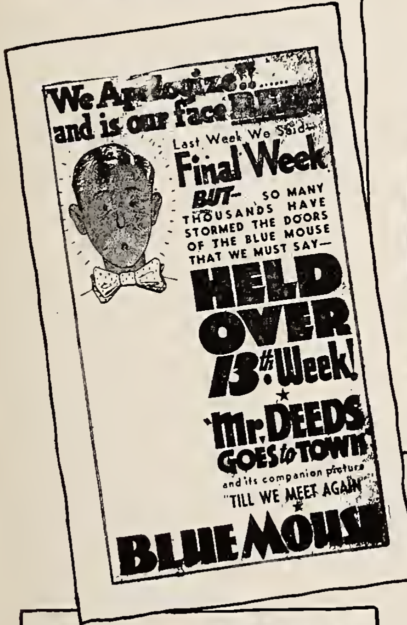


Here's where the whole town is getting "PIXILATED" over "Mr. Deeds Goes to Town" & its companion picture "Till We Meet Again"

NOW IN ITS 11th WEEK LAST TIMES THURSDAY!

BLUE MOUSE
MR. DEEDS GOES TO TOWN

THE BUSIEST LITTLE PLACE IN PORTLAND is at 11th & WASHINGTON BLUE MOUSE THEATRE

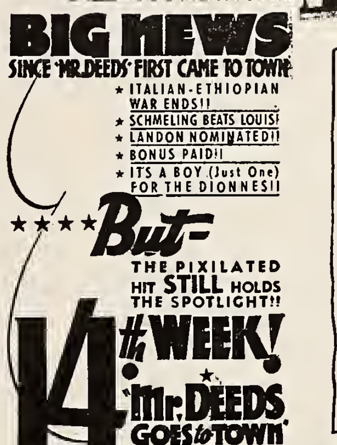


We Apologize!! ..... and is our face RED

Last Week We Said— Final Week BUT— SO MANY THOUSANDS HAVE STORMED THE DOORS OF THE BLUE MOUSE THAT WE MUST SAY— HELD OVER 13th Week! ★

"Mr. DEEDS GOES to TOWN" and its companion picture "TILL WE MEET AGAIN"

BLUE MOUSE



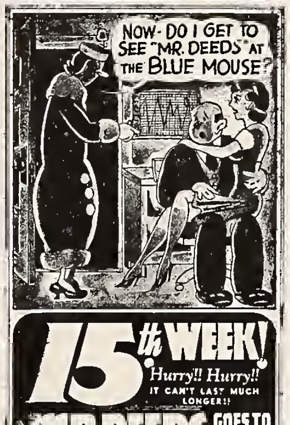
BIG NEWS SINCE "MR. DEEDS" FIRST CAME TO TOWN

- ★ ITALIAN-ETHIOPIAN WAR ENDS!!
- ★ SCHMELING BEATS LOUIS!
- ★ LANDON NOMINATED!!
- ★ BONUS PAID!!
- ★ ITS A BOY (Just One) FOR THE DIONNES!!

★★★★ But— THE PIXILATED HIT STILL HOLDS THE SPOTLIGHT!!

14th WEEK! ★ "Mr. DEEDS GOES to TOWN"

JOHN HAMRICK'S BLUE MOUSE

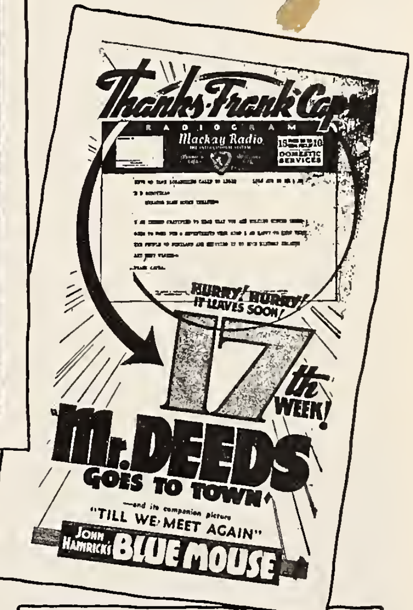


NOW— DO I GET TO SEE "MR. DEEDS" AT THE BLUE MOUSE?

15th WEEK! Hurry!! Hurry!! IT CAN'T LAST MUCH LONGER!!

"MR. DEEDS GOES TO TOWN" picture "TILL WE MEET AGAIN"

BLUE MOUSE



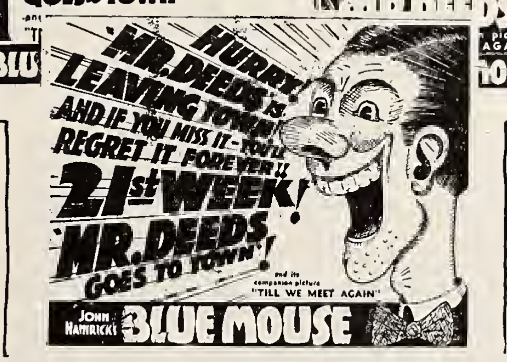
Thanks Frank Capra

HURRY! HURRY! IT LEAVES SOON!

17th WEEK!

"Mr. DEEDS GOES TO TOWN" —and its companion picture "TILL WE MEET AGAIN"

JOHN HAMRICK'S BLUE MOUSE

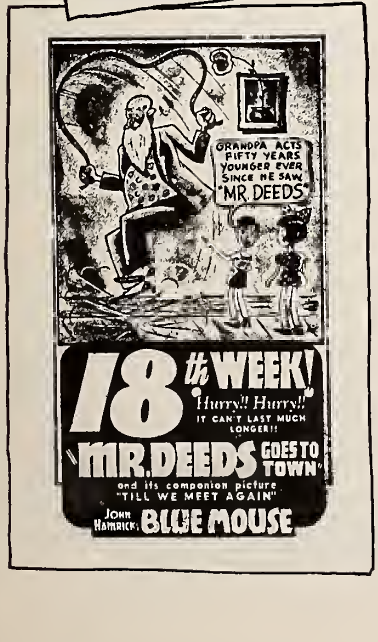


HURRY! "MR. DEEDS" IS LEAVING TOWN! AND IF YOU MISS IT—YOU'LL REGRET IT FOREVER!!

21st WEEK!

"MR. DEEDS GOES TO TOWN"! and its companion picture "TILL WE MEET AGAIN"

JOHN HAMRICK'S BLUE MOUSE

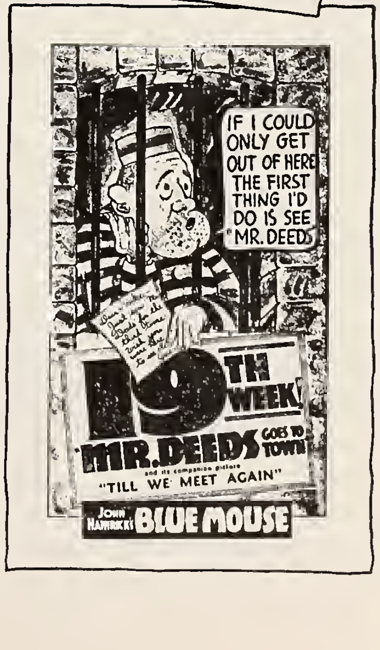


GRANDPA ACTS FIFTY YEARS YOUNGER EVER SINCE HE SAW "MR. DEEDS"

18th WEEK! Hurry!! Hurry!! IT CAN'T LAST MUCH LONGER!!

"MR. DEEDS GOES TO TOWN" and its companion picture "TILL WE MEET AGAIN"

JOHN HAMRICK'S BLUE MOUSE



IF I COULD ONLY GET OUT OF HERE THE FIRST THING I'D DO IS SEE "MR. DEEDS"

19TH WEEK

"MR. DEEDS GOES TO TOWN" and its companion picture "TILL WE MEET AGAIN"

JOHN HAMRICK'S BLUE MOUSE

Opening at the Paramount in Portland, Oregon, held over for second week and then moved to Blue Mouse Theatre for an extended run, "Mr. Deeds" was built up until at this writing it is now in its twenty-first week at that spot. Much was done by Manager Herb Sobotka in the way of contests and other publicity builders and on this page are some of the smart ads used.

Hamrick-Evergreen theatremen in Portland who co-operated to make this unusual showing in addition to Sobotka include Hal Daigler and his crew at the Paramount Theatre, Mose Mesher, circuit ad head, and Earl Hunt, assistant to Mesher.

MERCHANTS EXPLOITATION-MINDED

(Continued from page 78)

picture, but Cleveland demands dignified advertising, with extravagant raves used sparingly. They use window cards by the thousand, heralds by the tens of thousand and billboards wherever available. Not long ago Milt Harris of Loew's copped all the downtown telegraph poles for advertising when he volunteered to supply the city with "Wet Paint" cards. Beneath the warning sign he added a line advertising the Loew houses.

Merchants are quick to join a campaign in cooperation with the pictures. One of the most conspicuous of recent campaigns was a tie-up by Loew's State with one of the largest department stores on "These Three." The store advertised groups of three articles at a special price such as tie-handkerchief and sox—hat, gloves and shoes—shampoo hair cut and wave. Every group so advertised carried "These Three" in quotes. The stunt did a lot to sell the picture.

Picture Critics Carry Weight

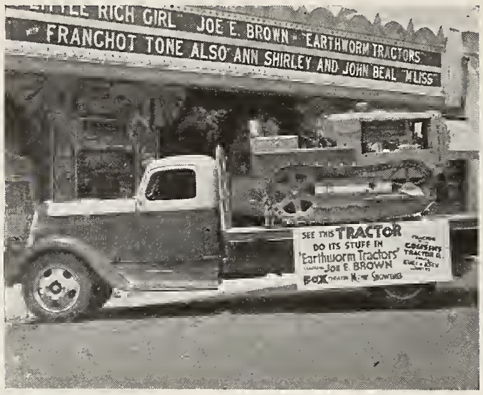
Theatre critics occupy regular departments in all three of Cleveland's daily newspapers. There's W. Ward Marsh of the Plain Dealer, Charles Schneider of The Press and Arthur Spaeth of the News. They wield a world of influence locally, and their reviews carry much weight with the readers. Newspapers also figure and rightfully, that good movie reviews boost circulation. The syndicated movie columnists including Louella Parsons, Sidney Skolsky et al are also important.

Theatre advertising rates in Cleveland are about on a par with other large cities. Neighborhood houses, almost all of which are members of the Cleveland Motion Picture Exhibitors Association, are grouped under an association heading and use uniform type and space. Theatres are listed alphabetically. They double space the big office attractions.

Cleveland movie men are all good joiners. Col. Harry E. Long, Loew division manager, and Nat Holt, in charge of the RKO theatres in the Great Lakes Division, are both active Rotarians. Col. Nat Wolf, Warner zone manager and all of his aides are members of all kinds of local civic organizations. It's considered good business out here to mix and be a member of the community. The first run downtown theatre executives—Col. Harry E. Long of Loew's, Nat Holt of RKO and Col. Nat Wolf of Warner Brothers—all belong to a merchants' association which meets regularly. It's a "happy family" attitude with all working toward improved business in Playhouse Square instead of the old time cut throat competition.

Library Plan Adopted Nationally

Socially the movies stand high in Cleveland. The Cleveland Art Museum, whose membership is made up of the intelligentsia of the city, is sponsoring a series of educational movies. The Cleveland Public Schools have adopted visual education as an integral part of their system. The Cleveland Public Library, one of the largest in the country, through its publicity director, Mrs. Ina Roberts, has made history with its plan, now nationally adopted, of assembling book displays to supplement movie releases. Right now Mrs. Roberts is on the west coast making closer contacts with the studios for bigger and better cooperative displays on forthcoming screen productions. So, you see, in Cleveland the movies move in the best social and intellectual circles.


LITTLE RICH GIRL" JOE E. BROWN "EARTHWORM TRACTORS
FRANCHOT TONE ALSO ANN SHIRLEY AND JOHN BEAL "M'LISS"
SEE THIS TRACTOR DO ITS STUFF IN 'Earthworm Tractors' JOE E. BROWN FOX THEATRE NOW SHOWING

GOES FOR A RIDE. Tractor dealers everywhere are in the spot these days what with all the tieups on "Earthworm Tractor", and above is shot of Frank Heller's idea at the Fox, Bakersfield, Cal.

"Have You Contributed Lately?"

Like its sister cities from coast to coast, Cleveland has been in the economic dumps. But it has definitely emerged from the doldrums. Ever since the early part of January 1935 when the spring automotive industry took a spurt that lasted well into the summer, there has been a steady rise in business conditions. Translated into the human equation this means that there has been a steady increase in employment and that the industrial wages have been distributed in fair volume for the past eighteen months without a setback, giving tone and stability to the Cleveland picture.

The movie theatres reflect this condition. Attendance started to go up simultaneously with the increase in manufacture and employment. It held a steady high all winter. It has held to a new summer high. In spite of record breaking heat spells, all theatre precedents have been broken in several instances.

Few Ten Cent Houses

In spite of the steady rise in theatre grosses, admission prices are still at the depression level of 40 cents top. Only the RKO Palace which plays a combination picture and stage show charges 60 cents top regularly. On occasions when a stage show plays Loew's State admissions there are hiked to 60 cents, but they drop to 40 cents with resumption of the straight picture policy. First run neighborhood houses are getting 30 cents top with subsequents running the gamut down to a dime. There are very few ten cents houses, however, and they are frowned upon by the majority of theatre owners. Col. Harry E. Long of Loew's does not see any immediate rise in admission scales. M. B. Horwitz, on the other hand, feels that the present run of pictures aren't good enough to warrant any higher scale. However, it is understood that Allied States Association favors a hike in prices.

Nat Wolf of Warner Brothers thinks the increase in local theatre business is here to stay. Basis for this is the announcement that approximately 104 conventions have been booked for Cleveland this year. We have had the Republican convention and the Allied States Convention, and also the American Legion convention in September.

Exposition Helped Grosses

The Great Lakes Exposition, lasting 100 days from June 27 to October 4, brought thousands of people into the city daily. Downtown theatres got the cream of this extra business, but neighborhood theatres expected to get their share judging from the way they spruced up with new equipment. One of the best indications of the healthy state of the local movie business is the fact that every one of the city's 103 theatres with a total seating capacity of some 128,000 seats is open and operating full time.

While all of Cleveland's first run movie houses are producer owned, practically the entire subsequent run field is independent. Of 71 circuit theatres, 12 are affiliated and 59 are unaffiliated. In addition, there are 40 independent theatres operated individually.

It is the policy of the first run theatre to play pictures a full week. In rare instances Warners' Hippodrome holds its attraction two weeks. And just once in 18 years Loew's State held a picture a second week. All first runs are shown on a single feature bill with assorted shorts. Subsequents change from three to five times a week. For several years there were no duals in Cleveland by common agreement. That agreement blew up last summer, and now duals flourish freely whenever and wherever the exhibitor feels it necessary. However, Cleveland exhibitors are opposed to double features. That the public does not agree with the exhibitors was revealed when several of them passed ballots to their patrons.

The personnel behind the theatres understand the psychology of the people. They have made their theatres comfortable places to visit and have, figuratively speaking, hung "welcome" signs all over from entrance to exit, in the true spirit of Cleveland.

"Have You Contributed Lately?"

Harvard's "Pink" Street Bally

To plug his "Strike Me Pink" engagement at the Princess, Baxley, Ga., Johnny Harvard put a boy out on the streets with his head, arms and legs bandaged, as boy hobbled around and was questioned by passersby as to his accident, he handed out cards with copy reading: "No sir, didn't get this way in an airplane fall, I got in this shape from laughing at," etc., etc.

YOU ARE INVITED TO JOIN UP

WALTER BENNETT
is up in Vernon, British Columbia managing the Empress Theatre and we're always glad to welcome a Canadian member, since they always prove to be good active ones. However, we haven't heard from you since signing up, Walter, and that isn't living up to the reputation of your brother showmen. How about getting out the old typewriter and jotting down some recent stunts?

▽

DAVID SCHAER
manages the Imperial Theatre in Brooklyn, N. Y., and started as an usher at the Luxor Theatre there, then doorman at the Gem for Mr. Renaud, who took over the Imperial and placed Dave at the house as manager. What about dropping in to see us on your next day off?

▽

GEORGE WALSH
is up in Jamaica Plain, Mass., managing the Jamaica Theatre. George has been with the M. & P. Circuit for the past three years, the first year and a half of which was spent at the Wollaston Theatre under J. J. McDermott and then at his present house first under Abner Pinanski and now Phil DePetro, all good friends of the Round Table.

▽

J. RUSSELL PAYNE
manages the Federal Theatre in Williamsburg, Md., and says he was 16 when he entered showbusiness, delivering handbills and window cards, then ushering and taking tickets. R. N. Christopher sent him to Church Hill, Md., to manage his house there and returned to the Federal to do advertising, from which job he was promoted to his present assignment.

▽

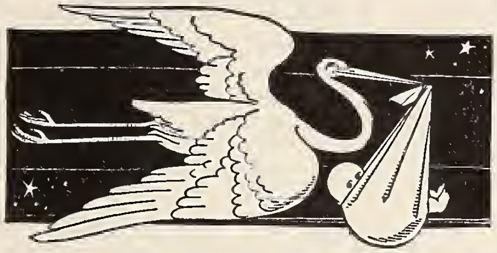
A. H. KEENER
acts as assistant manager of the Paramount Theatre for the Minnesota Amusement Company in Grand Forks, N. D. and since neither that circuit nor theatre is strange to these pages, we are hoping we shall hear still more from them now that another showman is represented in the club roster.

▽

W. A. SANDEFUR
in Winchester, Ky. manages the Leeds Theatre and is the kind of member we like to welcome, since he has already sent in various accounts of his activities that have been duly publicized in our section. Sandefur started making signs for the Henderson Amusement Co. and later opened a shop and did work for Warners, later he accepted a position as poster artist for the Frankfort Amusement Co. working there two years in that capacity before he was promoted to his present job for the same company.

▽

STAN ANDREWS
is the assistant manager of the Famous Players Tivoli in Toronto, Canada, working for Dan Krendel, and started in that house in 1934 as usher, then promoted to chief of service, and then to his present job. Stan is no stranger to us since he dropped in to pay a visit when he was vacationing here this summer. We wish we could meet all our new members that way.



JOHN CHARLES STEIN to Mr. and Mrs. J. Francis Stein on September 26th. Daddy manages the Windsor Theatre in Canton, Ohio.

▽

CAROL ANN KRESS to Mr. and Mrs. Milt Kress on October 2nd. Daddy manages the Ritz Theatre, Tifton, Ga.

▽

DAVID SMITH
is the assistant manager and operator for the Rose Theatre in Roseboro N. C. and in his dual capacity should certainly have something of interest to send along for reproduction in our pages.

▽

GILBERT F. McKEON
manages the Avalon Theatre a New York City Consolidated house and of course the same invitation is extended to him to drop in and say hello. Your obligation to the club has just started when you signed on the dotted line, Gil, we expect that you shall report your activities from time to time.

▽

HARVEY HILL WHALEY
manages Lucas & Jenkins Capitol Theatre in Macon, Ga. studied theatre management under A. P. Barry, city manager and before entering showbusiness worked for the largest textile manufacturing plant in the south as artist and designer.

SYDNEY E. SOLOMON
is in Newport, R. I., at Shea's Paramount, acting as Harry Brown's assistant and handling publicity and exploitation. Back in 1925 Syd worked in the executive office of the old Nathan Gordon Olympia Theatres. Since then he ran his own advertising agency for several years in Boston and later freelanced as publicity representative for several big shows in the Hub city. Sid also handled considerable advertising work for Publix and is now learning house operation from Harry Brown.

▽

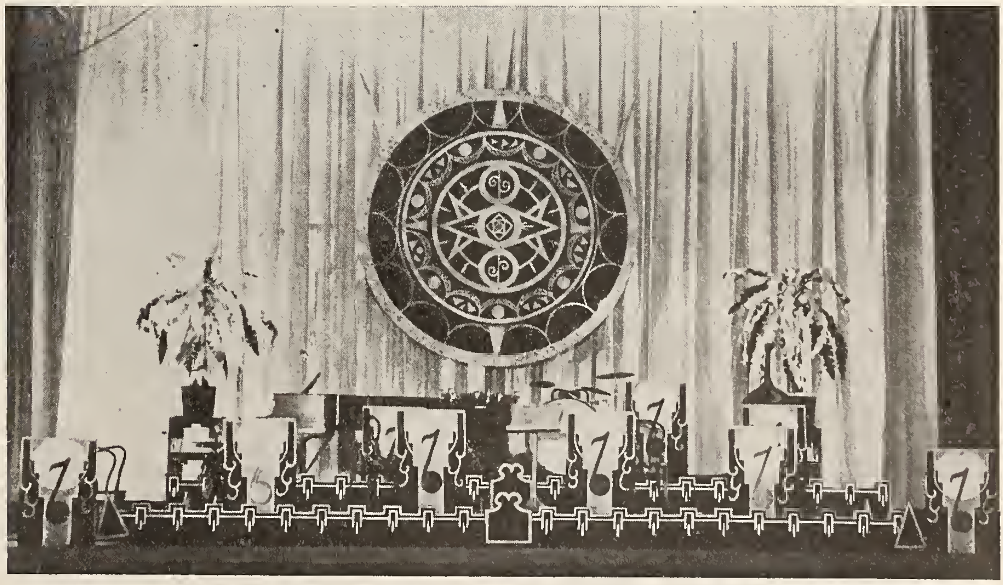
PAUL J. HARVEY
is in York, Penna., managing the Capitol Theatre and we're sorry to report that Paul has been mighty silent and since he comes well recommended by Eddie Moore, we'll wait for the campaigns to roll in since we've been promised big things by Ed.

▽

BUD EDGAR HALL
is the assistant to Harvey Cocks at Warner's Strand in Akron, Ohio, and since Harvey took especial trouble to propose Bud for membership in the club and since he's working under a swell showman, we're going to expect big things from this new member. How about telling Harvey we haven't heard from him in some time?

▽

W. A. AGNEW
manages the Pavilion in Renfrewshire, Scotland starting in showbusiness on the technical side writing articles on sound and production for the Kine Weekly and other magazines. After winning a prize for his technical report on carbons, Agnew became manager for the Scott Theatres, Ltd. where he has been for the past ten years. Agnew more recently won the Grace Moore award for exploitation of "On Wings of Song."



Above display was created by Ted Halmi, RKO Orpheum Theatre, Denver, Colo., in a distinctly black and white design. The circle center piece was black velour with white metallics and small pieces of mirror. Outer circle was 14 feet in diameter and each circle raised about two feet, between circles were colored light bulbs which revolved. The music stands were carried out in the same color scheme with mirrors and metallics.

CHICAGO DUALS SPEED INDEPENDENT PRODUCT

Capitol Exchange Alone Will Have 98 Features; 2,000-Foot Reel Issue Awaits Solution

by WILLIAM F. CROUCH

With double features starting this week at the Balaban & Katz theatres outside the Loop, independent exhibitors are expected to follow the plan immediately, having dropped the law suit which they had planned to file in federal court in the next few days.

As the result of double features again being a part of the local exhibition policy, the independent film exchanges have been busily engaged in a battle for product adequate to supply the expected demands for pictures by the local independent exhibitors.

Three of the largest independent distributors in the Midwest are in Chicago. These three concerns have made deals for 165 feature films to release in the coming season and more are expected to be scheduled later.

Capitol Film Exchange, under the management of Henri Elman, announces it will have 98 features ready for release during the coming year. This gives this rapidly growing concern more pictures than any major company. Mr. Elman has had to hire more salesmen, bookers and other personnel to handle the increase in business.

Slated for release by Capitol exchange are the following groups: Thirty Chesterfield-Invincible productions, 12 Burroughs-Tarzan pictures, 12 C. C. Burr films, 8 Tom Keene historical melodramas, 6 Variety Thrill-O-Dramas, 6 Fanchon Royers, 8 Tom Tylers, 8 Rex Bell action pictures and 6 James Oliver Curwood stories featuring Kermit Maynard. In addition, Mr. Elman has arranged for distribution of two pictures for roadshowing, "What Becomes of the Children" and "Prison Babies." Four serials and a selection of short subjects also are offered.

Superior Pictures, under the management of J. J. Jovaney, will distribute 47 features and 12 "Screen Travelers" short subjects. The features include; 6 musical westerns starring Fred Scott and produced by Spectrum Pictures, 8 Mitchell Leichter action dramas starring Conway Tearle, 6 stunt pictures starring Miss Margaret Morris and made by Leichter, 8 Bobby Nelson action dramas made by Ray Kirkwood, 8 features from Banner Pictures and a special group of eight pictures called the Superior group. Three for roadshow also have been slated for distribution. They are "Gambling With Souls," "The Voice of India" and "Jungle Goddess."

The B. F. Judell exchange will distribute at least 20 features. Included are eight melodramas made by the Halperin Brothers, four Pinky Tomlin musicals, four Frankie Darro action pictures and four Kermit Maynard westerns.

From the looks of things the coming season appears to be the best the independent distributors have had in some time. The advent of double features will mean many more bookings for them and should the independent exhibitors continue to withhold their buying of major product it would be a Roman holiday for the independent exchange.

▽

Five Balaban and Katz theatres were scheduled to start double feature policies Friday. The Marbro, Uptown and Tivoli have "Girls' Dormitory" and "Texas Rangers" set for the opening of the dual plan, while the Southtown and Riviera have "My Man Godfrey" and "Charlie Chan at the Racetrack" for their twin bills.

Other B & K theatres are expected to follow with double features within the coming weeks. The only B & K theatres which will not play the duals will be the Loop theatres.

Pictures such as "Anthony Adverse" and "The Great Ziegfeld," which are extra long, do not lend themselves to double feature programs, according to B & K executives, and such films will be shown alone.

This is the first time in four years that double features have been prevalent in Chicago. Just four years ago, to the month, the dual policy was abandoned after a strenuous fight between the circuits and the independent theatres. At that time the circuits were opposed to the dual plan and used all possible means to abolish them. At present B & K are the only group advocating the twin bills, as Warner, Essaness and others are strongly opposed to starting them again.

With pressure being brought to bear upon the IATSE office in Washington this week in order to get sanction for the use of the 2,000 foot reels in Chicago, it is expected that the acute situation here regarding the showing of the long reels will be relieved soon.

At present the operators are under orders from their national headquarters and have refused to run film on the 2,000 foot reels. Nothing more than 1,000 feet is being allowed at this time.

The city ordinance is such that it will have to be revised before the 2,000 foot reel can be run in local theatres. The local difficulty is in the size of the spool. The city ordinance calls for reels that are 14 inches in diameter for use with the standard 16 inch magazine. The distributors are sending out their reels on 14½ inch spools.

Local officials think that the city will change its requirements as soon as the union adopts the use of the longer reels.

General opinion has been that the union possibly has been holding out on the use of the 2,000 foot reel in an attempt to get two men in a booth here. So far nothing definite in this regard has been reported.

Local distributors say they will take the matter before Mayor Edw. J. Kelly if the authorities who set the regulations do not change their opinions.

▽

Marshall Neilan and William Wright of Selznick International pictures are in Chicago this week trying to find youngsters to play in "Tom Sawyer." As a result of the announcement in local dailies that they were looking for talent, hundreds of youngsters have been storming their quarters at the Sherman hotel. They have had to use the grand ballroom to take care of the crowd.

▽

Chicago Theatre's Bookings

Bookings for the Chicago theatre finally have been decided upon, for the coming four weeks at least. "Ladies in Love" is set to start this Friday with "Valiant is the Word for Carrie" the next week. "The Big Broadcast of 1937" then will take the screen for a two weeks run at this deluxe house. "Dodsworth," scheduled to open its Loop run at the Chicago, will follow "Libeled Lady" into the United Artists theatre about October 30th. It is reported that Sam Goldwyn ordered the booking changed from the Chicago to the United Artists where the picture will play on a percentage basis as against the flat rental basis at the Chicago.

At the Oriental theatre the Tuesday night business is beginning to grow with the advent of a giveaway that is increased weekly by $250. Now at the $1,500 mark, the award is expected soon to better the giveaway now offered around the corner at the State-Lake theatre, where the figure is $2,700 and increasing weekly by $150. Both theatres have been doing heavy business on the giveaway days. More than $100,000 is now dangled weekly before patrons of Chicago theatres.

▽

Publicists' Publication

The "CAPA Tattler" made its appearance this week and gives the members something to boast about with its flow of wit and wisdom. Irving Mack fostered the idea, which proved an instant success. The mimeographed sheet is scheduled to appear weekly and is being distributed among the members of the Publicists' Association.

▽

Bartlett Cormack, MGM writer, is in Chicago getting material for the foundry picture which that company will make this fall. The picture will star Jean Harlow.

Leonard Rejoins United Artists

Charles A. Leonard has been appointed by Monroe W. Greenthal, United Artists advertising and publicity head, as chief of the company's exploitation department. Mr. Leonard rejoins United Artists after an absence of two years, during which period he was associated for a time with Twentieth Century-Fox and served, later, as advertising manager of Universal.

Win Warner Sales Drive

The Warner Theatres' 17-week summer drive for extra business in Chicago was won by Herb Wheeler's team, consisting of the Stratford, Highland, Avalon, Orpheum and Paramount. The individual winners were M. Connors of the Grove, E. Arkin of the Lexington and S. Lambert of the Shore, who won $125, $50 and $25 respectively.

Giegerich in Own Office

Charles J. Giegerich, formerly connected with Celebrity, has opened his own office in New York as an independent distributor.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36	70	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36	60	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36		
Dawn Rider	Kermit Maynard	Oct. 10,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36		
Phantom Petrol	Kermit Maynard-Joan Barclay	May 3,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36†		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36†		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36†		
Valley of Terror	Kermit Maynard	Nov. 20,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4,'36†		
Tundra (G)	Del Cambre	Sept. 15,'36†	78	Aug. 29,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15,'36†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10,'36†	70	Oct. 10,'36
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15	64	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 20,'36†		
Red Lights Ahead				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Oct. 6,'36†	73	
(See "In the Cutting Room," July 18,'36.)				
Alibi for Murder	M. Churchill-Wm. Gargan	Sept. 23,'36†		
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36	75	Apr. 16,'36
Avenging Waters	Ken Maynard-Beth Marion	May 6,'36	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36	66	
(See "In the Cutting Room," Mar. 26,'36.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 26,'36	57	
Counterfeit	Chester Morris-Margot Graheme	June 12,'36	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9,'36†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1,'36†	75	Sept. 19,'36
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36	60	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36	63	Mar. 14,'36
End of the Trail	Jack Holt-Louise Henry	Sept. 18,'36†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36	56	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36	65	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36	51	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30	72	
(Exploitation: Jan. 25,'36, p. 64.)				
Killer at Large	Mary Brian-Russell Hardie	Oct. 1,'36		
(See "In the Cutting Room," Aug. 22,'36.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36	66	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28	57	May 2,'36
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellemy	Sept. 25,'36†		
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36	72	July 25,'36
(Exploitation: Oct. 3,'36, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36	66	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36	116	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 60; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36	55	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36	56	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12,'36	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36	60	Aug. 22,'36
Shakedown (G)	Lew Ayres-Joan Perry	July 17,'36	57	Sept. 12,'36
Stampede	Charles Starrett-Finis Barton	June 8,'36	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70	Aug. 6,'36
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36	65	Aug. 8,'36
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15,'36†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36	67	Mar. 28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier		60	Sept. 26,'36
College Hero	Charles (Buddy) Rogers			
Come Closer Folks	James Dunn-Marian Marsh			
Cowboy Star, The	Charles Starrett-Iris Shumm			
(See "In the Cutting Room," Oct. 10,'36.)				
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
(See "In the Cutting Room," Oct. 10,'36.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
I Promise to Pay	Leo Carrillo-Marian Marsh			
Interlude	Grace Moore-Cary Grant			
Lady from Nowhere	Mary Astor-Charles Quigley			
Lady of New York	Ralph Bellamy-Joan Perry			
Legion of Terror	Marguerite Churchill-B. Cabot			
Lost Horizon	Ronald Colman-Jane Wyatt-			
(Exploitation: Sept. 5,'36, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
North of Nome	Jack Holt-Evelyn Venable			
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Racketeer in Exile	George Bancroft			
Ranger Courage	Bob Allen-Martha Tibbetts			
Safari in Paradise	Jean Arthur-George Brent			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
(See "In the Cutting Room," Oct. 3,'36.)				
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

(THE RELEASE CHART--CONT'D)

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15,'36†	65	July 18,'38
Coming				
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8,'36†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Rebellion	Tom Keene-Rita Cansino	Oct. 27,'36†	62	
Star of Emeire	Tom Keene	Dec. 8,'36†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10,'38†	80	
Car of Dreams	Terzs-Perceli	Oct. 10,'38†	90	
Friendly Expression	Raday-Szoke	Aug. 25,'36†	78	
Hungaria (English titles)	Travelogue	Mar. 15,'36	54	
Little Pastry Shop	Kabes-Perceli	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Landlord, The	Csortos-Egry	Aug. 20,'36†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15,'36†	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	
Coming				
Blue Danube Romance	Zita Perczel	Dec. 15,'36†	91	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36†	65	
Hungarian Village	Travelogue	Dec. 25,'36†	55	
Man Under the Bridge	Csortos-Lazar	Nov. 15,'36†	82	
One Life's Secret	Kiss Ferenc	Dec. 31,'36†	80	
Three Spinsters	Emilie Markus	Dec. 1,'36†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20,'36†	80	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15,'36†	84	
Frasquita (G)	Franz Lehar	Jan. 17,'36	87	Feb. 1,'36
Kliou, The Killer	Technicolor	Oct. 1,'38†	60	June 1
L'Equippage	Annabella	Oct. 15,'36†	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36†	81	
Notre Dame		Oct. 1,'36†	58	
Opera of Paris	Georges Thill	Oct. 1,'38†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36	67	Jan. 25,'36
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93; Oct. 3,'36, p. 82.)	Edw. G. Robinson-Joan Blondell	June 8,'36	81	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)	Errol Flynn-Olivia De Havilland	Dec. 28	119	Jan. 11,'36
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36	63	May 23,'36
China Clipper (G) 960 (Exploitation: Sept. 5,'36, p. 80; Oct. 10,'36, p. 92.)	Pat O'Brien-Beverly Roberts	Aug. 22,'36	88½	Aug. 15,'36
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36†	66	July 18,'36
Earthworm Tractors (G) 962 (Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 78; Aug. 29,'38, pp. 85, 86, 87; Oct. 10,'36, pp. 92, 96.)	Joe E. Brown-June Travis	July 18,'36	69	June 20,'38
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)	Bette Davis-George Brent	May 23,'36	68	May 9,'36
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36	70	June 13,'36
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36	58	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'38	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36	67	Feb. 1,'36
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)	Donald Woods-Kay Linaker	Mar. 28,'36	62	Feb. 29,'36
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36	84	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36	56	Apr. 11,'38
Stage Struck (G) 155 (Exploitation: Sept. 5,'36, p. 79.)	Joan Blondell-Dick Powell	Sept. 12,'38†	91	Aug. 15,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'38, pp. 95, 06; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36	87	Nov. 30
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 18,'36.)	Dick Foran-Paula Stone	Sept. 5,'38	56	
Two Against the World (G) 977 (Exploitation: Aug. 1,'36, p. 90.)	H. Bogart-Beverly Roberts	July 11,'38	57	May 23,'36
White Angel, The (G) 951 (Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92; Sept. 19,'36, p. 69; Oct. 3,'38, pp. 81, 82, 83.)	Kay Francis-Ian Hunter	July 4,'38	91	June 6,'36
Coming				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14,'36†	72	Sept. 19,'38
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31,'36†	*62	Oct. 3,'36
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29,'38
God's Country and the Woman (See "In the Cutting Room," Sept. 26,'36.)	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light (See "In the Cutting Room," Aug. 8,'36.)	Erroll Flynn-Anita Louise			
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24,'36†	60	
Lords of the Land	Jean Muir-Barton MacLane			
Mountain Justice	Josephine Hutchinson-G. Brent			
My Husband's Secretary	Marg't Lindsay-George Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (See "In the Cutting Room," Aug. 15,'36.)	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Three Men on a Horse 651	Frank McHugh-Joan Blondell	Nov. 21,'36†		

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustaio	Nina Afentaki	Oct. 11,'36†	95	
Eros	A. Marikos	Sept. 7,'36†	110	
Exo Ftohea	Exo	Sept. 20,'36†	96	
Independence	Phillip Alexander	Feb. 16,'36	100	
News from Greece	Travelogue	Feb. 9,'36	80	
Sarka and the Eagle	Olympia Deos	Oct. 18,'36†	118	
Voskopoula	Sophea Damoglou	Jan. 5,'36	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent	Oct. 15,'36†	72	Sept. 12,'36
Everything is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1,'36†	78	Sept. 12,'36
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31	78	Nov. 30
It's Love Again (G) (Exploitation: Sept. 19,'36, p. 68.)	Jessie Matthews-Robert Young	May 30,'36	79	May 16,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Aug. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, '36, p. 10; exploitation: Oct. 3,'36, p. 83.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36	83	May 23,'36
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36
Coming				
Everybody Dance	Ernest Truex	Dec. 1,'36†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15,'36†	78	May 30,'36
King Solomon's Mines 3818	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1,'36†	65	Oct. 10,'36
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15,'36†		
Two of Us, The	Jack Hulbert-Gino Malo			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daniel Boone	George O'Brien-Heather Angel	Sept. 25,'38†		
Devil on Horseback, The (G)	Lili Damita	Sept. 15,'36†	72	Oct. 3,'36
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36†		
Captain Calamity	George Houston-Marian Nixon	Oct. 20,'36†	66	
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Nov. 4,'36†	64	Feb. 15,'36
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 13,'36†	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10,'36	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36	69	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'38	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'38	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'38	70½	
Devil on Horesback, The (G)	Lili Damita	Oct. 6,'36†	72	Oct. 3,'36
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'38	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'38	61½	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36	67	Jan. 25,'38
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 22,'36†	*75	Sept. 19,'38
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36		
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25	89	Feb. 2
Riding Avenger (G)	Hoot Gibson	June 15,'36	57	July 16,'38
Ring Around the Moon	Erin O'Brien-Moore-D. Cook.. Cook	Jan. 23,'36	69½	Mar.28,'36
She-Devil Island	C. Guerrero - J. J. Martinez Casado	June 1,'36	83	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15	60	
Tango	Marian Nixon-Chick Chandler	Jan. 18,'36	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36	59	
West of Nevada	Rex Bell	June 22,'36	59	
White Legion, The	Tala Birell-Ian Keith	Oct. 13,'36†		
(See "Angels in White." "In the Cutting Room," Feb. 29,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 3,'36†	66	
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney	Nov. 24,'36†		
Hats Off	Mae Clarke-John Payne	Nov. 24,'36†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7,'36†		
Song of the Gringo	Tex Ritter-Joan Woodbury	Nov. 10,'36†		
We're in the Legion (G)	Reginald Nagel-Esther Ralston	Nov. 17,'36†	64	Feb. 15,'38
(Reviewed under the title "Rest Cure")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 27,'36†	65	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Luck of the Irish	Richard Hayward	Sept. 15,'36†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36†		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1,'36†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36	60	
Song of the Scarlet Flower	Swedish	Sept. 1,'36†	80	
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15,'36†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1,'36†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15,'36†	70	
Voice of India	Hoeffer Expedition	Nov. 1,'36†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyi	Dec. 30	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'38	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'38†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36†	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36†	82	Dec. 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1,'36†		June 8,'36
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
With Pleasure, Madame	Conrad Nagel	Dec. 15,'38†		

INVINCIBLE

Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'38	64	
Brilliant Marriage	Joan Marsb-Ray Walker	Mar. 25,'36		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'38	66½	July 11,'38
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1,'38	*87	Aug. 29,'38
Tango	Marian Nixon-Chick Chandler	Jan. 1,'38	68	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36	75	July 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook, Peggy Shannon			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36	71	Apr. 11,'38
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16,'36†	64	Sept. 5,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36	72	Mar. 7,'38
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36	79	July 11,'36
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36†	92	Sept. 12,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'38	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36	94	May 30,'38
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81; Sept. 5,'36, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruse	Feb. 21,'36	62	Feb. 8,'36
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'38	105	Sept. 5,'36
(See production article, Aug. 1,'36, p. 16; exploitation: Sept. 5,'36, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy-Luise Rainer	Sept. 4,'36	180	Apr. 4,'38
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Sept. 12,'36, p. 66; Oct. 10,'36, p. 92.)				
His Brother's Wife (A) 857	Robt. Taylor-Barbara Stanwyck	Aug. 7,'38	89	Aug. 22,'36
(Exploitation: Aug. 15,'36, p. 76; Aug. 29,'36, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21,'38	71	Oct. 10,'36
Libeled Lady 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9,'36†	98	
(See "In the Cutting Room," Sept. 19,'36.)				
Longest Night, The 704	Robert Young-Florence Rice	Oct. 2,'38†	51	
(See "In the Cutting Room," Sept. 12,'36.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36	68	Mar. 28,'38
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25,'38†	80	Sept. 5,'36
Petticoat Fever (G) 845	Rob't Montgomery-Myrna Loy	Mar. 20,'36	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 855	Robt. Montgomery-Madge Evans	Aug. 14,'36	97	Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'38	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'38	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'38, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'38	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'38, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 28,'38	111	July 4,'35
(Exploitation: Aug. 1,'36, pp. 93, 94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114; Aug. 29,'36, p. 85; Sept. 5,'35, p. 80; Sept. 12,'36, pp. 66, 68; Oct. 3,'36, pp. 78, 83.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122: June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36	72	May 2,'38
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36	95	July 18,'39
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79; Aug. 29,'36, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 8,'38	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36	75	May 18,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'38	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'38	88	Apr. 4,'38
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'38	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36	89	June 27,'36
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'38, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man	Wm. Powell-Myrna Loy			
April Blossoms 706	Richard Tauber	Oct. 23,'38†	82	
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 13,'38†		
Camille	Greta Garbo-Robert Taylor	Nov. 27,'36†		
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 18.)				
Love on the Run 654	Clark Gable - Joan Crawford - Franchot Tone	Oct. 23,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Mad Holiday 708	Elissa Landi-Edmund Lowe	Nov. 6,'36†		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25,'38†	76	
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Mr. Cinderella 707	Jack Haley-Betty Furness	Oct. 30,'36†	76	
Our Relations 710	Laurel and Hardy	Nov. 20,'38†	74	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'38
(See production article, Mar. 28,'36, p. 16.)				
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan	Dec. 18,'38†		

(THE RELEASE CHART--CON'T)

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9,'36†		
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19,'36	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 76, 77; Aug. 22,'36, p. 112; Aug. 29,'36, p. 84; Sept. 19,'36, p. 66; Oct. 3,'36, pp. 81, 82.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The 3564	Buster Crabbe-Marsha Hunt	June 26,'36	57	
Big Broadcast of 1937, The (G)	Jack Benny-Burns & Allen	Oct. 9,'36†	*95	Oct. 10,'36
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 6,'36	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 69; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36	95	Feb. 6,'36
(Exploitation: June 20,'36, p. 121; Sept. 26,'36, p. 76; Oct. 3,'36, p. 61.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36	72	May 2,'36
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4,'36	96	Sept. 12,'36
(See production article, Aug. 15,'36, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12,'36	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36	76	Feb. 22,'36
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36†	75	Aug. 22,'36
Hopalong Cassidy's Return 3666	William Boyd-Evelyn Brent	Oct. 16,'36†		
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14,'36†	81	Aug. 29,'36
It's a Great Life 3526	Joe Morrison-Rosalind Keith	Dec. 20	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4,'36†	71	Aug. 29,'36
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 62, 67; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 62, 65; July 18,'36, p. 65; Aug. 22,'36, p. 117; Sept. 26,'36, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36	83	Apr. 11,'36
Murder with Pictures (G) 3610	Lew Ayes-Gail Patrick	Sept. 25,'36†	71	Sept. 5,'36
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
(Exploitation: Sept. 19,'36, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36	72	June 6,'36
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
(Exploitation: Aug. 29,'36, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31,'36	67	July 25,'36
(Exploitation: Aug 8,'36, p. 91; Aug. 15,'36, p. 74; Aug. 22,'36, p. 111; Sept. 5,'36, p. 85; Sept. 12,'36, p. 68; Sept. 19,'36, p. 64; Sept. 26,'36, 74; Oct. 10,'36, p. 91.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36	87	Feb. 15,'36
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31,'36	75	Aug. 15,'36
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10,'36	77	June 20,'36
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28,'36†	71	Aug. 22,'36
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28,'36†	99	Aug. 29,'36
(Exploitation: Sept. 5,'36, p. 78; Sept. 26,'36, p. 71.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17,'36	64	July 4,'36
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11,'36†	61	Sept. 5,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36	72	Apr. 11,'36
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20,'36	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115; Aug. 29,'36, p. 86; Sept. 26,'36, p. 76; Oct. 3,'36, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2,'36†	109	Sept. 26,'36
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9,'36†	81	Oct. 3,'36
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 16,'36†	73	Sept. 12,'36
Yours for the Asking (G) 3571	George Raft - Dolores Costello Barrymore	July 24,'36	75	Aug. 6,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love	Irene Hervey-Chas. Starrett	Nov. 6,'36†		
Arizona Mahoney	Larry Crabbe-June Martel			
Champagne Waltz	Gladys Swarthout-F. MacMurray	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
College Holiday	Jack Benny-Mary Boland			
Easy to Take	Marsha Hunt-John Howard	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Go West, Young Man	Mae West - Warren William - Randolph Scott	Nov. 13,'36†		
Hideaway Girl	Shirley Ross-Robt. Cummings	Nov. 20,'36†		
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27,'36†		
(See "In the Cutting Room," Oct. 10,'36.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Plainsman, The	Gary Cooper-Jean Arthur			
Rose Bowl	Eleanore Whitney-Tom Brown			
(See "In the Cutting Room," Oct. 10,'36.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36	66	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy- Luana Walters	June 6,'36†	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3,'36†	60	Sept. 19,'36
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15,'36†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	66	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3,'36†		
El Justiciero	Ernesto Guillen	Dec. 3,'36†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27,'36†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14,'36†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14,'36†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29,'36†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30,'36†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15,'36†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14,'36†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer			
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer			

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21,'36†	57	Sept. 26,'36
Cavalry	Bob Steele-Frances Grant	Oct. 14,'36†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36	55	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31,'36	72	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25,'36†	62	July 11,'36
(Exploitation: Sept. 5,'36, p. 60.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36	58	
Follow Your Heart (G) 8001	Marion Talley-Michael Bartlett	Sept. 5,'36†	82	Aug. 15,'36
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1,'36	66	May 23,'36
(Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 17,'36	*70	Aug. 22,'38
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36	66	
Go-Get-'Em Haines 3549	William Boyd-Sheila Terry	June 15,'36	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36	56	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36	65	Apr. 25,'36
(Exploitation: Aug. 15,'36, p. 79; Sept. 19,'36, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36†	72	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36	71	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36	54	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36	73	Mar. 14,'36
(Exploitation: Aug. 22,'36, p. 112.)				
Lawless Nineties, The (G)3557	John Wayne-Ann Rutherford	Feb. 15,'36	55	Mar. 7,'36
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22,'36	67	Feb. 29,'36
(Exploiation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36	68	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25,'36	56	
(See "In the Cutting Room," May 2,36.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15,'36	65	June 27,'36
Oh, Susanna 6303	Gene Autry-Frances Grant	Aug. 19,'36†		
(See "In the Cutting Room," Aug. 8,'36.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'38	59	
President's Mystery, The (G)	Henry Wilcoxon-Betty Furness	Oct. 8,'36†	*80	Oct. 3,'36
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36	72	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36	56	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36	52	Dec. 14
Sitting on the Moon (G) 3526	Roger Pryor-Grace Bradley	Sept. 15,'36	65	Sept. 5,'36
Three Mesquiteers (G)	Ray Corrigan-Kay Hughes	Sept. 10,'36†	*60	Sept. 12,'38
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15	69	Nov. 9
Ticket to Paradise (G) 3506	Roger Pryor-Wendy Barrie	July 10,'36	67	July 25,'36
Undercover Man	Johnny Mack Brown - Suzanne Kaaren	Sept. 24,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6,'36	57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Rogue, The	Bob Livingston-Heather Angel	Dec. 1,'36†		
Big Show, The	Gene Autry-Kay Hughes	Nov. 16,'36†		
Country Gentlemen	Olsen and Johnson	Nov. 9,'36†		
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 26,'36†		
Gun Ranger, The	Bob Steele	Nov. 9,'36†		
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14,'36†		
Lawless Lands	Johnny Mack Brown	Nov. 23,'36†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15	90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 815	Wallace Ford-Phyllis Brooks	Dec. 20	68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9,'36†	75	Oct. 3,'36
Bride Walks Out, The (G) 831	Barbara Stanwyck-G. Raymond	July 10,'36	80	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26,'36	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'38	68	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22,'36	85	May 16,'38
(Exploitation: June 6,'36, pp. 117, 121.)				
Daniel Boone	George O'Brien-Heather Angel	Oct. 16,'36†	77	
(See "In the Cutting Room," Sept. 12,'36.)				
Don't Turn 'Em Loose (A)636	Bruce Cabot-Louise Latimer	Sept. 16,'36†	65	Aug. 29,'36
Ex-Mrs. Bradford, The (G) 828	William Powell-Jean Arthur	May 15,'36	81	May 2,'36
(Exploitation: July 4,'38, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36	110	Feb. 22,'36
Fang and Claw (G) 543	Frank Buck	Dec. 20	74	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36	67	Mar. 14,'36
(Exploitation: Mar. 7,'38, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 18,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'38, p. 68; July 25,'36, p. 78; Sept. 12,'38, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36	76½	Jan. 18,'36
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'38	70	May 30,'36
Let's Sing Again (G) 648	Bobby Breen-Henry Armetta	June 12,'38	68	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36	77	Feb. 8,'36
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16; exploitation: Aug. 6,'36, p. 90; Aug. 29,'36, p. 84; Sept. 5,'36, pp. 78, 84, 95; Sept. 26,'36, p. 70; Oct. 3,'36, p. 82; Oct. 10,'36, p. 92.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'38	66	July 11,'36
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2,'36†	68	Aug. 22,'38
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36	66	Apr. 16,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36	68½	Jan. 25,'36
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21,'36	59	Aug. 22,'36
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36	64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36	61	May 2,'36
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4,'36	103	Aug. 29,'36
(Exploitation: Sept. 12,'36, p. 67; Oct. 10,'36, p. 91.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36	94½	Jan. 18,'36
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36	65	May 2,'36
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11,'36	69	Aug. 22,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27	68	Dec. 14
Witness Chair, The (G) 628	Ann Harding-Walter Abel	Apr. 24,'36	64	Apr. 11,'36
Yellow Dust (G) 616	Richard Dix-Leila Hyams	Mar. 13,'36	66½	Mar. 26,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Scarlet	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 3,'36.)				
General Delivery	Gloria Stuart-Lee Tracy	Dec. 4,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13,'36†		
(See "Daddy and I" "In the Cutting Room," Sept. 26,'36.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18,'36†		
(See "In the Cutting Room," Oct. 10,'36.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Jan. 15,'37†		
(See production article, Aug. 22,'36, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
Rainbow on the River	Bobby Breen-May Robson	Dec. 25,'36†		
Riddle of the Dangling Pearl	James Gleason-Zasu Pitts	Dec. 11,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Smartest Girl in Town	Ann Sothern-Gene Raymond	Nov. 27,'36†		
(See "Million Dollar Profile," Sept. 19,'36.)				
Street Girl	Lily Pons-Gene Raymond			
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal	Jan. 1,'37†		
(See "One Man Came Back," "In the Cutting Room," Aug. 22,'36.)				
Winterset	Burgess Meredith-Margo	Nov. 20,'36†		
(See "In the Cutting Room," Aug. 22,'36.)				
Without Orders (G)	Sally Eilers-Rob't Armstrong	Oct. 23,'36†	64	Oct. 10,'36
Woman Rebels, A	Kath. Hepburn-H. Marshall	Nov. 6,'36†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'38	9 rls	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16,'36	72	Oct. 10,'36
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73	Aug. 8,'36
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28,'36†	59	Sept. 26,'36
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17,'36†	75	Sept. 26,'36

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Oriental Passion		James B. Leong		6 rls	
Private Life of Marco Polo		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15,'36		
Crooked Trail, The	Johnny Mack Brown	July 25,'36		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36		
Everyman's Law	Johnny Mack Brown	June 10,'36		
Kid Ranger, The	Bob Steele	Feb. 5,'36		
Last of the Warrens	Bob Steele	May 10,'38	56	
Law Rides, The	Bob Steele	June 25,'36		
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36	56	
Sundown Saunders	Bob Steele	Mar. 25,'36		
Trail of Terror	Bob Steele	Dec. 20		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18,'36†	56	Aug. 22,'36
Border Patrolman, The* (G)650	Geo. O'Brien-Polly Ann Young	July 3,'36	59	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36	77	Mar. 21,'35
(Exploitation: June 6,'36, pp. 117, 122; June 27,'38, p. 62; July 4,'36, p. 70; July 16,'36, p. 82; Sept. 12,'38, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36	71	Mar. 26,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36†	70	Oct. 26
Charlie Chan's Secret* (G) 628	Warner Oland-Rosina Lawrence	Jan. 10,'36	70	July 18,'38
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36	66	Apr. 11,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 62; May 23,'36, pp. 87, 95; May 30,'36, p. 66; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 61; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36	76	June 20,'36
Dimples* 715	Shirley Temple-Frank Morgan	Oct. 16,'36†	78	
(See "The Bowery Princess," "In the Cutting Room," June 27,'36.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36	74	Apr. 16,'36
(Exploitation: July 25,'36, p. 76; Aug. 6,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36	63	Feb. 29,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36†	66	Aug. 1,'36
(Exploitation: Sept. 5,'36, p. 79.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36	63	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36	66	Apr. 25,'36
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36	68	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
King of the Royal Mouatsd (G) 709	Robert Kent-Rosalind Keith	Sept. 11,'36†	56	Aug. 29,'36
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9,'36†	*95	Oct. 10,'36
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36	72	Mar. 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27	73	Nov. 30
(Exploitation: Feb. 6,'36, p. 61; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36	68	Nov. 22
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36	76	Nov. 2
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36†	64	July 16,'36
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36	79	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111; Sept. 19,'36, p. 68.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36	76	Jan. 4,'36
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25,'36†	84	Sept. 19,'36
(See production article, July 4,'36, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36†	101	June 6,'36
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36†	87	Aug. 15,'36
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36	72	Feb. 22,'36
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28,'36†	76	Aug. 15,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2,'36†	57	Sept. 19,'36
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24,'36	65	Aug. 29,'36
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36†	92	July 25,'36
(Exploitation: Aug. 15,'36, p. 76; Sept. 19,'36, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 61; Aug. 6,'36, p. 93; Aug. 15,'36, p. 78; Sept. 12,'36, p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 23,'36†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurance Olivier		95	Sept. 19,'36
(See production article, June 13,'36, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 11,'36†		
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Dec. 4,'36†		
Career Woman	Claire Trevor-Michael Whalen			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30,'36†	*65	Oct. 3,'36
Glory 724	Jane Darwell-Delma Byron	Dec. 18,'36†		
Living Dangerously 721	Victor McLaglen-Don Ameche			
Lloyds of London	F. Bartholomew-M. Carroll			
One in a Million 722	Sonja Henie-Don Ameche	Nov. 27,'36†		
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 23,'36†		
(See "In the Cutting Room," Sept. 12,'36.)				
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 10,'36.)				
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25,'36†		
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 13,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 20,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36†		
(See "In the Cutting Room," Sept. 28,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36	100	Feb. 22,'36
Amazing Quest, The	Cary Grant-M. Brian	70		Sept. 26,'36
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23,'36†	*90	Sept. 26,'36
(See production article, Aug. 8,'36, p. 16; exploitation: Oct. 3,'36, p. 78.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2,'36†	*85	Oct. 10,'36
(See production article, Sept. 5,'36, p. 32.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89; Aug. 29,'36, p. 84.)				
I Stand Condemned (A)	H. Baur-Lawrence Olivier-Penelope Dudley Ward	July 10,'36	76	Nov. 30
Incertidumbre (G)	Hilda Moreno	Sept. 18,'36†	70	Sept. 26,'36
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36†	91	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80; Aug. 29,'36, p. 80; Sept. 5,'36, p. 78; Sept. 12,'36, p. 68; Sept. 26,'36, p. 72; Oct. 3,'36, pp. 82, 83; Oct. 10,'36, pp. 92, 97.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93; Aug. 29,'36, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 16; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 66; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117; Sept. 12,'36, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36	79	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 65; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 16,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110; Sept. 26,'36, pp. 70, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 6,'36
Beloved Enemy	Merle Oberon-Brian Aherne			
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Nov. 25,'36†		
(See production article, June 6,'36, p. 14.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22,'36
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36	54	July 16,'36
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36	67	Feb. 6,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17, 36	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36	70	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6,'36	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27,'36†	75	Sept. 26,'36
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36	75	Jan. 25,'36
(Exploitation: Jan. 16,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36	70	Feb. 29,'36
(Exploitation: Apr. 16,'36, p. 61; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 3,'36	77	Oct. 3,'36
Magnificent Obsession (G) 6006	Irene Dunne-Robert Taylor	Jan. 6,'36	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 16,'36, p. 96; May 23,'36, pp. 67, 95; June 6,'36, p. 116.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6,'36†	93	June 20,'36
(Exploitation: Sept. 12,'36, p. 66; Oct. 10,'36, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36	87	Feb. 6,'36
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31,'36	65	Aug. 29,'36
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16,'36	59	Aug. 22,'36
(Exploitation: Oct. 3,'36, p. 63.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20,'36†		
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20,'36†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 60; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 62; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 6,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114; Aug. 29,'36, p. 86; Sept. 5,'36, p. 60; Sept. 12,'36, p. 68; Sept. 19,'36, pp. 67, 69; Sept. 26,'36, p. 70; Oct. 3,'36, p. 81.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 16,'36		
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23		
Sutter's Gold (G) 6002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36	95	Mar. 26,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 6,'36, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13,'36†	60	Oct. 10,'36
(Exploitation: Oct. 10,'36, p. 96.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30,'36	63	Sept. 12,'36
(Exploitation: Aug. 29,'36, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36†		
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 22,'36†		
Empty Saddles 1043	Buck Jones-Louise Brooks	Dec. 20,'36†		
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 15,'36†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dct. 25,'36†		
Love Letters of a Star 1026	Walter Coy-Polly Rowles	Nov. 1,'36†		
Luckiest Girl in tha World 1014	Jane Wyatt-Louis Hayward	Nov. 6,'36†		
(See "In the Cutting Room," Oct. 3,'36.)				
Man I Marry, The 1026	Doris Nolan-Michael Whalen	Oct. 18,'36†		
(See "In the Cutting Room," Sept. 26,'36.)				
Murder on the Mississippi	James Dunn-Jean Rogers	Dec. 13,'36†		
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Nov. 29,'36†		
Top of the Town	Hugh Herbert-Gertruda Niessen	Dec. 27,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15	70	
Kelly of tha Secret Service	Lloyd Hughes-Sheila Manners	June 15,'36		
Prison Shadows	Eddie Nugent-Lucilla Lund	Juna 1,'36		
Rio Grande Romance	Eddie Nugent-Maxine Deyla	Mar. 15,'36		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15,'36†		
Taming the Wild	Rod La Recque-Maxine Doyle	Feb. 15,'36		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Ranga	Tom Tyler-Beth Marion	Nov. 28,'36†		
Silks and Saddles	Herman Brix	Nav. 16,'36†		
Two Minutes to Play	Herman Brix-Joan Barclay	Nov. 2,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; exploitation: Aug. 8,'36, p. 91; Sept. 5,'36, pp. 78, 85; Sept. 12,'36, p. 68; Dct. 3,'36, p. 83.)				
Bengal Tiger, The (G) 116	Barton MacLane-June Travis	Sept. 5,'36†	60	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36	58	Apr. 25,36
Boulder Dam (G) 615	Ross Alexander-Patricia Ellis	Mar. 7,'36	70	Apr. 4,'36
Cain and Mabel 102	Marion Davies-Clark Gabla	Sept. 26,'36†	90	
(See production article, Aug. 29,'36, p. 36.)				
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 66.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 63, 66; Apr. 20,'36, p. 96; Juna 13,'36, p. 123.)				
Freshman Leve (G) 922	Patricia Ellis-Warren Hull	Jan. 16,'36	65	Feb. 1,'36
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26,'36†	66	July 16,'36
(Exploitation: Sept. 19,'36, p. 64.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76; Aug. 29,'36, pp. 80, 84, 85, 87; Sept. 5,'36, pp. 79, 60.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 16,'36	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10,'36†	*60	Sept. 5,'36
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 6,'36	60	May 16,'36
Man Hunt (G) 923	Marguerita Churchill-W. Gargan	Feb. 15,'36	65	Jan. 11,'36
Midsummer Night's Dream (G)	All Star	Dct. 3,'36	117	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 116; June 27,'36, p. 82.)				
Petrified Forest, Tha (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wifa (G) 913	Pat D'Brien-Margaret Lindsay	July 25,'36	69	Juna 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 6,'36, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 66; Apr. 16,'36, p. 62.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Dct. 10,'36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 4,'36		
Charge of the Light Brigade 901	Errol Flynn-D. De Havilland	Nov. 7,'36		
(See production article, July 25,'36, p. 16.)				
Danton	Charles Laughton-Spencer Tracy			
Desert Song	Frank McHugh			
Fugitive in the Sky 120	Jean Muir-Warren Hull	Nov. 28,'36†		
Great O'Malley, The	Pat D'Brien-Sybil Jason			
(See "The Making of D'Malley," "In the Cutting Room," Oct. 3,'36.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerita Churchill-Gale Sondergaard			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King af Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
Men in Exile	Humphrey Bogart-Marg't Irving			
Merchant of Venus	Carol Hughes-Marie Wilson			
Onca a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Dct. 10,'36.)				
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes		*65	Sept. 26,'36
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat D'Brien-Ross Alexander			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26,'36.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massina	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mara	Italian Feature			
My Song of Lave	Tito Schipa			
Second Bureau	Jean Murat-Diana Korera			
Slalom	Skiing Film			
Street Without a Nama	Constant Remy-Pola Illery			
Treno Popolare	Italian Featura			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Calling tha Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22,'36	95	Dct. 3,'36
(Reviewed under the title "La Kermesse Heroique")					
Ciboulette (G)	Simen Berriau		Sept. 11,'36†	100	Sept. 26,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9,'36		Sept. 19,'36
Dubrevsky	Boris Livanov	Amkino	Mar. 26,'36	72	Apr. 11,'36
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Dct. 10,'36
Ein Lied Geht Um Die Welt (G)	Joseph Schmidt	Casino	Sept. 24,'36	87	Dct. 10,'36
Ein Walzer Fuer Dich (G)	Louis Graveure	Casino	Sept. 25,'36	94	Dct. 3,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkina	July 26,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 6,'36
Interrupted Honeymeon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to tha Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fuese	Femin Gemier	French	Aug. 1,'36	83	
Le Bonheur (A)	Gaby Morlay	Franca-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangereusly (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage af Corbal, The (A)	Nils Asther	General		80	Juna 13,'36
Milizia Territoriale (G)	Antonia Gandusio	Nuevo Manda	Apr. 4,'36	77	Apr. 25,'36
Once in a Millien (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Durselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, Tha (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Dct. 10,'36
Tenth Man, The (G)	Jahn Lodga	Assoc. British			Aug. 29,'36
Three Maxims, The (G)	Anna Neagle-T. Carminati	General		87	Aug. 1,'36
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Krenstadt (G)	V. Zaichikov	Amkina	Apr. 30,'36	63	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumant-British		61	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxen	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
CDMICOLOR CARTOONS		
Humpty Dumpty	Dec. 30	1 rl.
Ali Baba	Jan. 30,'36	9
Tom Thumb	Mar. 30,'36	7
Dick Whittington's Cat	May 30,'36	7
Little Boy Blue	July 30,'36	
Happy Days	Sept. 30,'36	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Oec. 19	7
No. 3—"Spark Plug"	Apr. 12,'36	6½
No. 4—Major Google	May 24,'36	6½
BROADWAY COMEDIES		
Am I Having Fun Andy Clyde	Sept.16,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36	18½
Caught in the Act Andy Clyde	Mar. 5,'36	18
Champ's a Chump, The (All Star)	June 20,'36	18
Disorder in the Court (3 Stooges)	May 30,'36	17
Double Trouble Andy Clyde		
False Alarms (3 Stooges)	Aug. 16,'36	10
Half Shot Shooters (3 Stooges)	Apr. 30,'36	19
Hot Paprika Andy Clyde	Deo. 12	18½
I Don't Remember Harry Langdon	Dec. 26	18½
Just Speeding	Jan. 23,'36	18
Midnight Blunders (All Star)	Apr. 21,'36	17
Mister Smarty Andy Clyde	July 15,'36	18
Movie Maniacs (3 Stooges)	Feb. 20,'36	18
Pain in the Pullman, A (3 Stooges)	June 27,'36	18
Peppery Salt, The Andy Clyde	May 15,'36	18
Share the Wealth Andy Clyde	Mar.19,'36	17½
Three Little Beers (3 Stooges)	Nov. 26	17
Unrelated Relations (All Star)	Jan. 9,'36	18
Whoops, I'm an Indian (3 Stooges)	Sept.11,'36†	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5	8½
Dr. Bluebird	Feb. 5,'36	8
Football Bugs	Apr. 29,'36	7
In My Gondola	Sept. 3,'36†	
Glee Worms	June 24,'36	7
Merry Mutineers	Oct. 2,'36†	
Novelty Shop, The	Aug. 15,'36	7
Untrained Seal, The	July 26,'36	7
COLUMBIA TOURS		
Star Gazers	Sept.26,'36†	
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
I Love a Doctor	Oct. 2,'36†	
Mad Money	Sept. 4,'36	10
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27	7
11. Bird Stuffer, The	Feb. 1,'36	7
12. "Lil Ainjil"	Mar.19,'36	6
13. Peace Conference (re-issue)	Apr. 10,'36	7
14. Highway Snobbery	Aug. 9,'36	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	10
Football Flashes	Aug. 30,'36	10
Golfing Rhythm	May 15,'36	10
Hold 'Em Cowboy	Sept.25,'36†	
Hunters' Paradise	Nov. 30	11
Ice Cut-Ups	Feb. 6,'36	10
Little Champs	Aug. 10,'36	10
Speed Mad	Apr. 17,'36	10
Sport Magic	June 13,'36	9½
Stop, Look and Guess	Mar. 9,'36	10
Thrills with Daredevils	Mar. 19,'36	10
Touring the Sport World	July 11,'36	10
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7	7
Looney Balloonists	Sept.24,'36	
Playing Politics	July 8,'36	7
Scrappy's Boy Scouts	Jan. 2,'36	7
Scrappy's Camera Troubles	June 5,'36	7
Scrappy's Pony	Mar.16,'36	7
SCREEN SNAPSHOTS		
No. 5—	Jan. 2,'36	10½
No. 6—	Jan. 31,'36	10½
No. 7—	Feb. 26,'36	10½
No. 6—	Mar.27,'36	10
No. 9—	Apr. 24,'36	9½
No. 10—	May 29,'36	10
No. 11—	June 26,'36	10
No. 12—	July 17,'36	10
No. 13—	Aug. 13,'36	10
SCREEN SNAPSHOTS (New Series)		
No. 1—	Sept.11,'36†	
SPECIAL		
Robinson Crusoe	Sept. 7,'36†	3 rls.
STARS OF TOMORRDW		
No. 3—	Nov. 27	11
No. 4—	Nov. 16	10
No. 5—	Jan. 15,'36	11
No. 6—	Jan. 17,'36	10
VOICE OF EXPERIENCE		
No. 4—	Oct. 26	10½
No. 5—	Nov. 12	10½
No. 6—	Nov. 27	10½
No. 7—	Dec. 12	10½
No. 8—	Jan. 2,'36	11
No. 9—	Feb. 25,'36	10½
No. 10—	Mar.26,'36	10½

DuWORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36	18
Fresh from the Fleet	Apr. 24,'36	18
He's a Prince	Oct. 18	18
Mixed Policies	Jan. 17,'36	20
Sleepless Hollow	May 8,'36	18
Where Is Wall Street	Apr. 10,'36	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13	20
Knockout Drops	Dec. 6	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36	21
Moonlight and Melody	Oct. 11	21
Perfect Thirty-Sixes	Dec. 20	18
Thanks, Mr. Cupid	Jan. 24,'36	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36†	11
Easy Pickin's	Dec. 27	10
Gifts in Rhythm	Dct. 23,'36†	1 rl.
Going Native	Aug. 28,'36†	11
Pink Lemonade	Sept.16,'36†	11
Queen's Birthday, The	Aug. 14,'36†	10
Ring Goes 'Round, The	Aug. 21,'36†	10
Seeing Nellie Home	Dec. 20	11
Sorority Blues	Dec. 6	11
Spooks	Apr. 17,'36	9
Way Out West	Dct. 25	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36	18
Gold Bricks	Mar.20,'36	20
Grand Slam Opera	Feb. 21,'36	21
Ladies Love Hats	Nov. 1	20
Three on a Limb	Jan. 3,'36	19
Timid Young Man, The	Oct. 25	20
Triple Trouble	Apr. 3,'36	16
White Hope, The	Mar.27,'36	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15	6
Alpine Yodeler	Feb. 2,'36	6
Barnyard Amateurs	Mar. 6,'36	6
Bully Frog, A	Sept.18,'36†	6
Busy Bee, The	May 29,'36	6
Farmer Al Falfa in the Health Farm	Sept. 4,'36†	6
Farmer Al Falfa in the Hot Spell	July 10,'36	6
Farmer Al Falfa and the Runt	May 15,'36	6
Farmer Al Falfa's Prize Package	July 31,'36	6
Farmer Al Falfa's Twentieth Anniversary		1 rl.
Feud, The	Jan. 10,'36	6
Foiled Again	Oct. 4	6
Football	Oct. 16	6
Home Town Olympics	Feb. 7,'36	6
June Bride, A	Nov. 1	6
Kiko Foils the Fox	Oct. 2,'36†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36†	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	8
Mayflower, The	Dec. 27	6
19th Hole Club, The	Jan. 24,'36	6
Off to China	Mar.20,'36	6
Puddy the Pup and the Gypsies	July 24,'36	6
Puddy the Pup in Sunken Treasures	Oct. 16,'36†	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36†	1 rl.
Rolling Stones	May 1,'36	6
Sailor's Home, The	June 12,'36	6
Southern Horse-pitality	Nov. 29	6
Tough Egg, A	June 26,'36	6
Western Trail, The	Apr. 3,'36	6
Welf in Cheap Clothing, A	Apr. 17,'36	6
Ye Olde Toy Shop	Dec. 13	6
TREASURE CHEST		
Animal Cunning	May 1,'36	10
Fast Friends	June 5,'36	9
Feminine Form	Aug. 7,'36†	10
Fisherman's Luck	Jan. 31,'36	9
Gangsters of the Deep	Nov. 1	8
Krazi Inventions	Oct. 9,'36†	1 rl.
Manhattan Tapestry	Jan. 31,'36	10
Nature's Songsters	Sept. 4,'38†	8
Seeing Eye, The	Jan. 17,'36	10
Ski-Scrapers	May 24	8
Sports in the Alps	Sept.11,'36†	9
Sunday Sports in Mexico	Nov. 8	10
Symphony in Snow		1 rl.
TUXEOO COMEDIES		
Just Plain Folks	Mar.13,'36	19
One Big Happy Family	Nov. 15	21
Rail Birds	May 22,'36	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36†	17
Blue Blazes	Aug. 21,'36†	19
Boy, Oh Boy	Aug. 14,'36†	19
Chemist, The	Dct. 9,'36	2 rls.
Diamonds in the Rough	Sept.25,'36†	19
Gags and Gals	Sept.11,'36†	20
Happy Heels	Aug. 1,'36†	18
It Happened All Right	May 15,'36	19
Parked in Paree	Aug. 26,'36†	10
Peaceful Relations	June 19,'36	18
Rah Rah Rhythm	Oct. 23,'36†	
Spring Is Here	Oct. 30,'36†	
Wacky Family, The	Sept. 4,'36†	21
Whose Baby Are You?	Oct. 2,'36†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar.25,'36	1 rl.
Irish Melody	Mar. 9,'36	8
Italian Caprice	Dec. 1	8
Liebestraum	Apr. 20,'36	1 rl.
Mediterranean Songs	Nov. 1	7
NEWSLAUGHS		
No. 2—	Nov. 26	1 rl.
No. 3—	Dec. 30	1 rl.
No. 4—	Jan. 20,'36	1 rl.
No. 5—	Feb. 20,'36	1 rl.
No. 6—	Mar. 20,'36	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15	1 rl.
Old Faithful Speaks	Nov. 15	
Deep Sea Harvest	Jan. 15,'36	1 rl.
Ride Along Dude	Feb. 15,'36	1 rl.
City of Proud Memories	Dec. 10	1 rl.
Realm of Ghosts	Mar. 1,'36	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36	9
Carillon Makers	Aug. 15,'36†	12
Golden Harbor	Mar.16,'36	10
It's a Bird	Jan. 20,'36	17
Life of Theodore Roosevelt	Feb. 1,'36	19
Tough Breaks	Mar. 1,'36	18
Spanish Interlude, A	Sept.15,'36†	26
Sport of Flying	Sept.12,'36†	
Symphony of the Seasons	Jan. 27,'36	9
Young Explorer	Mar. 2,'36	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36	8
No. 2—	Feb. 26,'36	8
No. 3—	Mar. 8,'38	10
No. 4—	Mar. 22,'36	10
No. 5—	Apr. 10,'36	7
No. 6—	Apr. 22,'36	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36	9
No. 2—	Mar. 6,'36	9
No. 3—	Apr. 11,'36	9
No. 4—	May 4,'36	9
WDRLD EXPLORATIDNS		
1. Nomads of the Jungle	Feb. 3,'36	6
2. Nomads of the South Seas	Feb. 17,'36	6
3. Nomads of the Past	Mar. 3,'36	6
4. Nomads of the Air	Mar.17,'36	5½
5. Nomads in the Making	Apr. 3,'36	6
6. Nomads of the River	Apr. 17,'36	6
7. Nomads of the Plains	May 3,'36	5½
8. Nomads of the Sea	May 17,'36	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Love's Memorial		
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36	20
Life Hesitates at 40	Jan. 18,'36	15
Neighborhood House	May 9,'36	
On the Wrong Trek	Apr. 18,'36	19
Public Ghost No. 1	Dec. 14	20
Vamp 'Til Ready	Mar.28,'36	20
CRIME DOESN'T PAY		
No. 4—Thrill for Thelma, A	Nov. 23	18
No. 5—Hit and Run Driver	Dec. 26	20
No. 6—Perfect Setup	Feb. 1,'36	21
No. 7—Fool Proof	Mar. 7,'36	21
FITZPATRICK TRAVEL TALKS		
Japan in Cherry Blossom Time	Mar.21,'36	9
Modern Tokyo	Dec. 28	9
Quaint Quebec	Sept.12,'36†	
Rio de Janeiro, City of Splendor	Apr. 18,'36	8
Rural Mexico	Nov. 30	8
Sacred City of the Mayan Indians	Feb. 22,'36	7
St. Helena and Its Man of Destiny	May 16,'36	6
Victoria and Vancouver	Jan. 25,'36	9
HARMAN-ISING (Happy Harmonies)		
16—Alias St. Nick	Nov. 16	10
17—Run, Sheep, Run	Dec. 14	10
18—Bottles	Jan. 11,'36	10
19—Early Bird and the Worm, The	Feb. 8,'36	9
20—Old Mill Pond, The	Mar. 7,'36	8
21—Two Little Pups	Apr. 4,'36	8
22—Old House, The	May 2,'36	
23—Pup's Picnic	May 30,'36	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept.19,'36†	11
How to Behave	Apr. 25,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
How to Train a Dog	July 4,'36	8
How to Vote	Sept. 5,'36†	10
Important News	Feb. 29,'36	10
Jonker Diamond	Mar. 28,'36	10
Let's Dance	Jan. 4,'36	8
Little Boy Blue	May 23,'36	11
Master Will Shakespeare	June 13,'36	10
Primitive Pitcairn	Dec. 7	9
West Point of the South	Feb. 1,'36	8

M-G-M SPORTS PARADE

Air Hoppers	Jan. 18,'36	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21	10
Daro Deviltry	June 27,'36	9
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36	8
Table Tennis	Feb. 15,'36	10
Racing Canines	Mar. 14,'36	10

MUSICAL COMEDIES

La Fiesta de Santa Barbara	Dec. 7	19
No Place Like Rome	Sept.26,'36†	
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
Violets in Spring	Sept. 5,'36	21

OUR GANG

Arbor Day	May 2,'36	18
Bored of Education	Aug. 29,'36	10
Divot Diggers	Feb. 8,'36	15
Lucky Corner, The	Mar. 14,'36	16
Pinch Singer	Jan. 4,'36	18
Second Childhood	Apr. 11,'36	19
Two Too Young	Sept.26,'36†	10

PATSY KELLY COMEDIES

All-American Toothache	Jan. 25,'36	20
At Sea Ashore	Apr. 4,'36	20
Hill Tillies	Apr. 4,'36	18
Hot Money	Nov. 16	18
Pan Handlers	Feb. 29,'36	20
Top Flat	Dec. 21	20

PETE SMITH SPECIALTIES

Behind the Headlines	Sept.12,'36†	11
Killer Dog	Aug. 29,'36	10

SPECIAL

Audioscopiks		8

TABLOID MUSICALS

New Shoes	Sept. 5,'36†	11
Swing Banditry	Sept.19,'36†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36	7
Betty Boop and the Little King	Jan. 31,'36	7
Grampy's Indoor Outing	Oct. 16,'36†	7
Happy You and Merry Mo.	Aug. 21,'36†	7
Henry, the Funniest Living American	Nov. 22	7
Little Nobody	Dec. 27	7
More Pep	June 19,'36	
Not Now	Feb. 28,'36	7
Song a Day, A	May 22,'36	7
Training Pigeons	Sept.18,'36†	7
We Did It	Apr. 24,'36	8
You're Not Built That Way	July 17,'36	8

COLOR CLASSICS

Cobweb Hotel, The	May 15,'36	6
Greedy Humpty Dumpty	July 10,'36	7
Hawaiian Birds	Aug. 28,'36†	9
Little Stranger	Mar. 13,'36	8
Musical Memories	Nov. 8	7
Play Safe	Oct. 16,'36†	17
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9

HEADLINERS

Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36	10
Gypsy Revels	Aug. 7,'36†	11
Knock, Knock, Who's There Vincent Lopez and Orch.	Sept.18,'36†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36	10
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36	11
Movie Melodies on Parade Kostelanetz-Eastman	Feb. 7,'36	11

Title	Rel. Date	Min.
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9,'36†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3,'36	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36	11
Music Over Broadway George Hall and Orch.	Aug. 28,'36†	10
Play, Don Don Bestor and Orch.	July 31,'36	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6	10
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Oct. 30,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36	11

MUSICAL ROMANCE

Lover's Paradise (Technicolor)	Sept.11,'36†	10

PARAGRAPHICS

It's a Good Stunt	Oct. 23,'36†	
Lulu's Love	Aug. 14,'36†	16
Sailor Shorty	Sept.18,'36†	
Straight as an Arrow	Oct. 9,'36†	10

PARAMOUNT PICTORIAL

No. 4—Jewelery — Made to Order — Let's Listen to Latin America	Nov. 3	10
No. 5—Manhattan Rhapsody —Animal Buddies—Man of Many Faces	Dec. 8	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Leo Robin)	Jan. 31,'36	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	11
No. 9—Trailing the Birds —Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	10
No. 13—	July 17,'36	1 rl.

PARAMOUNT PICTORIAL (New Series)

No. 1—What's Afoot—Golden Acres—Don Baker	Aug. 21,'36†	10
No. 2 — Science to the Rescue — Frozen Fog—Keys to Concentration	Sept.18,'36†	10
No. 3—	Oct. 16,'36†	

PARAMOUNT VARIETIES

Broadway Highlights No. 6	Dec. 13	10
Broadway Highlights No. 6	Apr. 3,'36	9
Collie, The	Feb. 21,'36	10
Countryside Melodies (Technicolor)	Nov. 29	6
Dangerous Jobs	May 1,'36	9
Fashions in Love	July 24,'36	10
Here Comes the Zoo	Mar. 13,'36	9
Movie Milestones (No. 2)	Jan. 31,'36	10
Poodle, The	May 22,'36	10
Rhythm Party, The	June 26,'36	10
Rookie Fireman, The	Apr. 24,'36	10
Shorty at Coney Island	Jan. 10,'36	10
Shorty at the Seashore	July 10,'36	9

POPEYE THE SAILOR

Adventures of Popeye, The	Oct. 25	6
Bridge Ahoy!	May 1,'36	6
Brotherly Love	Mar. 6,'36	7
Clean Shaven Man, A	Feb. 7,'36	7
Hold the Wire	Oct. 23,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36	8
I Wanna Be a Lifeguard	June 26,'36	7
Let's Get Movin'	July 24,'36	8
Little Swee' Pea	Sept.25,'36†	7
Never Kick a Woman	Aug. 28,'36	7
Sinbad the Sailor (Special)	Jan. 31,'36	2 rls.
Spinach Overture, The	Dec. 8	8
Vim, Vigor and Vitaliky	Jan. 3,'36	7
What, No Spinach?	May 29,'36	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

Title	Rel. Date	Min.

POPULAR SCIENCE

(Cinecolor)

No. 2	Nov. 29	10½
No. 3	Jan. 24,'36	11
No. 4	Mar.27,'36	11
No. 5	May 29,'36	10
No. 6	July 17,'36	10

POPULAR SCIENCE (New Series)

No. 1	Aug. 28,'36†	11
No. 2	Oct. 30,'36†	1

SCREEN SONGS

Hills of Old Wyomin', The The Westerners	July 24,'36	10
I Can't Escape from You Joe Reichman and Orch.	Sept.25,'36†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29	10
No Other One Hal Kemp and Orchestra	Jan. 24,'36	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

No. 17—Jumping Champion	Oct. 25	10
No. 18—Sport on the Range	Nov. 22	10
No. 19—Sporting Network	Dec. 20	10
No. 20—What's the Answer	Jan. 17,'36	10
No. 21—Finer Points	Feb. 14,'36	10
No. 22—Winged Champions	Mar. 13,'36	10
No. 23—Sun Chasers	Apr. 10,'36	10
No. 24—Catching Trouble	May 8,'36	10
No. 25—River of Thrills	June 5,'36	10
No. 26—Sporting Comparisons	July 3,'36	10
No. 27—Neptune's Scholars	Aug. 7,'36†	10
No. 28—Lucky Spills	Sept. 4,'36†	10
No. 29—Fighting Marlin	Oct. 2,'36†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36	5
No. 22	Feb. 31,'36	5½
No. 23	Apr. 3,'36	5
No. 24	May 29,'36	5
No. 25	July 10,'36	5

EASY ACES

Capital Idea	Oct. 4	10
Debonair New Orleans	Mar. 27,'36	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36	10
Job's a Job, A	May 22,'36	10
Old Fashioned Movie, An	Feb. 26,'36	11
Tricks of the Trade	Sept. 8	10
Winter at the Zoo	Jan. 31,'36	10½
World Within, A	Nov. 1	10

HEADLINER SERIES

No. 2—Tuned Out	Nov. 15	20
No. 3—Camera Cranks	Jan. 17,'36	19
No. 4—Wedtime Story, A	Mar. 20,'36	21
No. 5—Bad Medicine	May 22,'36	15
No. 6—Sleepy Time	July 24,'36	

(1936-37)

1—Lalapalooza	Nov. 20,'36†	16

EDGAR KENNEDY COMEDIES

Dummy Ache	July 10,'36	
Gasoloons	Jan. 3,'36	15½
Happy the Married	Nov. 1	16
High Beer Pressure	May 6,'36	16
Vocalizing	Oct. 23,'36†	20½
Will Power	Mar. 8,'36	15½

MAJOR BOWES' AMATEUR PARADE

No. 1	May 1,'36	9
No. 2	June 5,'36	10
No. 3	July 3,'36	10

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

No. 4	Oct. 18	18½
No. 5	Nov. 8	18
No. 6	Nov. 22	16

MARCH OF TIME

No. 1	Jan. 17,'36	18½
No. 2	Feb. 17,'36	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36	21
No. 5	May 15,'36	
No. 6	June 12,'36	
No. 7	July 10,'36	
No. 8	Aug. 7,'36	21

(1936-37)

No. 1	Sept. 4,'36†	23

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

Title	Rel. Date	Min.

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Dog Blight	June 12,'36	
Fight Is Right	Apr. 10,'36	17
Radio Barred	Feb 7,'36	15½
Who's Looney Now?	Sept. 4,'36†	10
Worm Burns, The	Dec. 6	17

RADIO MUSICAL COMEDIES

Aladdin from Manhattan	Feb. 28,'36	17
Camp Meetin'	Otc. 9,'36†	16
Foolish Hearts	Dec. 27	16
Melody in May	May 1,'36	19
Swing It	July 3,'36	

RAINBOW PARADE CARTOONS

Bold King Cole	May 29,'36	
Cupid Gets Her Man	July 24,'36	7
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36	7½
It's a Greek Life	Aug. 2,'36	7
Molly Moo Cow and the Indians	Nov. 15	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	7
Neptune Nonsense	Apr. 17,'36	8
Toonerville Picnic	Oct. 2,'36†	7
Toonerville Trolley	Jan. 17,'36	7
Trolley Ahoy	July 3,'36	6
Waif's Welcome, A	June 19,'36	

SMART SET

All Business	Feb. 14,'36	16½
And So to Wed	June 19,'36	
Framing Father	Apr. 17,'36	16½
So and Sew	Sept.18,'36†	15
Too Many Surprises	Dec. 3	20½

SPECIALS

Headlines for 25 Years	Mar. 27,'36	21

SPORTS WITH BILL CORUM

Gentlemen's Sports	Dec. 13	11
High, Wide and Dashing	Sept. 4,'36†	9
Never Catch the Rabbit	Apr. 24,'36	11
Pardon My Spray	Oct. 2,'36†	10
Row Mr. Row	June 19,'36	
Tomorrow's Halfbacks	Jan. 24,'36	9
Winter Sport	Mar. 13,'36	10

STRUGGLE TO LIVE

Beach Masters	Nov. 8	10½
Living Jewels	June 12,'36	
Underground Farmers	Apr. 17,'36	9
Swamp Land	Sept.18,'36†	9
Winged Pageantry	Feb. 14,'36	10

SUPERBA COMEDIES

Counselitis	Nov. 22	16
Down the Ribber	Mar. 27,'36	21
Home Work	Sept. 20	19
Uppercutlets	Jan. 24,'36	16½
Listen to Freezin'	July 31,'36	15
One Live Ghost	Nov. 6,'36†	21
Wholesailing Along	May 29,'36	17

WORLD ON PARADE

Coral Isle of the Atlantic	Mar. 27,'36	11
Land of Evangeline	Nov. 22	10½
Morocco	Jan. 10,'36	
Prominent Personalities	Feb. 21,'36	11
Trinidad	Sept.11,'36	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36†	10

STATE RIGHTS

AL BONDY

(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		9

DYNAMIC

Wonderland of Gaspe		11

NORTON

Alchemist's Hourglass, The		10

PAT GARYN

O'Mahoney-George Bout		17

PHIL BROWN

Norwegian Sketches		10

REGAL

Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36	10
Filming Feminine Headliners	Dec. 27	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22	10

MAGIC CARPET SERIES

Argentine Argosy	Nov. 22	10
Geneva-by-the-Lake	Dec 21	10
Hong Kong Highlights	Jan. 31,'36	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Irish Pastoral	Aug. 7,'36	
Memories of Spain	Sept.18,'36†	10
West Indies Cruise	Oct. 25	10
Winter Magic	Dec. 27	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
25. Pluto's Judgment Day	Sept. 28	9
26. On Ice	Nov. 6	8
27. Mickey's Polo Team	Feb. 5,'36	6
28. Orphans' Picnic	Mar. 12,'36	9
29. Mickey's Grand Opera	Apr. 9,'36	9
30. Through the Mirror	June 18,'36	9
31. Moving Day	July 22,'36	9
32. Mickey's Rival	Aug. 27,'36	9
33. Alpine Climbers		9½
SILLY SYMPHONIES		
29. Music Land	Oct. 10	8½
30. Three Orphan Kittens	Nov. 21	9
31. Cock of the Walk	Dec. 19	8
32. Broken Toys	Jan. 9,'36	8
33. Elmer the Elephant	May 14,'36	8½
34. Three Little Wolves	May 27,'36	10
35. Toby Tortoise Returns		8

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23	10
No. 17	Jan. 20,'36	
No. 18	Mar. 9,'36	10½
No. 19	Mar. 23,'36	10
No. 20	Apr. 20,'36	9
No. 21	June 8,'36	
No. 22	June 22,'36	
No. 23	July 8,'36	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	18
No. 26	Aug. 17,'36	
No. 27	Sept.14,'36†	9
No. 28	Oct. 19,'36†	
No. 29	Oct. 26,'36†	
No. 30	Nov. 23,'36†	
No. 31	Dec. 21,'36†	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36	19
Clubhouse Party (No. 8-B) Ray Perkins	Dec. 25	2 rls
Flippen's Frolics	July 15,'36	
Fun in the Fire House	Oct. 28,'36†	
Gus Van's Garden Party	Sept. 2,'36†	11
Gus Van's Music Shoppe (No. 5-B)	Dec. 4	20
Marine Follies	Apr. 29,'36	2 rls.
Musical Airways	Sept.30,'36†	11
On Your Radio Dial (No. 3)	Oct. 23	10
Playing for Fun	Mar. 18,'36	15
Signing Off	Feb. 19,'36	19
Speedy Justice (No. 2-B)	Sept.25	20
Teddy Bergman's International Broadcast	June 3,'36	20
Vaud-O-Mat, The	Apr. 6,'36	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36	8
Battle Royal	June 22,'36	7
Barnyard Five	Apr. 20,'36	
Beachcombers	Oct. 5,'36†	9
Beauty Shoppe	Mar. 20,'36	6½
Case of the Lost Sheep, The	Dec. 9	7
Doctor Oswald	Dec. 30	
Farming Fools	May 25,'36	
Fun House, The	May 4,'36	
Kiddie Revue	Sept.21,'36†	
Music Hath Charms	Sept. 7,'36†	8
Night Life of the Bugs	Oct. 9,'36†	8
Puppet's Show	Nov. 2,'36†	
Slumberland Express	Mar. 9,'36	
Soft Ball Game	Jan. 27,'36	
Unpopular Mechanic, The	Nov. 6,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36	9½
No. 19—Novelty	Apr. 13,'36	9
No. 20—Novelty	June 1,'36	
No. 21—Novelty	June 15,'36	
No. 22—Novelty	June 29,'36	
No. 23—Novelty	July 13,'36	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	9
No. 27—Novelty	Sept.28,'36†	6
No. 28—Novelty	Oct. 12,'36†	
No. 29—Novelty	Nov. 9,'36†	
No. 30—Novelty	Dec. 7,'36†	
UNIVERSAL COMEDIES		
You Can Be Had	Jan. 8,'36	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept.30	21
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36	11
Vitaphone Entertainers Sylvia Froos	June 27,'36	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36	11
Vitaphone Topnotches	May 30,'36	
Vitaphone Troupers Four Trojans- Aunt Jemima	Jan. 4,'36	10
Vitaphone Varieté Louise Prima and Orch.	Nov. 16	1 rl.
Vitaphone Stageshow	July 25,'36	1 rl.
Vitaphone Gaieties Jack Pepper	Sept.19,'36†	
Vitaphone Internationals Holtz-Lee	Oct. 17,'36†	
BIG V. COMEDIES		
Officer's Mess, The Shemp Howard	Nov. 9	2 rls.
Double Exposure Bob Hope	Nov. 23	21
Lucky Swede, The El Brendel	Dec. 21	21
While the Cat's Away Shemp Howard	Jan. 4,'36	20
They're Off Yacht Club Boys	Jan. 18,'36	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1,'36	21
Shop Talk Bob Hope	Feb. 15,'36	21
Joe Palooka in for the Love of Pete Shemp Howard- Robert Norton	Mar. 14,'36	21
Calling All Tars Bob Hope	Mar. 28,'36	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11,'36	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9,'36	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6,'36	21
Wife of the Party, The Ken Murray	June 20,'36	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36	20
The Oily Bird Ken Murray	July 25,'36	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15,'36	20
BROADWAY BREVITIES		
Regular Kids Meglin Kids	Oct. 18	20
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30	20
Okay, Jose El Brendel	Dec. 7	21
Katz' Pajamas Fifi D'Orsay	Dec. 14	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11,'36	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36	21
Study and Understudy	Jan. 25,'36	22
Between the Lines Bernice Claire	Feb. 8,'36	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22,'36	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29,'36	21
Wash Your Step Hal LeRoy- Preisser Sisters	Mar. 7,'36	21
Paris in New York Irene Bordoni	Mar. 21,'36	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4,'36	22
College Dads Leon Janney	Apr. 11,'36	21
Double Crossky, The Olga Baclanova	Apr. 16,'36	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36	21
Maid for a Day Grace Hayes	May 23,'36	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36	
Changing of the Guard Sybil Jason	June 6,'36	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36	2 rls.
Song of a Nation, The Donald Woods- Claire Dodd	July 4,'36	20
When You're Single Cross and Dunn	July 16,'36	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29,'36	
Rush Hour Rhapsody Jean Sargent	Sept. 5,'36†	20
Joe Palooka in "The Choke's on You" Shemp Howard- Robert Norton	Sept.12,'36†	21
Backyard Broadcast, The	Sept.26,'36†	
Say It with Candy Virginia Verrill	Oct. 3,'36†	
Sheik to Sheik Georges Metaxa	Oct. 10,'36†	
COLORTOUR ADVENTURES		
Colorful Occupations	Oct. 3,'36	
Pearl of the Pacific	Sept. 5,'36†	
LOONEY TUNES		
No. 15—Alpine Antics	Jan. 4,'36	7
No. 16—Phantom Ship, The	Feb. 1,'36	7
No. 17—Boom! Boom!	Feb. 29,'36	7
No. 18—Blow Out, The	Apr. 4,'36	7
No. 19—Westward Whoa	Apr. 25,'36	7
No. 20—Fish Tales	May 23,'36	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36	7
No. 23—Porky the Rainmaker	Aug. 1,'36	7
No. 24—Porky's Poultry Plant	Aug. 22,'36	7
No. 25—Milk and Money	Oct. 3,'36†	
MELODY MASTERS		
Red Nichols and Orchestra	Jan. 4,'36	10
B. A. Rolfe and Orchestra	Feb. 1,'36	11
Jolly Coburn and Orchestra	Feb. 22,'36	11
Little Jack Little and Orchestra	Mar. 21,'36	11
Ramon Ramos and Orchestra	Apr. 18,'36	11
Dave Apollon and His Band	May 16,'36	10
Vincent Lopez and Orchestra	June 6,'36	10
Carl Hoff and Orchestra	July 11,'36	1 rl.
Nick Lucas and His Troubadours	Aug. 15,'36	10
Clyde Lucas and Orchestra	Sept. 5,'36†	11
Leon Navara and His Orch		11
Harry Reser and Eskimos	Sept.26,'36†	
Emil Coleman and Orch	Oct. 17,'36†	
MERRIE MELODIES (In Color)		
No. 14—Flowers for Madame	Nov. 30	7
No. 15—I Wanna Play House	Jan. 11,'36	7
No. 16—Cat Came Back, The	Feb. 8,'36	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36	7
No. 19—Let It Be Me	May 2,'36	7
No. 20—I'd Love to Take Orders from You	May 16,'36	7
No. 21—Bingo Crosbyana	May 30,'36	7
No. 23—When I Yoo Hoo	June 27,'36	
No. 24—I Love to Singa	July 18,'36	7
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	7
No. 26—At Your Service, Madame	Aug. 29,'36	
No. 27—Toy Town Hall	Sept.19,'36	
No. 28—Boulevardier of the Bronx	Oct. 10,'36†	
OUR OWN UNITED STATES		
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Nature's Handiwork	Nov. 30	11
No. 5—Odd Occupations	Dec. 28	12
No. 6—Steel and Stone	Jan. 25,'36	11
No. 7—Day's Journey, A	Feb. 22,'36	11
No. 8—Harbor Lights	Mar. 21,'36	11
No. 9—We Eat to Live	Apr. 18,'36	10
No. 10—Vacation Spots	May 16,'36	11
No. 11—Irons in the Fire	June 13,'36	1 rl.
No. 12—Can You Imagine	July 11,'36	10
No. 13—For Sports Sake	Aug. 8,'36	10
PEPPER POT		
P's and Cues (Exploitation: Mar. 28,'36, p. 62.)	Dec. 7	11
Can It Be Done?	Dec. 21	10
Wild Wings	Jan. 11,'36	11
Some Class Charles Ahearn	Feb. 8,'36	10
Timber Giants	Feb. 22,'36	11
Half Wit-ness Radio Ramblers	Mar. 21,'36	1 rl.
Beneath the Sea	Apr. 18,'36†	8
Pictorial Review	June 27,'36	1 rl.
When Fish Fight	July 11,'36	10
PICTORIAL REVIEWS		
No. 1—Oscar's Recipes—Furs	Sept.12,'36†	11
No. 2—George Rector—Fashions	Oct. 10,'36†	
VITAPHONE NOVELTIES		
Nut Guilty		10
Logging Along	Sept.26,'36†	
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 61.)	Nov. 23	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Mala (14 episodes)		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36† (1st episode, 4 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18,'36 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36 (1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19,'36†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider Buck Jones-Marla Shelton (15 episodes)	July 6,'36	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix	Oct. 10,'36†	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

There now, this is something else again. For eight weeks we have been going around in our shirt sleeves and gasping for breath like a dying bullfrog, because of the heat, and last night old Jack Frost came down from Valley City, North Dakota, and monkeyed around here like he owned the place, and our housekeeper moved the thermostat up to 70 and turned on the oil heater and this morning our radiators feel like they do when it is 10 below zero. Oh boy, fall is here, and there is no place on earth as nice as Nebraska in the fall, that is, outside of the dust storms and a few other things. And last night it rained pretty much all night. Say, Abner, isn't it just wonderful today?

▽

We wonder if you ever met E. W. Kerr, of the Broadway theatre at Council Bluffs, Iowa. If you haven't you have missed something.

E. W. used to be a resident of Denver, Colorado, and that's probably why Denver, Colorado, is such a good town. He left there to take charge of the Broadway theatre at Council Bluffs, and from now on Omaha had better look out for Council Bluffs, for she's going to go places. E. W. told us he wanted the HERALD because he wanted to keep up with the theatrical procession. You bet, that's the way to do it.

▽

The National Poster Exchange of Des Moines, Iowa, sent us word that they wanted the HERALD. This would indicate that this exchange wanted to keep up with the procession also. Good judgment, we call it.

▽

Almost every time we go to Omaha we meet Ralph Brown, that tall, heavy set guy who helps his mother operate the Phoenix theatre at Neola, Iowa, and we never met him that we didn't feel like we were in pretty good company.

As we remember it, Neola is located close to the Nishnebotny river. You may think that Nishnebotny comes from the Polish language, but it doesn't. It is pure North American Indian and is used without abbreviations. Translated into United States talk it probably means "Come up and see me sometime," at least that's what Brown always tells us.

▽

Last night we met a fellow with a cowboy hat and an arsenal strapped on him, who had been out on an inspection tour with John Barleycorn from Peoria. We asked him who he was and where he was from and he let cut a war whoop and said he was a bull from Montana.

▽

It looks right now like we might have a freeze tonight, and if we do we are wondering what those poor starved grasshoppers will do out on our garden fence. Poor things, gosh darn 'em.

▽

The Capitol Theatres, with S. H. Stern as manager, seem to be going ahead regardless of the depression. In fact, S. H. said there was no depression as far as Capitol Theatres was concerned. S. H. is not only a good manager, but he is known as a good golfer as well, and if Sam can handle a rod and reel as well as he does a driver it would be all anyone could reasonably expect.

▽

The manager of Republic Pictures seemed considerably worried when we called. We asked him what was the matter, and he said he was afraid his subscription to the HERALD had expired. We told him that it had and he reached for his check book, and now he is back to normal again. It beats all what a little thing will do to a man sometimes.

H. A. Van Housen, who sells the theatre boys some reliable equipment for their theatres, was running with the cut-out open at the banquet out at the golf club house the other day. We used to buy film of him some years back, and whatever Van said was so whether it was so or not. If Van wasn't part Scotch and part Swede he'd make an awfully good Dutchman.

▽

Willsonville, Nebraska, is going to have a theatre. We met J. F. Lloyd in the Scott-Ballantyne office getting a complete line of equipment, and the indications were that Willsonville folks will soon have a place to go for entertainment. Mr. Lloyd agreed with us that he should have the *Herald* in order to start off right.

▽

W. F. McCarty of the Lebanon theatre at Lebanon, and George E. Hall of the Rose Bowl theatre at Franklin, Nebraska, are now members of the HERALD family and in excellent standing. These two boys know a good thing without having to be told. There are a few theatre folks who require a little argument, but that's because they haven't been reading the HERALD as they should.

▽

When the wind begins to blow
And we see the falling snow
And we know that it will cover up the land,
Then we hope that we can go
Down where they have no snow
And see the boys down on the Rio Grande.

▽

Every once in a while our mind runs back to the days when we operated a theatre in this metropolis of the west and when we played such stars as John Bunny, Flora Finch, Bronco Billy, Alkali Ike, Flo Turner, Herbert Rawlinson, Beverly Bayne and dozens of others equally good, but to compare pictures of those days with those of the present day would be like comparing liver and onions with huckleberry pie. To say that pictures are not improving would be evidence of a lack of knowledge. The average program picture today would have been considered a feature de luxe back in those days, and if this improvement keeps up we wonder what pictures will be like twenty years hence.

▽

We hope to get several stars for closing this right here. We are going to run down to Red Cloud to see our old friend Bert Beams and stop at Harvard and see J. W. Frank on our way back, and last night they had 15 inches of snow in Denver. Oh gosh, gee whiz.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
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IN THE NEWSREELS

HEARST METROTONE NEWS—No. 206, Vol. 8.—Swedish flier hops ocean minus Baroness....Yanks take world baseball crown....Old time Fair still popular....Snapshots: 1—New York welcomes Dick Powell and Joan Blondell; 2—Girl opera star at 15; 3—Italy's bonus causes jump in birth rate; 4—Motorbikes test out new Roosevelt Raceway.

HEARST METROTONE NEWS—No. 207, Vol. 8.—Madrid rallies for "Last Stand."...Italian wins Vanderbilt racing cup....Fog traps ship, all aboard saved....Snapshots: 1—Pedigreed dogs sold in Virginia; 2—Wild west invades the East....Unbeaten Minnesota defeats Nebraska.

MOVIETONE NEWS—No. 8, Vol. 19.—World events: 1—President Roosevelt attends church at Hyde Park; 2—Governor Landon takes his wife and daughter to football game; 3—Huge oil fire raging in Texas; 4—Lyell Glacier is melting five feet year; 5—Inventor demonstrates new auto idea in Los Angeles; 6—Mustangs and cowboys test skill in Bakersfield ...Shirley Temple and Mrs. Merriam present medals to Eagle scouts....Swedish flier takes off on ocean flight....Yanks win world series....Lew Lehr Goes to Danbury Fair.

MOVIETONE NEWS—No. 9, Vol. 19.—News of the Nation: 1—Coast Guard rescues steamer off San Francisco coast; 2—Los Angeles celebrates start of power from Boulder Dam....Foreign Affairs: 1—Pope Pius returns to the Vatican; 2—General Franco inspects ruins of Alcazar in Toledo; 3—London police break up Fascist parade; 4—Paris cops swing capes and fists as Fascists and Communists clash.... Italian wins Vanderbilt cup.

PARAMOUNT NEWS—No. 19.—Swedish pilot found at sea near Ireland....Salmon crises threatens on Columbia River, Oregon....Fifteen year old songstress is opera's find....Big turnout for soccer match in Russia....Mounties get ready for New York horse show....Henry Ford presents plan to aid farmers....Pictures of Toledo's capture.

PARAMOUNT NEWS—No. 20.—Nuvolari wins Vanderbilt cup race....Cardinal Pacelli and Ambassador Suvich arrive from Italy, W. C. Bullitt arrives in Paris....Mrs. Roosevelt visits children's art exhibit....London riots suppressed by 10,000 police.... Roosevelt stumps West, Landon attacks waste.... Army, Fordham and Pitt win on gridiron.

PATHE NEWS—No. 23, Vol. 8.—Swedish flier takes off for Europe....News Flashes: 1—Diabolo Dam, engineers inspect Skagit river power project. 2—Mass., field trial for bird dogs....Fashions for college girls....Man in the street on "How will you vote."

PATHE NEWS—No. 24, Vol. 8.—Aboard the Presidential Special with President Roosevelt——Governor Landon replies to Roosevelt's budget speech.... Clashes between Reds and Rightists in France.... Pope Pius at the Vatican....Coast Guard rescues freighter Ohioan in California....Rockefeller Sr. arrives at Ormond Beach, Fla.....Italian wins Vanderbilt cup....Highlights of weekends outstanding football games.

UNIVERSAL NEWSPAPER NEWSREEL—No. 500, Vol. 8.—Yankee sluggers annex world series.... Swedish flier hops ocean....Army burns monster candle in California....Runaway truck razes bridge in Springville, N. Y.....Models show intimate wear .....Bathing girls take to skis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 501, Vol. 8.—Italian takes Vanderbilt cup dash....English Fascists cause riot....Ship lands on rocks in fog ....Rockefeller follows birds South....Cowhands invading New York....Fordham and Southern California win....Los Angeles fetes Boulder Dam power. ...Dogs go on auction block in Fredericksbudg, Va.

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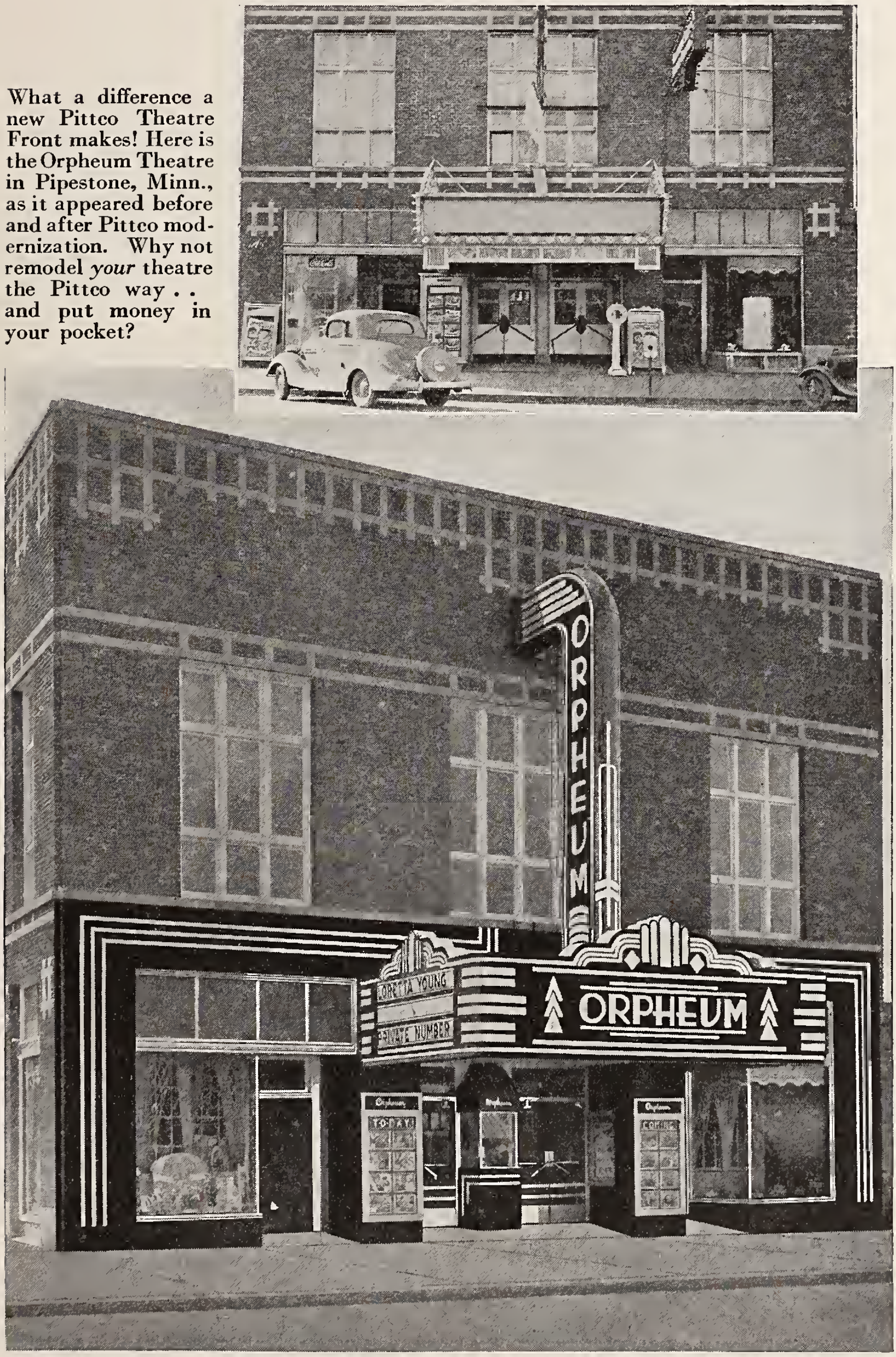

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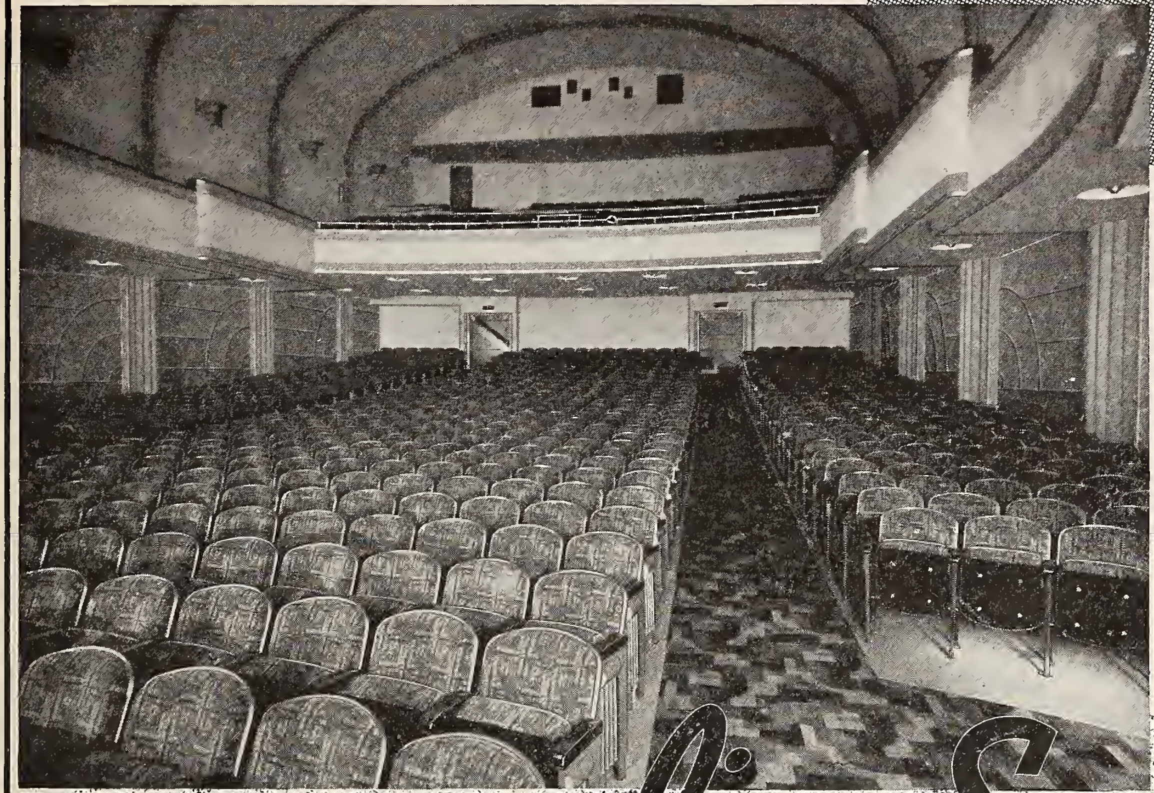

A splendid example of good modern architecture and decoration. The Plaza, Stamford, Ct. . . newest house added to the fast-growing Harry Brandt circuit. Architect, Thomas W. Lamb, New York.

Streamline Seats by

HEYWOOD *Streamline* SEATS

are simply "made to order" for the modern theatres being built today. Note how perfectly H-W streamline seats blend into the modern decorative scheme of Harry Brandt's PLAZA, Stamford, Ct. (shown above). This beautiful house is a splendid example of modern architecture. It's a splendid example, too, of the marvelous decorative possibilities in Heywood Streamline Chairs. These sleek, swanky seats will help you to add good modern styling to new houses or to remodernized interiors. Their lustrous, streamline-edged backs (either in colored Ceramite or Chromium plating) prevent soiling of upholstery . . . add extra years of wear . . . quicken house traffic because they enable patrons to find seats quickly and easily. May we tell you more about this streamline seating . . . demonstrate in detail why it will pay you **at the box office** to streamline your house with H-W seats?

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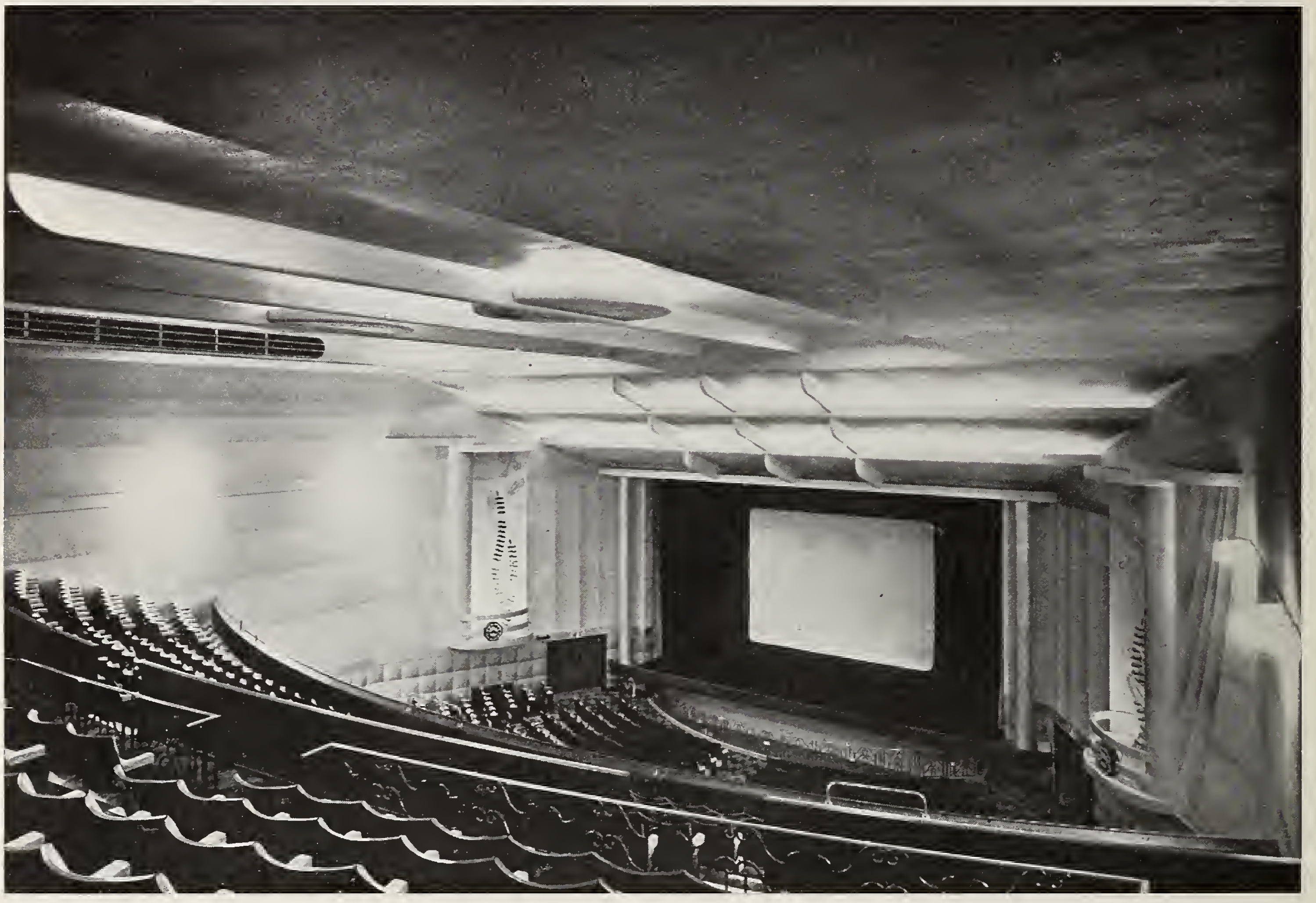
SALES OFFICES IN 27 PRINCIPAL CITIES

A BRITISH DESIGN CONTRASTING EXTERIOR AND INTERIOR TREATMENT



■ ■ ■

The Odeon theatre in Southall, England, is one of the most recent and, particularly with respect to the interior, in some ways one of the most interesting of the later additions to the swiftly extending British circuit operated under the direction of Oscar Deutsch. This Odeon, of which the architect was George Coles of London, has a severely plain, classical facade of stone with a sparing amount of illumination. The interior, however, is distinctly modern, with a blue and gold color scheme and trough lighting. The auditorium, which is on a two-floor plan, depends importantly on colored illumination from concealed sources for the decorative effect. Interior treatment is in plaster with coloration emphasizing turquoise blue and gold. The seating has peach seats, light blue backs and blue row end standards, while the proscenium drapes are in turquoise blue and peach. The Odeon plan places the box office inside entrance doors, in an outer lobby (in accordance with practice quite general in England), with approach to the auditorium directly into foyer area immediately associated with the auditorium.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 125 OCTOBER 17, 1936 NUMBER 3

New Theatre Plans Continue Year's Pace

CONTINUING the pace set earlier in 1936, new theatre construction is reported active in most sections of the country.

In New York City Arthur L. Mayer, managing director of the Rialto, in association with independent circuit operators, Rapf & Ruden, have acquired title to the northwest corner of Lexington Avenue and 23rd Street for construction of a 600-seat house. Richard M. Lederer will build a 600-seat theatre in the Bronx. Harry Brandt, operating 68 theatres in New York, New Jersey and Connecticut, has bought property in Malden, Mass., for Number 69.

Construction of the Circle theatre, with 1,600 seats, and of the Congress to have 1,800 seats, in Detroit, are announced by Stoia and Miskinis and by Associated Theatres, respectively.

Warner Brothers have broken ground in Chicago for their new Rhodes theatre, designed by C. W. & George L. Rapp, and to cost approximately $250,000 when completed.

Malco Theatres, Inc., will build a 700-seat theatre in Memphis, and Cumberland Amusement Company plan a new theatre at Pulaski, Tenn.

Craver-Little Motion Pictures, Inc., have awarded a contract for a $100,000 house in Charlotte, N. C. Atlanta reports that Lucas and Jenkins will build the Techwood theatre adjacent to the Techwood government housing project. Hogansville, Georgia, will soon have a new house to be erected by Lam Amusement Company.

The Saenger interests have bought property for another theatre in Baton Rouge, Louisiana. Southern Amusement Company will build in Lake Charles, Louisiana. Louisiana is the scene of a minor theatre building boom, with new theatres planned or building in Cotton Vallel, Ida, Harrisonburg and Jackson.

Mississippi will have new houses at Kosciusko, Louisville and Belzoni.

A total of approximately $23,500 will be spent by three exhibitors in various parts of Missouri on the three new houses announced the last week in September. Of this amount, $15,000 will be spent by J. D. Wineland, on the new Mystic at Carthage, Mo., an 850-seat house. Construction will start immediately.

At Ozark, Mo., where there hasn't been a theatre, Paul Bloomer and Lloyd Lee have remodeled a building for October opening. The partners are spending approximately $3,500. At Aurora, Mo., Glen Caldwell has spent around $5,000 on the construction of the New Caldwell, which has a capacity of approximately 300 seats.

[*Other theatre projects are reported on pages* 19, 20 *and* 21.]

Governments Checking Continue Year's Pace

GROUND-WATER studies by the U. S. Geological Survey, now in progress, will include investigation of loss of ground water through use in theatre air-

"THEATRE BUILDINGS DO NOT DEPRECIATE—THEY BECOME OBSOLETE!"

Our heading is the conclusion reached by an eminent theatre architect. It occurs in a response which he was moved to make to what we called "an editorial inquiry" into the somewhat arbitrary application of so-called modernistic architecture to the motion picture theatre, regardless of the character of a community, which sometimes is widely at variance with modernistic stylizations, in local culture, tradition and scene. Our "inquiry" is, in a sense, continued, with this letter from Mr. S. Charles Lee of Los Angeles:

I was much interested in the discussion in Better Theatres, a few issues back, of fitting theatre styles into the local scene. In thinking about the matter since reading this discussion, I have concluded that the observations made apply to all buildings. The idea really springs from the various styles that were developed in different parts of Europe when materials were not transported great distances, and when few architects traveled much beyond their home cities. And there was no photography to compensate to some extent for this lack of travel. Then, too, land was held and developed by only a few families, growth was slow, and buildings were used for centuries. Also, there were no chambers of commerce!

In America things have always been different. Few communities have developed with a definite plan or character. In earlier days particularly, landlords were numerous, and each owner wanted to impress his individual tastes upon his property. According to these influences the typical American community developed.

Another factor of influence is the insistence of the American business man on "something different." He asks the architect to give him a building which will stand out from the buildings of his competitors. It is almost impossible to design a good-looking store building, because each tenant wants to plant his sign where it will be most easily seen, caring not at all about the ensemble.

Maybe the showman is the worst offender of the lot, architecturally. If the whole town is in blue, he wants his show house to be green. The marquee is a good example of the showman's desire to steal the architectural show from his neighbors.

There is also this angle: The very purpose of the theatrical business, to entertain the public, makes it necessary for the show place to be up to the minute, architecturally, and the motion picture itself is the showman's own Frankenstein, because it is constantly showing the public in all types of communities, big and small, important and obscure, the latest ideas in building styles and interior treatment, and the showmen's sensitivity to public reaction tells him to keep abreast of the times.

Localized architecture has passed the point of practicability except for a few communities, and I have reconciled myself to the fact that to be in the swim today, every building must be built with an eye to periodical remodeling. I am convinced that theatre buildings do not depreciate—they become obsolete.

If I can devise a theatre with exterior and interior treatments that can be buttoned on and unbuttoned off like a shirt, I will become the Rockefeler of Architecture.—S. CHARLES LEE.

conditioning systems, according to Arthur A. Baker, Acting Director.

In Brooklyn, New York State authorities have sought to compel theatres with air-conditioning equipment to return the water used to the ground through a diffusing pit or well, as required by law.

Warner Group Adopts RCA Sound Apparatus

WARNER BROTHERS' Chicago theatres, under the supervision of James Coston, will have RCA Photophone sound systems. Every one of the houses there will have its present equipment replaced with the new rotary stabilizer equipment.

Low Admission Prices Are Blamed on Drought

DROUGHT in Midwest States, declares Myron Blank of the Central States circuit, will hold down admission prices in Iowa and Nebraska. Conditions may permit an advance in scattered locations, in connection with special pictures, Mr. Blank added.

Trade Group Defines Air-Conditioning

AIR-CONDITIONING equipment is not any fan, radiator or ventilator, according to the National Better Business Bureau, which holds that the phrase is to be restricted to apparatus that performs certain definite functions according to season. These functions are listed by the Bureau, and represent the minimum requirements of air conditioning apparatus properly so called.

Summer air-conditioning, according to the Better Business Bureau, cools and dehumidifies the air; winter air-conditioning humidifies and warms the air; both provide suitable circulation.

Under a stipulation entered into with the Federal Trade Commission, use of the phrase "air-conditioner" to describe an apparatus which performs only part of the required services, is to be banned.

Walter Reade Group To Build 100 Theatres

IN ASSOCIATION with American Seating Company, as represented by its vice-president, L. N. Olmstead, Walter Reade, now operating 30 theatres in the East, and Thomas W. Lamb, architect responsible for many large and well-known picture houses, have organized a $5,000,000 privately financed corporation to build 24 new theatres a year for the next five years. Theatres recently opened in Elizabeth and New Brunswick, N. J., have been tied into the project, which aims to compete with obsolete theatre buildings in towns between 5,000 and 100,000 population throughout the United States. Local interests in each town will be invited to associate themselves with the project.

Complete air-conditioning and cooling will be featured in the new houses, which will be of steel-and-concrete construction, with chairs, carpets and other comforts of a metropolitan quality. There will be no balconies, and no dressing rooms or other provisions for stage performances. In addition to the newest extended frequency sound reproduction, the projection rooms will include means for reproducing important radio programs, including radio appearances of Hollywood stars. Projection rooms will be designed to meet the requirements of television.

Space often used for stores or other commercial side lines in theatre buildings will be devoted to playrooms, recreational halls, reading rooms and other features of interest to the local communities in which they are built. Construction on seven theatres is to start shortly.

General Changes Typify Modernization

THEATRE modernization is indicated to be of a general nature in current projects, rather than confined merely to refurbishing and equipment replacement. Equipment replacement is of course an important part of present revisions, particularly sound equipment, but according to reports from many sections of the country, general redecoration, new fronts and quite a few structural changes, especially for the purpose of increasing seating capacities and improving traffic and lounge provisions are typical of the work being done.

Remodeling of the Denham theatre in Denver, represents an expenditure of about $30,000. The improvements include complete interior redecoration, a new marquee with vertical sign, and complete reseating.

The roof of L. A. Stein's Valdosta theater in Nashville, Ga., is being raised to make room for a larger balcony, while the front is also being remodeled. Other improvements include new seating and projection equipment.

The entire interior of the Rivoli theatre in New Orleans has been revised. The area of the auditorium has been reduced in the interests of acoustics, while the lounge provisions have been increased.

Glen W. Dickinson is spending about $10,000 for general modernization of the Booth theatre in Independence, Kan., installing new seating, carpets, drapes, neon illumination at the front and refrigeration.

La Crosse Theatres has made rather a a new theatre of the Majestic in La Crosse, Wis., installing a 70-foot marquee and a 58-foot vertical sign. The soffit of the marquee has quarter-inch plate glass mirrors and 1500 feet of red and blue gas-tube illumination, erected by Electro-Lite Signs, Inc., of Milwaukee. The interior has been completely changed with the addition of 300 seats to the capacity and revision of the decorative scheme.

Al Levin of San Francisco has begun modernization of his Ellis theatre there, to cost $60,000. Henry Lazarus has completed remodeling of his Wonderland theatre in New Orleans at a cost of $15,000.

The interior of the Gem theatre in Barnesville, Ga., operated by Wallace Smith, has been closed for modernization work which will completely change the interior.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

Projection Local Host At Convention Party

THE PROJECTIONISTS' local of Rochester, N. Y., held a clambake the night of the second day of the Society of Motion Picture Engineers convention, especially for visiting projectionists and manufacturers of projection equipment. S. K. Wolf, newly elected president of the Society, was also present, as were a number of city and State officials. A total of 150 persons attended, among them the following:

Herbert Griffin and P. A. McGuire, International Projector Corporation; W. C. Kunzmann and E. R. Geib of National Carbon Company; Carl ("Enarc") Brenkert, J. E. ("Peerless") McAuley, Harry ("Mogul") Strong, Glen Humphries, J. J. Finn, and the following projectionists:

Theodore P. Hover, Lima, O.; Charles Pashley, Cambridge, Mass.; Dale Danielson, Russell, Kan.; Messrs. Seeley and Rose, Syracuse. Also present was F. H. Richardson. Louis Townsend was the master of ceremonies.

The Use of Fabrics for Theatre Interior Decoration

● Examining into the adaptability of woven and related materials to the peculiar requirements of the theatre, and suggesting practical schemes for them

By EUGENE CLUTE

THE USE OF fabrics for the interior treatment of theatres has increased rapidly during the past year, and it is interesting to note that this has been in spite of certain practical objections to such wall surfaces. These objections issue from those in charge of maintenance. On the other hand, the architect and interior designer have become rather enthusiastic, it would seem, about fabrics, while the acoustics engineer adds that in some parts of the auditorium, especially at the rear, a fabric is the best answer to the acoustical question, since it provides a decorative covering for sound-absorbent material of a kind particularly advised at these points.

It is not the purpose of this discussion to engage in a controversy, but to tell how fabrics are adapted to the theatre interior, economically, decoratively and acoustically, so that the theatre operator may judge for himself whether he wants to use fabrics in remodeling or for a new theatre, and so that he may have practical information concerning the selection of materials and the installation of them.

Many of the motion picture theatres opened during the past year show the extensive use of decorative fabrics on the walls of their auditoriums as well as in other spaces. Fabrics for the decoration of walls in theatres have been out of fashion for quite some time. Now, they are *in* again. There is a reason for their return to favor —rather there are several reasons: psychological, decorative, acoustical.

SUITABILITY OF FABRICS

The psychological or emotional effect produced by the use of a suitable decorative fabric on the walls of a theatre auditorium is the creation of a sense of richness, elegance and intimacy that it is difficult, if not impossible, to equal by any other means at so moderate a cost.

The wide variety of patterns and colorings available in fabrics for wall decoration make them especially desirable. It is possible to choose a fabric that will carry out the color scheme or character of design that is suitable for almost any theatre. And, it is possible to be sure in advance that the design and coloring in the fabric will be the same on the wall as in the sample, which is not always the case when a means of decorating is employed into the execution of which the artistic skill of the decorator's workmen enters—painting, for example. Painters having the necessary skill are not always available locally.

Stencilled all-over designs in paint, resembling fabric designs, are used on the walls of some of the best new theatre auditoriums and such stencilling is capable of producing very handsome and entirely satisfactory results. However, patterns can be woven in fabrics by machines and simply tacked on the walls for less than patterns of equal beauty can be produced by men working directly upon the wall, while the weave, the texture of a fabric, creates an impression in theatre patrons of warmth and luxury.

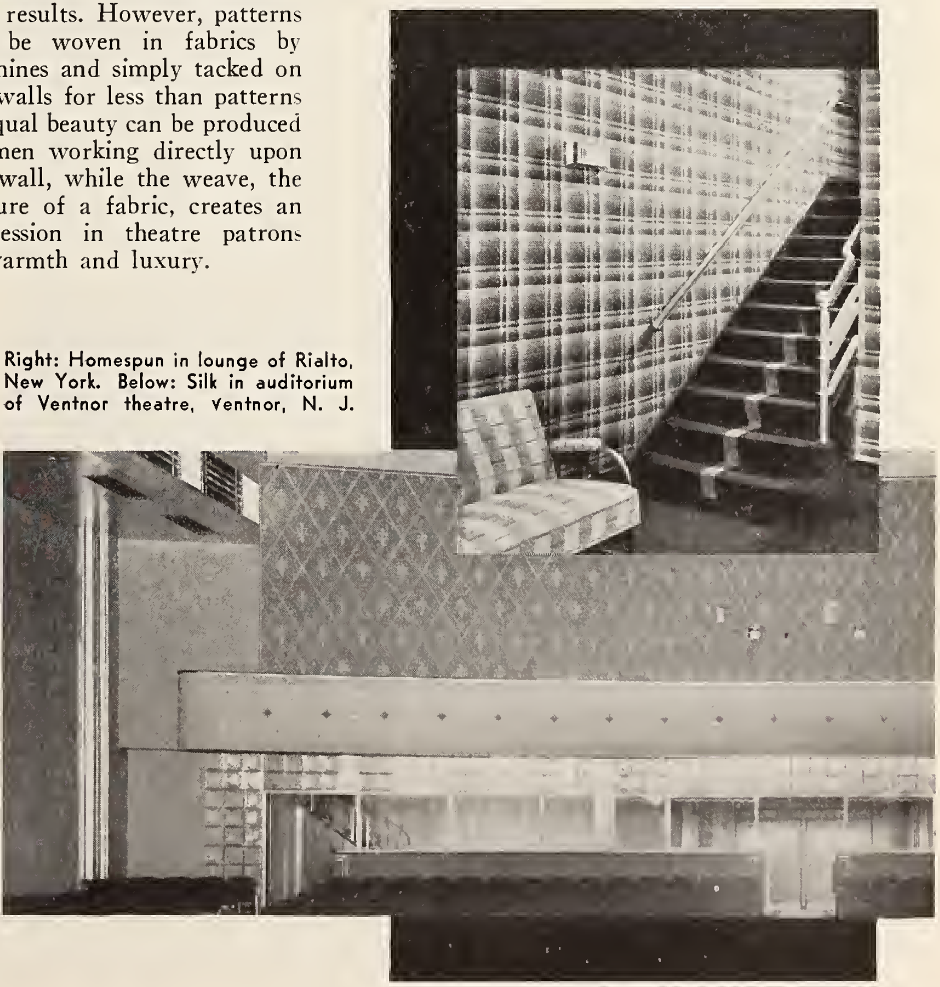
Though cotton-and-rayon damasks, which are particularly well adapted to auditorium walls, look costly and very rich when in place, fabrics of this type, 50 inches wide, cost in the neighborhood of $1.25 a yard, occasionally less.

In the rear portion of the auditorium and in the lounges and foyer, where the fabrics are closer to the eye and can be seen more clearly, a higher grade of material than is employed on the main spaces of the auditorium walls is usually desirable, but as the areas covered are smaller, the cost is not necessarily greater.

It is not possible to give any useful comparison of cost between fabric wall treatment and other means of decoration, excepting in the case of the particular theatre under consideration, owing to the varying conditions and requirements. Colorful, tastily patterned fabrics suitable to lounges, foyers and auditoriums are available at prices well under a dollar per square yard.

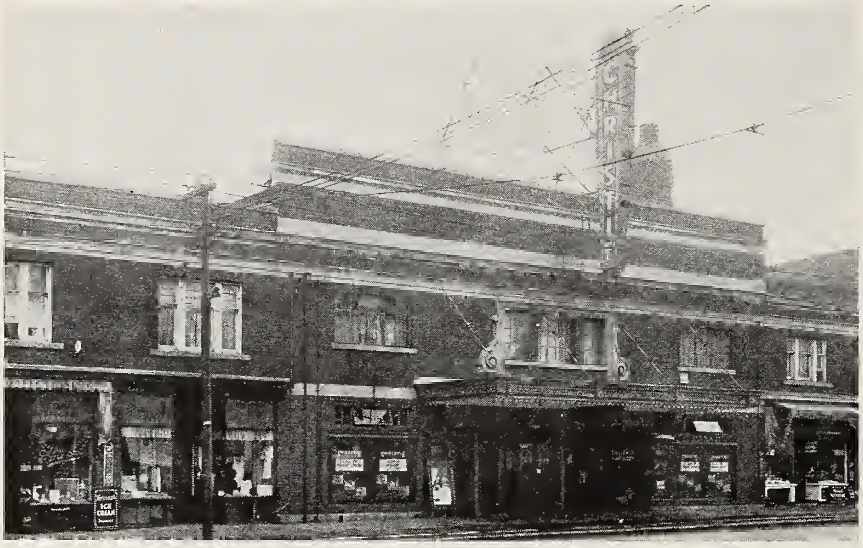
To use an expensive fabric, of the quality that is employed in covering the walls of

(*Continued on page 37*)

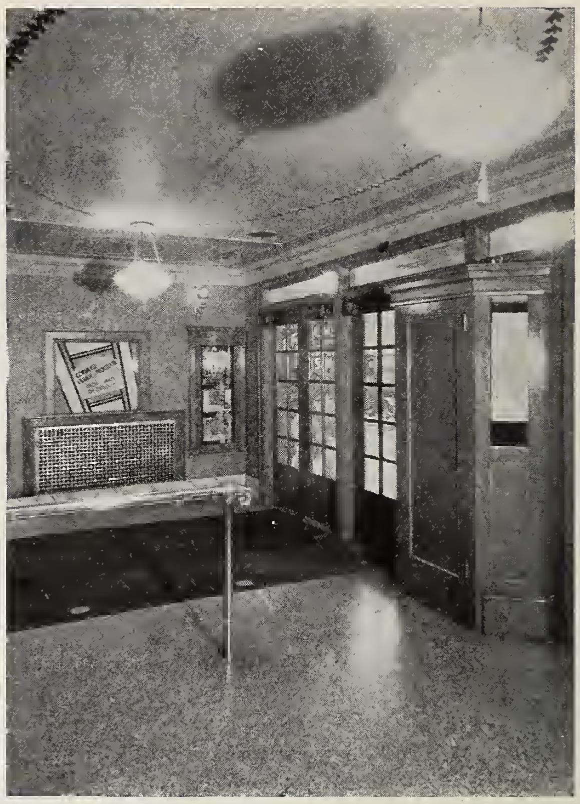


Right: Homespun in lounge of Rialto, New York. Below: Silk in auditorium of Ventnor theatre, Ventnor, N. J.

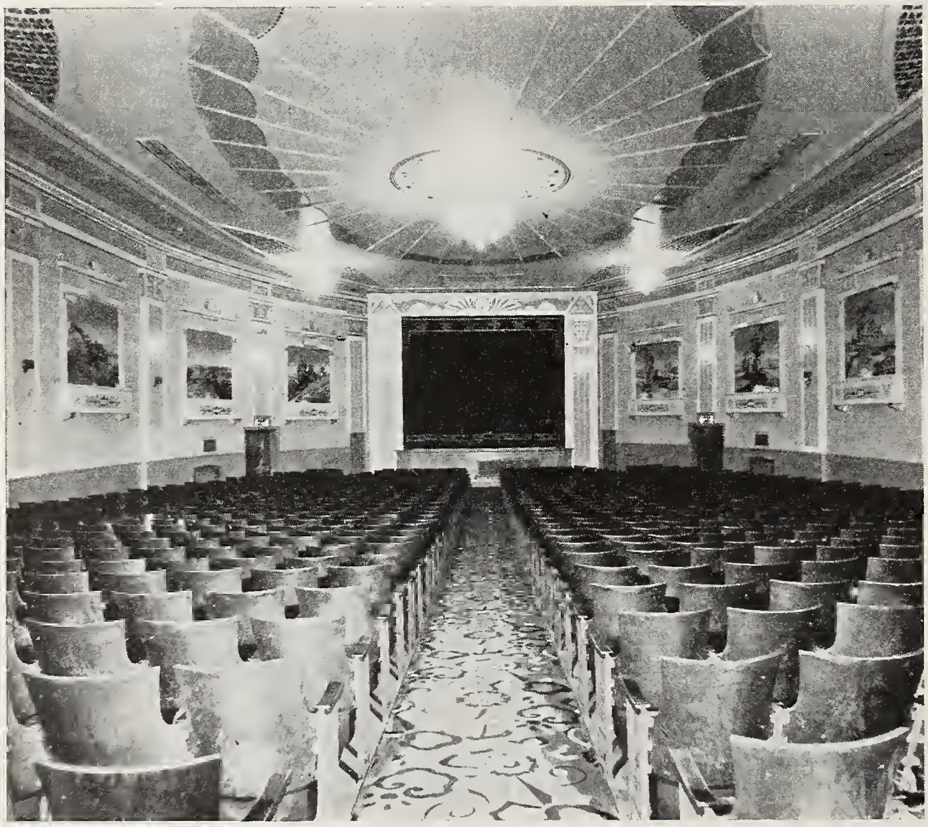
How the Obsolete Christie Was Restored



BEFORE REMODELING: The front.



BEFORE REMODELING: The lobby.



BEFORE REMODELING: The auditorium.

THE CHRISTIE theatre in Toronto was a pretty fair example of how motion picture theatres were designed a decade or so ago. In some alteration jobs, nothing is used but the shell of the building, but in remodeling the Christie theatre, most of the original remains.

With the exception of lowering the floor, no structural changes were required to alter this house into one of the finest theatres in northwestern Toronto. Six entrance doors became four. More display frames were added, and one of the widest marquees ever used on a Canadian theatre was erected.

This marquee is triangular in plan over the entrance; the balance consists of boxes for interchangeable letters flanking it on both sides over the complete width of the theatre, giving about 75 feet of letter space in each row.

The entire facade, below the marquee, has been covered with Vitrolite in three colors, polished black, tango red and primrose yellow. Toilet room windows were covered with metal grilles. All the existing display frames were replaced with new boxes illuminated with tubular lamps and four display frames were added.

THE LOBBY

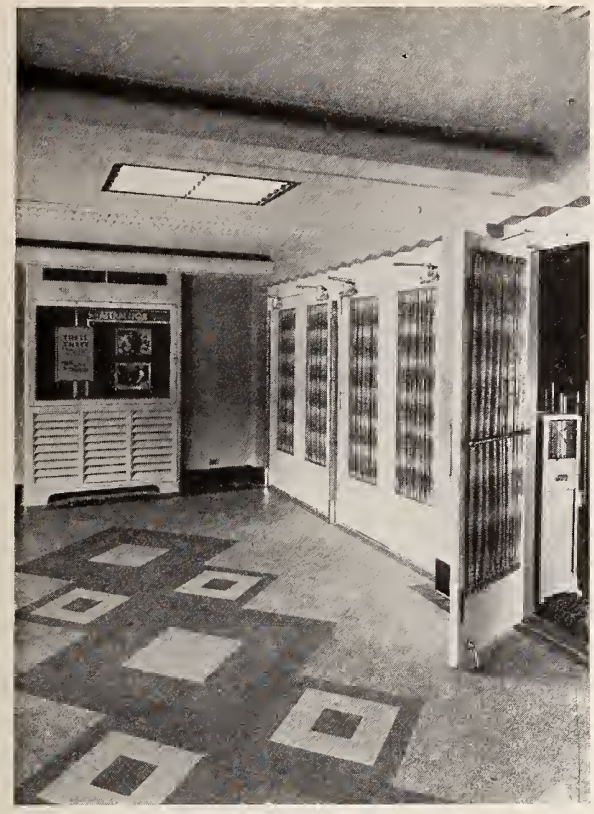
The existing lobby was stripped to the walls. All the applied plaster ornament was removed and new plaster furring and ceiling troughs were built in to make a thoroughly modern design. The lighting installed is indirect, with 4 ceiling troughs running across the room. These troughs have metal sides of such shape as to conceal the source of light. The ceiling between the troughs is flat, with three fluted strips between the troughs. There is a window in the door of the box office for use in inclement weather, if desired. The floors are terrazzo in a three-color pattern.

The lobby color scheme employs cobalt blue walls and ceiling (white between the troughs) and chrome yellow trim, doors and display frames. The walls were stippled and the trim varnished.

The display frame unit incorporates an air-conditioning grille at the top, illuminated display frame, and a painted metal louvre concealing a radiator.

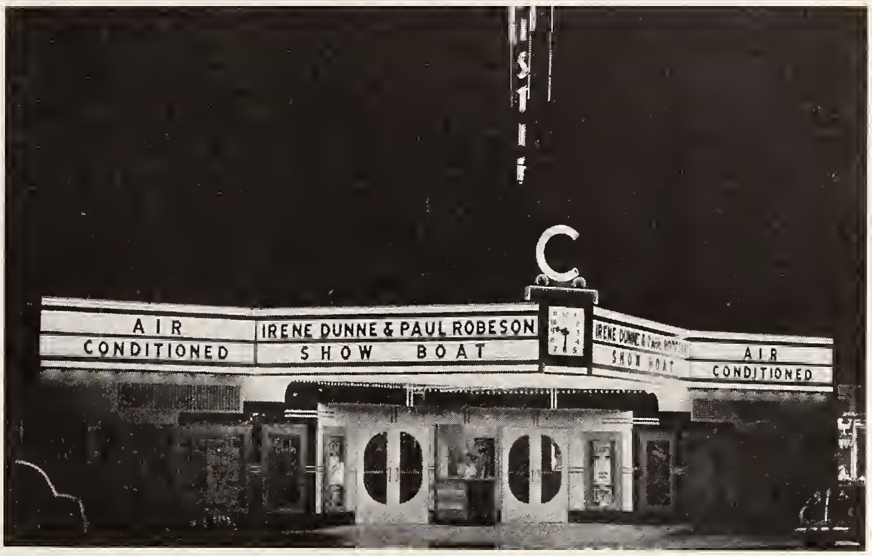
THE AUDITORIUM

The auditorium, of classic design with plaster moulding, was not changed, but



AFTER REMODELING: The lobby.

• The Christie was definitely dated, old-fashioned even before its time. A few modern touches have made it belong to the present. Architects for the remodeling were Kaplan & Sprachman of Toronto, and Mr. Kaplan himself here describes the revisions that were made.



AFTER REMODELING: The front.

only freshened with paint. The floor, however, was lowered as much as possible without underpinning the walls. The change did not affect the appearance, but greatly improved the sightlines.

With the lowering of the floor, a new proscenium arch was built. This arch houses two lines of neon tubing in red and blue. The original plaster design was not copied, but merely suggested in this arch. The inside line of neon is blue and the outside is red. The rear wall has been surfaced with acoustical tile.

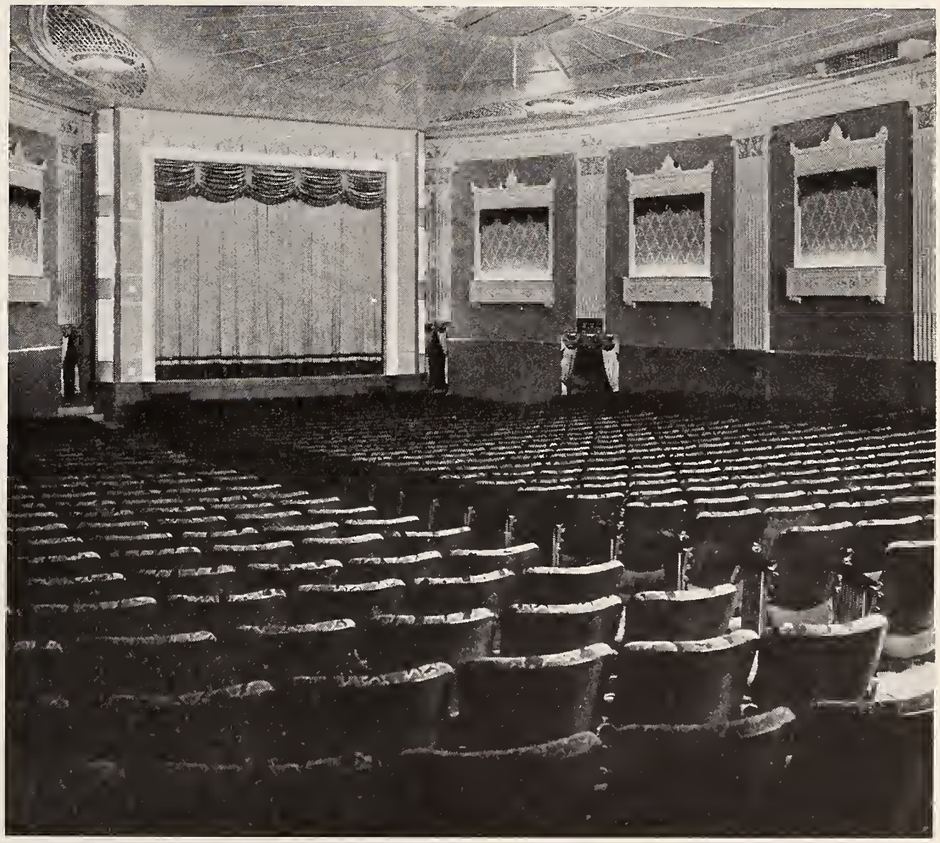
A new air conditioning system was installed, which necessitated hanging plaques for the proper diffusion of conditioned air. It was decided to place concealed bulb lighting in this space, between ceiling and plaques. Some of the plaques are round, others are rectangular in plan, so that as far as possible the original ceiling design has not been changed.

Four specially designed gold-plated and red fixtures for emergency lighting were placed on the side walls at the rear. All existing wall brackets were removed.

COLOR SCHEME

The auditorium walls have been painted in four colors, off white, gold, pale mulberry in two tones, and dark red. The ceiling design has been painted over in off-white, pink, gold and blue.

The delicate and discriminate touching up of the plaster ornament and the use of these colors, especially the white and gold, combined with the soft diffusion of light from the concealed neon tubing in the proscenium arch, and the indirect lighting from the ceiling plaques has distinctly freshened the interior into a neo-classic design.



AFTER REMODELING: The auditorium.

The lavatory accommodation for men consisted of one large room. This was divided into two rooms by a new 2-inch metal lath and plaster partition with an arched opening, making a small rest room. The walls were glazed in red, and the ceiling painted pale yellow.

The women's room had two wood sheeting toilet partitions in one corner. In revising this, the entire toilet area was enclosed with a fibre board partition with wooden door. The toilet partition doors were painted a bright red, the remainder of both rooms green and silver glaze at the walls, and pale yellow at the ceiling.—H. S. KAPLAN.

Precautions That Reduce Theft And Liability Insurance Rates

● The greater the loss experience, the greater the cost of protection—but here are some practices that make theatre owners a better risk

By FINTON H. JONES

THE EXHIBITOR, *not* the insurance company, pays for burglary and holdup losses. If the exhibitor eventually didn't pay enough to offset his losses, the insurance company wouldn't be in business! The *exhibitor* and *not* the insurance company makes the rates he has to pay.

The exhibitor unfortunate enough to be held up and robbed of several hundred dollars, or whose safe is looted of a substantial sum, may well feel a sense of satisfaction with the recollection that he has coverage. But he should keep in mind that in the long run he will pay out of his own pocket, in insurance premiums, for that loss. For the general experience in a given town or area governs burglary and holdup rates. These coverages are hard to get, even if the exhibitor is willing to pay the high premiums. Most companies insist on collateral lines in order to have a chance to come out on the deal.

One theatre man thought he was covered when thieves broke in and looted the safe of $200. But he had an unpleasant surprise when he found the insurance company wasn't liable because *he had carelessly forgot to lock the safe.* The loss was his.

PRECAUTIONARY PRACTICES

In a number of cases theatre men fail to bank for three or four days at a time. The money accumulates on the premises, and when there is a robbery the loss is three or four times what it should have been. Thieves study the habits of their intended victims and know these things. If a theatre man banks once or twice a day, the thief knows there isn't going to be a whole lot in the till to pay him for the bother of breaking in or holding up. Exhibitors banking frequently have a much better holdup and burglary loss experience than ones negligent in this respect.

A laudable custom of many exhibitors is to take the big bills from the cashier once or twice during the day. If the box office is held up, the loss is kept at a minimum.

In some smaller cities, exhibitors have a policeman or nightwatchman come around about the time the show is out and go with them to the bank, where they deposit the money in a night depository. A few passes to the watchman's family now and then is all it costs.

Those persons responsible for taking money to the bank should not go to the theatre for that purpose at the same hour every day. In several instances in Kansas City irregular hours have caused the failure of planned holdups. The robbers went into the theatre at what they thought was the manager's regular time for appearing, bound the janitor, and waited for a while. When the manager failed to appear, they gave up and went on.

LOCKING OF DOORS

A bad common practice among theatre men is to leave the doors unlocked before the theatre opens to the public. A thief can slip in and hide till the manager appears. One theatre used to experience morning and midday holdups frequently, so frequently it had difficulty in securing coverage. The thief slipped in through an open door while the janitor was in some other part of the house and waited behind the seats until the manager came in to go to his office. The thief followed and forced him to open the safe.

Doors should be locked until the show is opened. Theatre employes and the manager might either have keys or use a bell for summoning the janitor to let them in.

Booth doors ought to be locked. Then the robber doesn't know, because he can't see clear into the booth, how much is there; the cashier could hand out one box of cash to a robber, probably saving a large amount that has been kept out of sight.

Some theatres are equipped with slot safes in the booths. Thieves used to flood them to float the bills to the top where they fishhooked them out, but now these are equipped with a drain. Of course better type equipment, alarm systems, etc., will help lower burglary and holdup rates, but these are expensive, and for the average exhibitor other small, costless precautions that are observed widely and *constantly,* will do the job.

The point is that every deterrent the exhibitor can place in the way of the thief saves that much loss to the insurance company—and, eventually, to the exhibitor in way of premiums.

PROTECTION AGAINST CLAIMS FOR INJURIES

INSURANCE companies have more liability claims today than when theatre conditions were much poorer. This is due to fake claim racketeers, who are aided and abetted by unethical doctors and lawyers. Fake claimers pull up carpets, then fall into the aisle; or they slit the carpet and catch a heel in it. They fall or trip, especially on stairs. Usually they stage the accidents in the middle of the show; if they waited till the end, when everyone is moving out, no one would notice it.

The Independent Theatre Owners of Kansas City helped a bad situation of this kind two or three years ago when it hired an attorney and established a file where all information on liability claims was segregated and classified. In this way they discovered who were "repeaters," the lawyers and doctors who took that sort of case, and a similarity in types of fake accidents. With this ammunition they were able to smoke out most of the illegitimate, chronic claimants. This can be done in any city, small or large, where there are more than two or three theatres.

CLAIM "EPIDEMICS"

Only when the public becomes *claim conscious* do claims start climbing. Particularly in the smaller cities and towns, one good way to prevent the development of this general claim-mindedness is for the exhibitor who has such an accident to interest himself personally in the matter and show the injured person every courtesy possible.

In a small Kansas town a woman leaned on a glass-topped counter. It broke under her hand and inflicted a deep cut. The manager of the store immediately took charge, had the doctor in to treat the wound, called a taxi to take the woman home, and sent her flowers. Under similar circumstances many persons would have bustled her out, making light of her injury, and tried to get rid of her as quickly as possible. The woman naturally would resent such treatment and begin to figure how she could get even.

One not unusual method of getting even is to sue for damages, which she very likely would have got—all the way from $50 to $500. In this case, however, the manager made a friend. She liked so well the way she had been treated she later sent *him* flowers—and baked him a cake!

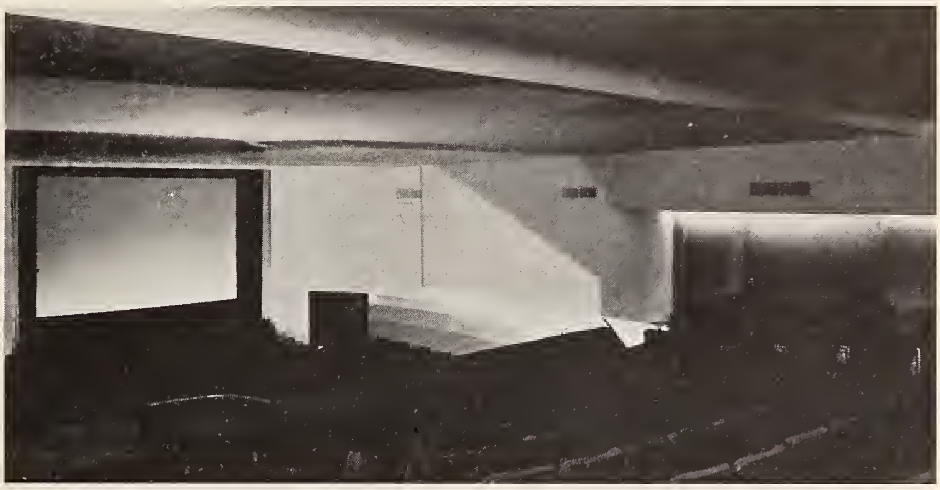
A similar type of accident occurred re-

(*Continued on page* 33)

Adaptations to Site and Structure

- Examining three theatre plans representing the remodeling of existing buildings in which conditions presented specific obstacles to efficiency of space.

By BEN SCHLANGER



View toward screen in the auditorium of the Bell theatre, Brooklyn, N. Y.

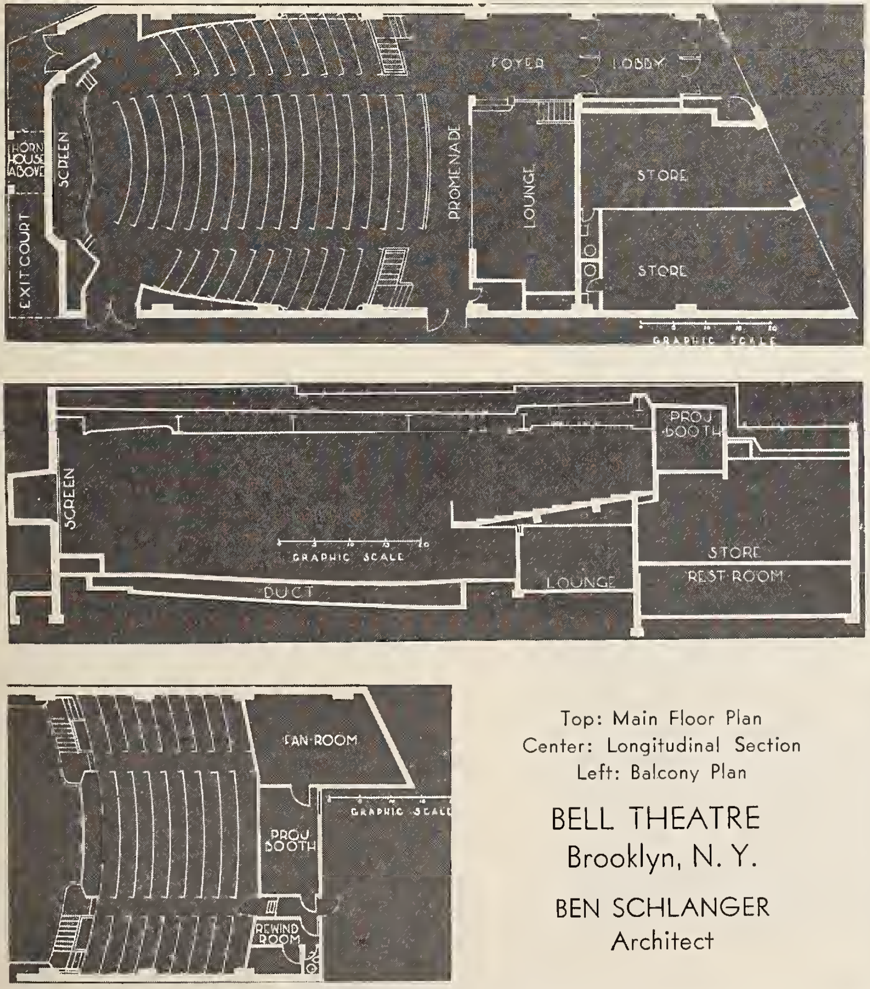
IN MANY INSTANCES the plot of ground upon which a theatre building exists, or upon which a theatre is to be erected, may not seem to be adaptable for properly planned and improved motion picture exhibition. The same is true of existing buildings which may be available for transformation into theatres.

In many instances these available plots of ground or existing buildings may receive only passing consideration by exhibitors interested in new theatres, although an appreciable economy might be effected if they could be used. Also, there are many instances where available buildings offered for remodeling are at first thought unacceptable to the exhibitor because he imagines the construction costs necessary to adapt the building for his use will be excessive. Uusually these plots of ground or existing buildings are found in locations that are highly desirable.

It would be advisable to use careful reconsideration before eliminating such possible plots or buildings in desirable locations rather than resorting to more costly property in the desirable area, or the seemingly more adaptable property in a less desirable location.

For successful and profitable operation the theatre, of course, must be properly located, its construction cost must be limited, although all necessary accommodations for the patron must be provided. A minimum construction cost and land cost is usually imperative. Modern, scientific motion picture theatre planning enables us to adapt more readily the seemingly unadaptable properties, and also to keep down construction costs while doing so.

Illustrated here are three motion picture theatres, two of which have been recently completed, while the third now is under construction. In each example, a larger seating capacity and more accommodations for the patron are achieved within reasonable cost limits than would be apparently possible upon first investigation. In the Bell and Mapleton theatres illustrated, stores were newly included in the schemes to help carry the cost of maintaining the theatres. The addition of the stores was achieved without any loss to the theatre portion.



Top: Main Floor Plan
Center: Longitudinal Section
Left: Balcony Plan

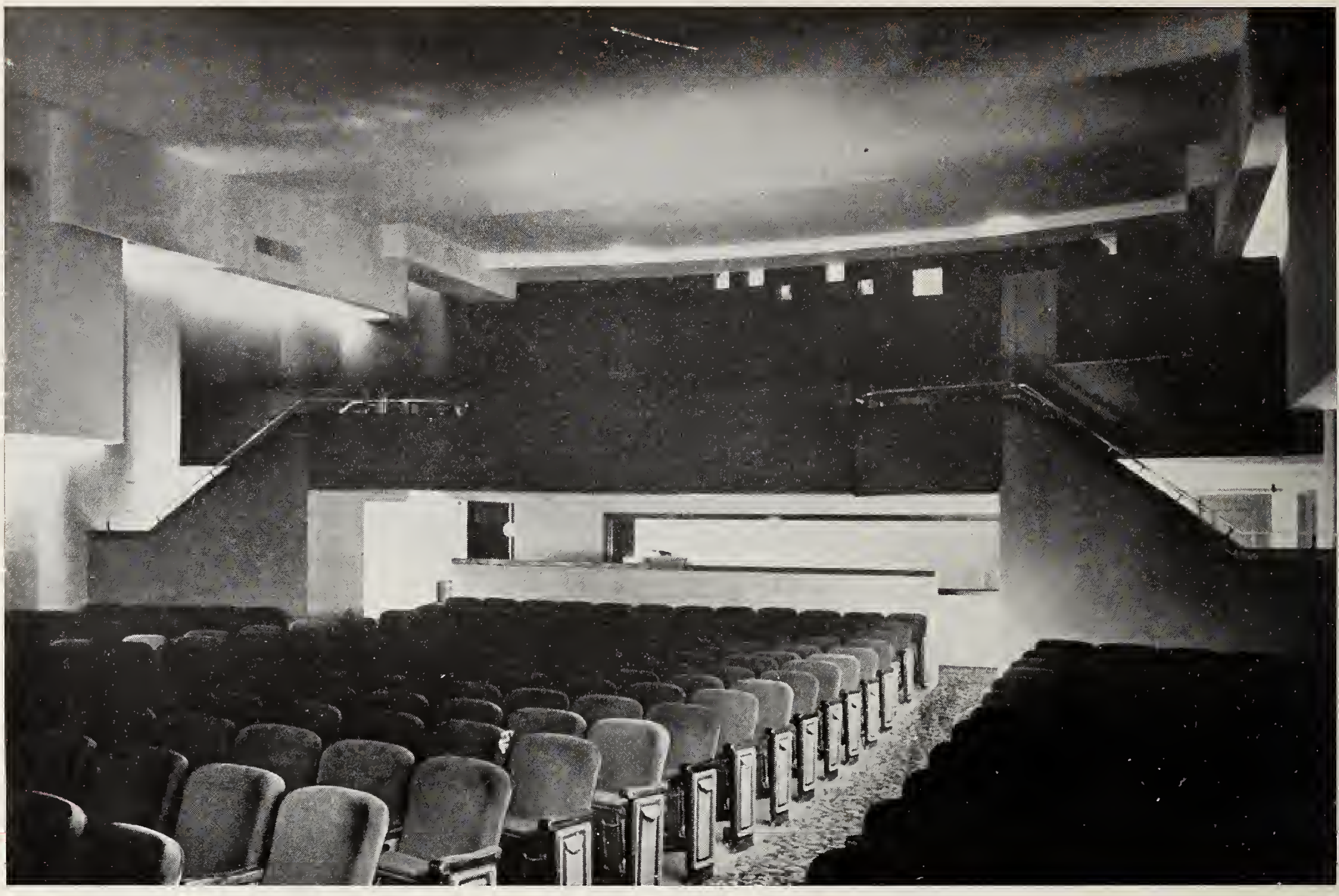
BELL THEATRE
Brooklyn, N. Y.

BEN SCHLANGER
Architect

MAYFAIR THEATRE

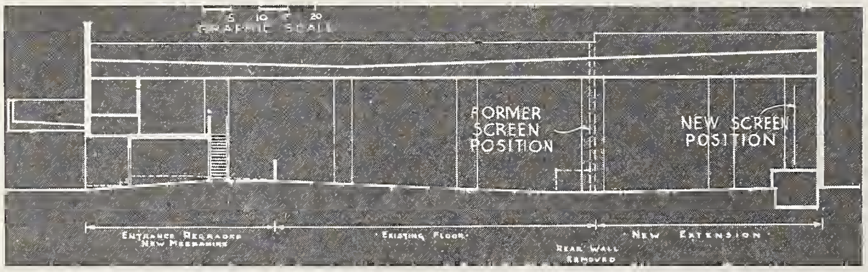
The Mayfair theatre, formerly the Auditorium theatre, at Terryville, Conn., is a remodeled theatre. The mezzanine is new, with a capacity of 168 chairs. The main floor seats 688.

It should be noted that this mezzanine was included without the necessity of raising the existing roof construction, which is approximately only 21 feet above the orchestra floor, measured to the finished ceiling line. Neither was it necessary to lower the orchestra floor to gain height for the mezzanine. Many distinct advantages were achieved here by the use of the compound downward and upward curves

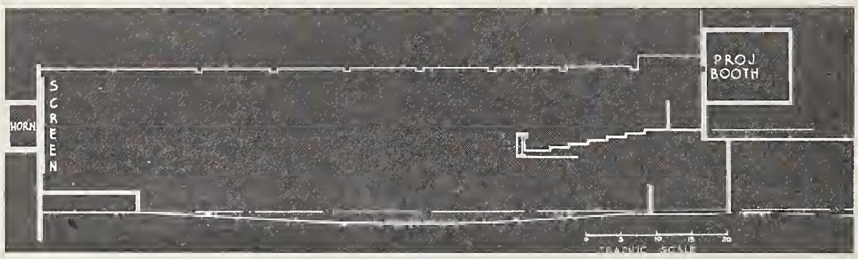


Auditorium of the Bell theatre, looking toward the rear, with photography lighted to show illumination scheme.

of the orchestra floor, such as has been used in the Pix theatre in White Plains, N. Y., and other theatres. The mezzanine was added within the present structure, and excavation was avoided. Also avoided was a low level of the forward orchestra floor, an important factor here because of the possibility of floods. Moreover, proper sight lines were obtained from both the mezzanine and orchestra levels.



Schematic longitudinal section of the Mapleton theatre. Max Roche, Architect.

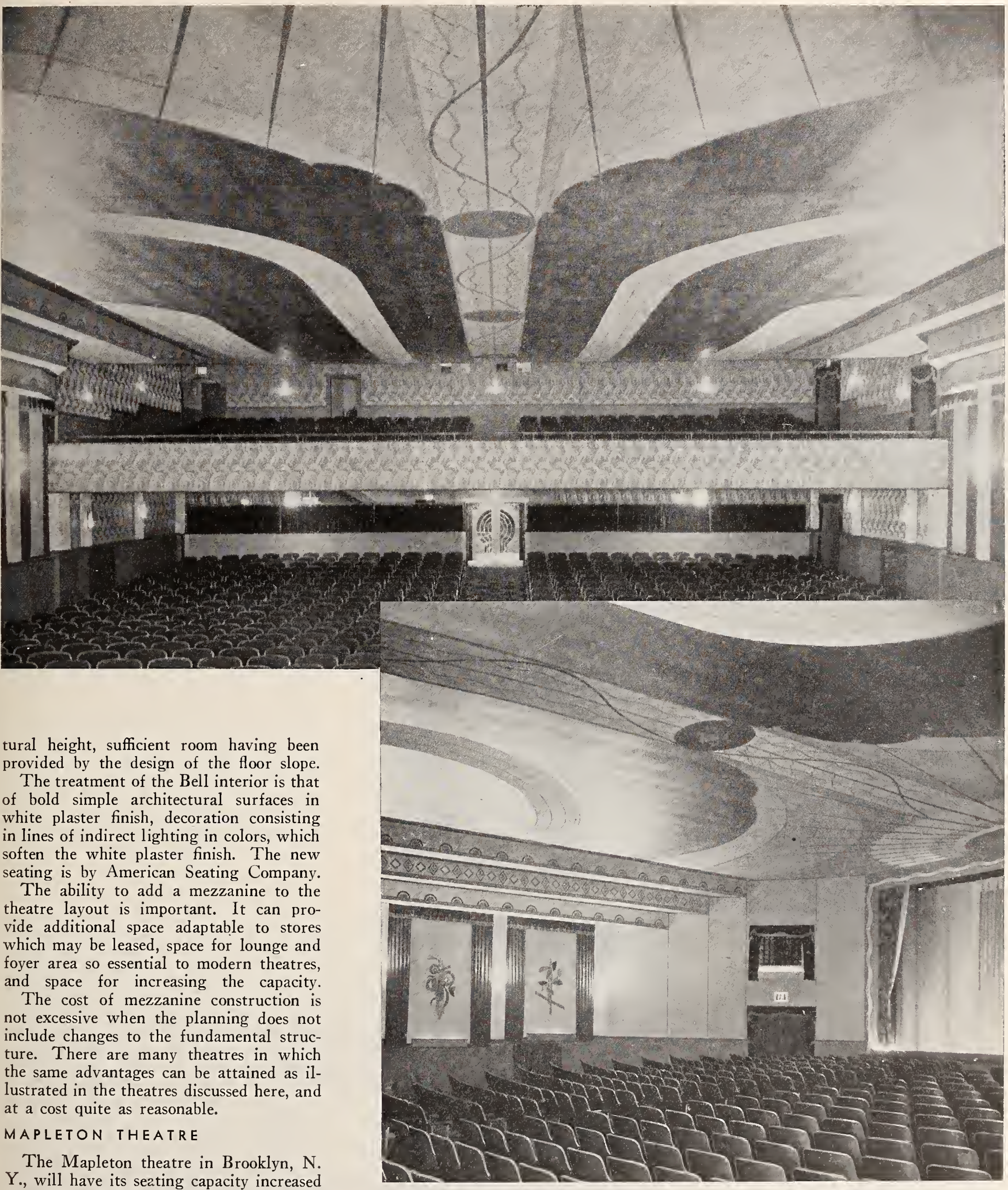


Longitudinal sketch of the Mayfair theatre, showing floor change.

The Maiyfair auditorium was redecorated in a scheme, by Vincent Fiori of New York, which has side walls of gold cloth on which figures are painted in silver, black and red, and overdrapes of rust-red conceal light sources below. Acoustical treatment is associated with the decoration at the ceiling and rear of the auditorium. The ceiling is of Celotex tiles, which has been tinted with non-bridging paint. At the rear the wall is laid with orange and red damask, which is backed by rock wool. The Mayfair is owned by Joseph Faith.

BELL THEATRE

The Bell theatre, another Brooklyn house and recently completed, has been fashioned from a building formerly used as a public food market. The orchestra floor has a capacity of 348 seats, the mezzanine holds 215 seats, making a total of 563 seats. There are two stores, and a large lounge room is located under the mezzanine floor and projection room. The toilet rooms were placed in an existing basement level, easily accessible from the main lounge. If all the seats had been placed on one floor, instead of according to the new arrangement with the addition of a mezzanine, it would have resulted in a loss of the main lounge and the stores, both of which were considered essential to the successful operation of this theatre. Here, too, the mezzanine level was constructed within the limits of the existing struc-



These views of the Mayfair auditorium show the front reversal of the floor slope, adopted in working out the plan for complete reseating. Chairs are by the American Seating Company.

tural height, sufficient room having been provided by the design of the floor slope.

The treatment of the Bell interior is that of bold simple architectural surfaces in white plaster finish, decoration consisting in lines of indirect lighting in colors, which soften the white plaster finish. The new seating is by American Seating Company.

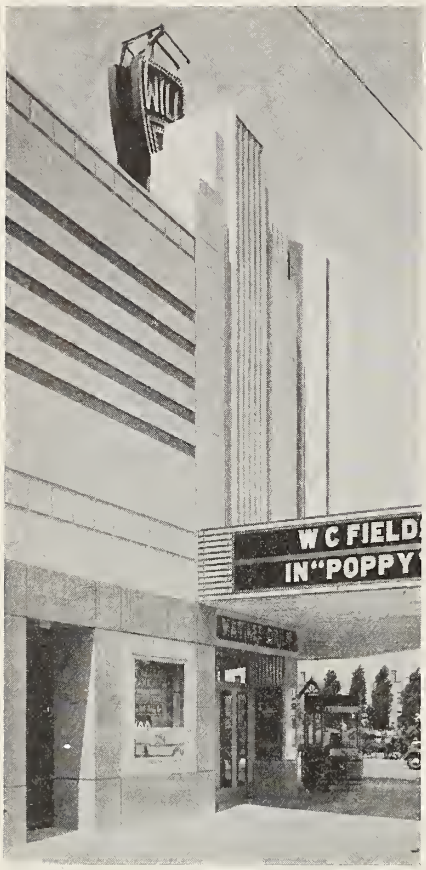
The ability to add a mezzanine to the theatre layout is important. It can provide additional space adaptable to stores which may be leased, space for lounge and foyer area so essential to modern theatres, and space for increasing the capacity.

The cost of mezzanine construction is not excessive when the planning does not include changes to the fundamental structure. There are many theatres in which the same advantages can be attained as illustrated in the theatres discussed here, and at a cost quite as reasonable.

MAPLETON THEATRE

The Mapleton theatre in Brooklyn, N. Y., will have its seating capacity increased from 450 to 597 seats. Stores are also being added, while a small mezzanine where smoking will be permitted, toilet rooms and a new projection room are among the changes. The entire cost of this remodeling, including air-conditioning and decorations, is $19,000.

The present building size is 40x90 feet, and the new size will be 40x130 feet. The existing roof is being left undisturbed, while the orchestra floor slope is also being retained. The existing floor slope would not have been suited to the new viewing distances. However, this was overcome by the use of the reversed curve in the new position of the orchestra floor near the screen. Here also the level of the exit court near the screen was more easily reached without the use of inside steps, which would have been undesirable.



The Will Rogers Theatre: An Architectural Tribute

DESIGNED AS a memorial to the late comedian, the Will Rogers theatre in Chicago is of modern classical architecture, with interior treatment of subdued modern coloration and pattern. It is the latest addition to the Balaban & Katz circuit and was designed by C. W. & George L. Rapp.

The theatre is located in a semi-residential neighborhood on the Northwest side. Construction is of steel and monolithic concrete. Besides the theatre, the building contains two stores. Overall dimensions of the structure are 132x126 feet.

The monolithic concrete provides the exterior surface as well as the wall structure, with the surface rubbed down and painted. Along the exterior are medallions, moulded in place, representing Will Rogers in his various roles. The lower exterior trim is in macotta, which is an enameled steel backed with concrete. The metal marquee is a part of the facade design, with attraction boards (by the Adler Sign Company) of silhouette type. The name sign combines an incandescent border with neon-illuminated letters.

The outer lobby has doors of glass and stainless steel. Walls are of concrete painted a cream color, while the ceiling is surfaced in gold leaf with a painted border in peacock blue. The lobby floor is covered with perforated rubber matting in a green and white pattern. Lobby illumination is supplied by four crystal and aluminum fixtures, one at each corner, set flat against the ceiling, each about 3 feet long.

The foyer has four large mirrors on the walls, and on each side wall is a mural, 7x7 feet, delineating Will Rogers in some of his screen roles. Except for the murals, the foyer walls are essentially done in mirrors. At the inner wall, flanking the doors to the auditorium, are panels of light oak veneer. This foyer serves as a main lounge as well as a traffic lane, and furnishings include large sofas of light wood frame and yellow and red covering. The foyer is carpeted in a light green broadlook having a dark green border. Foyer lighting is entirely indirect, the light sources being concealed behind aluminum panels 16 inches long and 8 inches wide, set flush with the wall.

There is no men's lounges, only toilet accommodations, but a women's cosmetic room has been provided, semi-circular in shape and done in pastel pink.

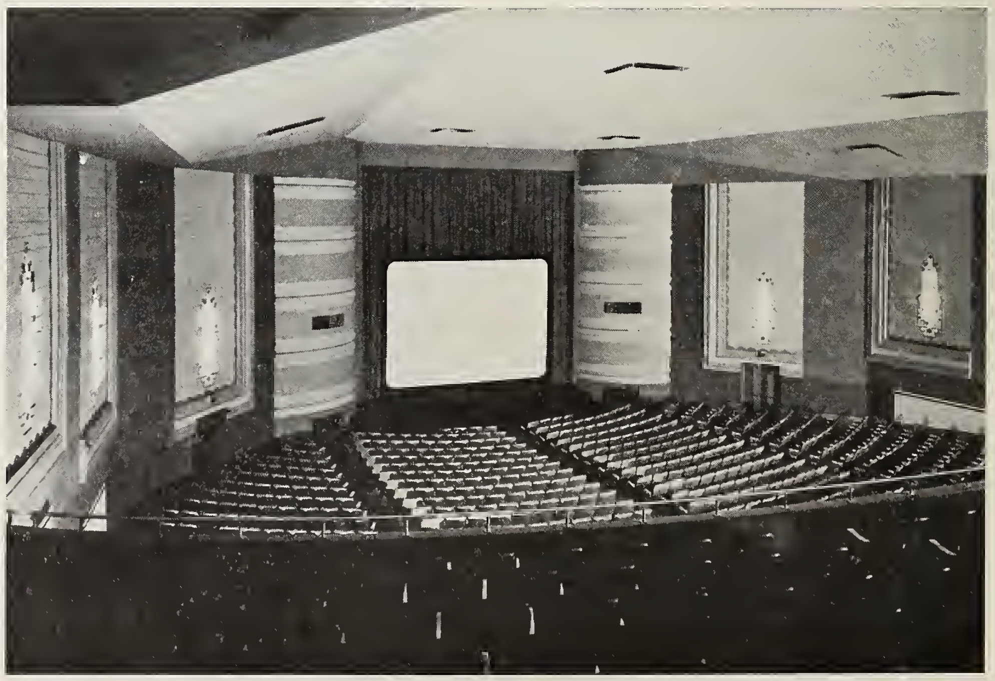
The auditorium measures 129 feet wide, while from the rear wall to the screen platform it is 121 feet deep. The walls are of haydite concrete tile, which was selected partly because of its sound absorptive characteristics. These have been painted with a pattern in tan, pink, coral and cream in water color. The proscenium arch is of concrete.

Auditorium illumination is by means of bracket fixtures of a semi-circular pattern with frosted glass.

Additional light sources have been con-

(*Continued on page 76*)

- A descriptive note on the Balaban & Katz circuit's new theatre in Chicago memorializing Will Rogers, with a view along the front exterior and of the auditorium



The Theatre Must Be Kept Modern

Says MORGAN WALSH

THE MOTION picture theatre is the most modern retail institution in the world, insists Morgan A. Walsh, dynamic vice-president and general manager of Redwood Theatres, Inc., important circuit headquartering in San Francisco, and having many affiliated groups of houses. And he holds that to keep it in its present proud position, the motion picture theatre must be kept just a step ahead of the business procession.

A few glances around his office reveal numerous plans for new theatres and others for remodeling and re-equipping existing ones. One learns of a commitment of a hundred thousand dollars for this city, two hundred thousand for another, and quite surprising sums for communities not to be classed as large—all to keep entertainment on a modern plane. The best part of it is, *the plans go through,* the new houses *are* erected and the old ones *are* modernized—with a smoothness that is refreshing.

"We do not operate our theatres on the so-called 'chain' or 'circuit' plan," volunteered Mr. Walsh. "Rather, they are operated as a group. A 'chain' business is predicated largely on the idea of increased buying power, permitting it to buy cheaper, whether of film service, supplies or labor. We do not believe in this.

"Our idea is that through group operation we can be better retail merchants of entertainment, for that is exactly what we are, and give better service to the public. Through group operation we are in a position to give a better balance of quality to each theatre commensurate with admission price.

"Where we have more than one theatre in a town, we select one where the picture makes the policy. This enables us to run pictures of real merit longer than would otherwise be the case and permit more people to see them. This policy draws patrons from a wider territory and helps other retail merchants. This brings larger returns to us and to producers of better pictures and makes possible better and more modern theatres.

• ONE OF A SERIES OF INTERVIEWS WITH • INTERESTING CINEMA FOLK

"The public no longer goes blindly to the theatre, feeling that whatever is offered will be satisfactory. It selects its entertainment so carefully that real features gross more than ever, while standard program pictures gross less. We believe that the newspaper forms the best medium of advertising, and we believe in featuring the attractiveness of our theatres as well as the entertainment we have to offer.

"We do not permit our theatres to deteriorate but try to keep each house in good shape. As retail merchants of entertainment we do not sell a tangible article of definite cash value. Rather, we sell a stimulation of human emotion, and the surroundings we offer must be as agreeable as possible. Only by offering comfort and beauty can we be sure that patrons really enjoy the efforts that have been put into the filming of the modern picture."

Many of the managers of the twenty-one houses in the group directed by Mr. Walsh have been brought up from the ranks and he is constantly on the lookout for new and promising talent. Few have served other exhibitors. It has been found advisable to train men for these responsible posts within the organization. Most of the theatres are located in comparatively small communities and it has been found that the best managers are men who have been brought up in such communities.

Mr. Walsh is a firm believer in cooperating in civic affairs, particularly when pleasure can be brought to unfortunates. Throughout the group of theatres, work of this kind is carried on, particularly during the holiday season. That this is appreciated is shown again and again. When the theatre operated at Woodland was destroyed by fire a few months ago, the school department came to the front with the offer of a school auditorium for theatre purposes until a new house could be made ready. The American Legion Hall was also offered and has since been used for the purpose.

A rather ambitious program of construction and modernization is now under way. A new 1,600-seat house is being erected at Modesto, and the capacity of two others is being increased at a cost of about $175,000. A 1,000-seat house is being built at Eureka, and another is being remodeled at a combined cost of $200,000. A 1,000-seat house is being erected at Woodland, and the old post office building is being transformed into a 500-seat theatre, the estimated cost of the two being $175,000. New houses are being planned for Marysville and Yuba City.

An order for new sound equipment for fourteen theatres has been placed, and installations have been made in three. The rest of the equipment will be in place by the end of the year. Ten new marquees have been bought for existing houses, and eight are already in position. Five of the theatres have been completely reseated this year. Reseating, in fact, is treated as something of a consistent maintenance matter. By an arrangement with the American Seating Co., an expert of this concern visits all the theatres and keeps in touch with their requirements.

Morgan A. Walsh, who now is 45, has been associated with the motion picture industry since 1909. He was with the Laemmle Service at Omaha when Westerns ruled and two-reelers were ambitious productions. When the Fox Film Corporation was organized, he cast his lot with it and later became branch manager at Los Angeles. Getting exhibitor's fever, he took over a first-run theatre at San Diego and operated it about a year. The state-right field then proved alluring and he secured the Warner Brothers franchise for California, Nevada, Arizona and the Hawaiian Islands. He sold his interests to this firm when it acquired Vitagraph, and for a time managed the San Francisco exchange.

In 1931 he took over the T. & D. Theatre in Oakland, at that time the second largest house on the Pacific Coast, and a year later became associated with George M. Mann, who had several theatres in Northern California. The list of houses

(*Continued on page* 76)

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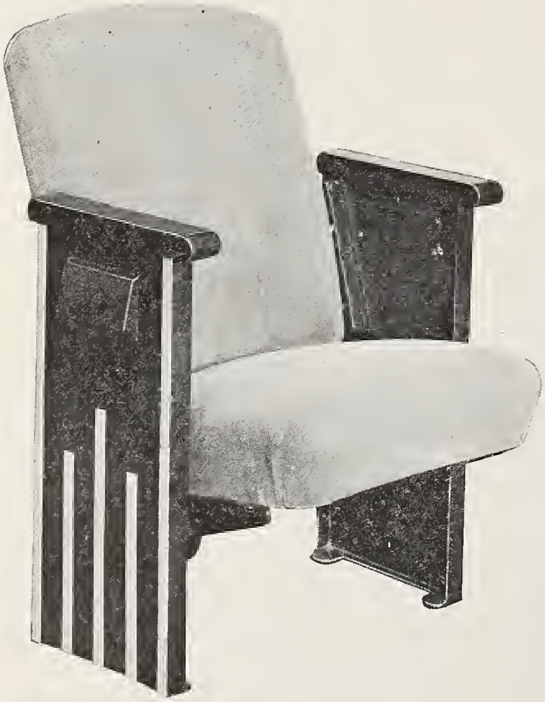
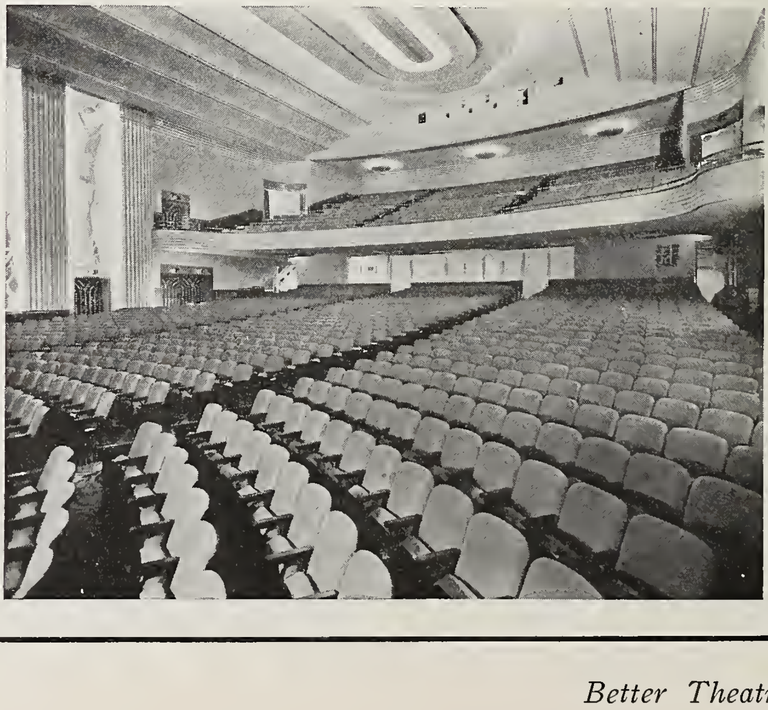




IDEAL SEATING CO.
Grand Rapids, Michigan

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

James Frank, Jr., has resigned as assistant to the manager of the RCA Photophone sales division to become assistant sales manager of the International Projector Corporation. Mr. Frank joined RCA in 1928, assisting in the organization of the installation and service department as commercial engineer.

J. Fletch Lankton, Peoria architect, is building a new 700-seat theatre to be called the Beverly. **George Kerasotes** of Springfield has leased the new house for a long period and expects to open it on Thanksgiving Day.

Lester Simansky and **Louis Kuttnauer** of the Midwest Theatre Supply Company, Chicago, have moved their establishment to larger quarters at 1223 South Wabash Avenue.

A. O. Ott will erect a new motion picture theatre in Kentwood, La., to cost approximately $25,000 and to have a seating capacity of 550.

Louis Sutter, head of the Athens Theatre Corporation, has opened the Princess, a new negro theatre, in Kansas City, Kan.

Nathan Vinegrad has completed plans for the construction of a 600-seat theatre in Jackson Heights, N. Y.

The Mode theatre, now under construction in Thomasville, Ga., will be opened November 21.

A new theatre at Upper Sandusky, Ohio, will be built by **Leo T. Jones**, operator of the Star theatre there.

A new theatre is to be erected in London, Ont., by the Central Theatre Company of Toronto.

Six new theatres have been opened in Texas. They include R. & R.'s 700-seat Amusu, Corpus Christi; **R. C. Smoot**'s Palace, Gustine; the Park, 400-seater, operated by **M. M. Lewis**, in Houston; **Tom White**'s 180-seat Rio, Marble Falls; **E. A. Kelly**'s Roxy, seating 250, in Round Rock; and **Karl F. Tate**'s 250-seat Ritz in Valley Mills.

F. S. and **F. W. Meade** of Kingman, Kan., have opened the Parama theatre there.

Elmer Dattolo, operator of the Happy Hour theatre in Springdale, Pa., will erect a new house there. He has engaged **J. C. Nichols** as the architect.

Hanson Theatres, Ltd., will construct a 1,200-seat theatre at Timmins, Ont.

The Academy of Music in Charleston, S.C., is to be demolished and a new theatre is contemplated by the Pastime Amusement Company.

A new theatre in Lake Village, Ark., will be opened soon by **C. H. McCroskey**.

L. W. Conrow, newly appointed general operating manager for Electrical Research Products, Inc., has named **G. L. Carrington** operating manager of all technical field activity east of the Rockies; and **W. W. Simons**, reporting to Mr. Carrington, will henceforth direct the servicing and installation activities of the company throughout the Great Lakes area. **P. T. Sheridan**, with headquarters in New York, will continue in charge of equipment planning, and **J. P. Dinsmore**, as merchandise manager in New York, will remain as head of Erpi's merchandising and warehousing activities.

C. A. MacDonald, who operates the Southland, Thurmania and Arlington theatres at Columbus, Ohio, is building a new theatre there to seat 1,000.

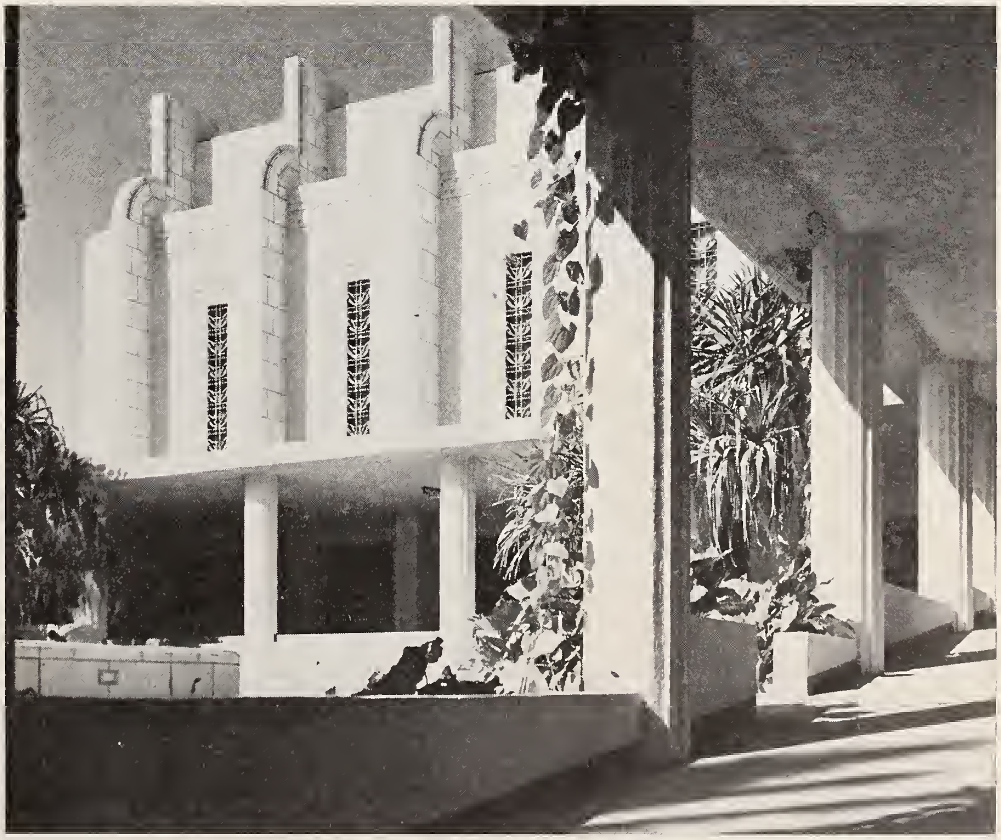
Chakeres Theatres, Inc., with headquarters at Springfield, Ohio, have leased a site at nearby Hillsboro, Ohio, on which an 800-seat theatre will be built.

The new Berea theatre in Berea, Ohio, built by **P. E. Essick**, **Dan Stearns** and **Henry Fickenger** of Cleveland, and **Harry Flynn**, has been opened. Mr. Flynn is resident manager.

Mary Farley has purchased the equipment of the Rose theatre, Tacoma, Wash., from J. R. McKinnell.

The Mercy Amusement Company has reopened the Roxy theatre, Toppenish, Wash., following alterations.

J. C. Allman has arranged to reopen the theatre at Canby, Ore., on completion of remodeling.



The new Waikiki theatre in Honolulu, one of the most unique, and certainly one of the most fetching to the eye, in American territory. The house, which was recently erected by the Consolidated Amusement Company of Honolulu, is set in a tropical garden and decorated with mural painting depicting the progress of that section of Hawaii from primitive Polynesian times to the modern culture of these people. An interesting feature of the Waikiki is its Fountain of the Stars, bearing the autographs cast in metal, of many Hollywood players.

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H. Kuhn will erect a motion picture theatre at Lebanon, Ore.

Williams Peters will erect a $65,000 theatre at Manteca, Cal. Mark T. Jorgensen and Otto Deichmann of San Francisco, are the architects.

T. J. O'Leary will erect a 1,000-seat theatre at Rodeo, Cal., to cost $60,000. The architect is A. A. Cantin of San Francisco.

John B. Price, one of the early pioneer motion picture exhibitors of Missouri, died last month from injuries he sustained in a fall down a flight of stairs at his home.

The Annex Theatre in Gardenville, Mo., has been reopened following extensive remodeling and redecorating.

A new theatre to be operated by Harp & DeLasse in New Orleans, La., will be called Baby Grand.

The Jefferson Amusement Company, of Beaumont, Tex., has bought the Lyric theatre at Port Neches, Tex., and has re-equipped it.

Central States Theatres has opened a new theatre at Estherville, Ia., and plans to open the Boone theatre at Boone, Ia., about October 24. Weathearall & Harrison of Des Moines, were the architects for both houses.

J. J. Kametz has opened Rex, a new theatre, at Burlinghame, Kan.

W. H. Webb, operator of the Webb theatre at Shelby, N. C., has leased the new Rogers theatre there, erected at a cost of $52,000.

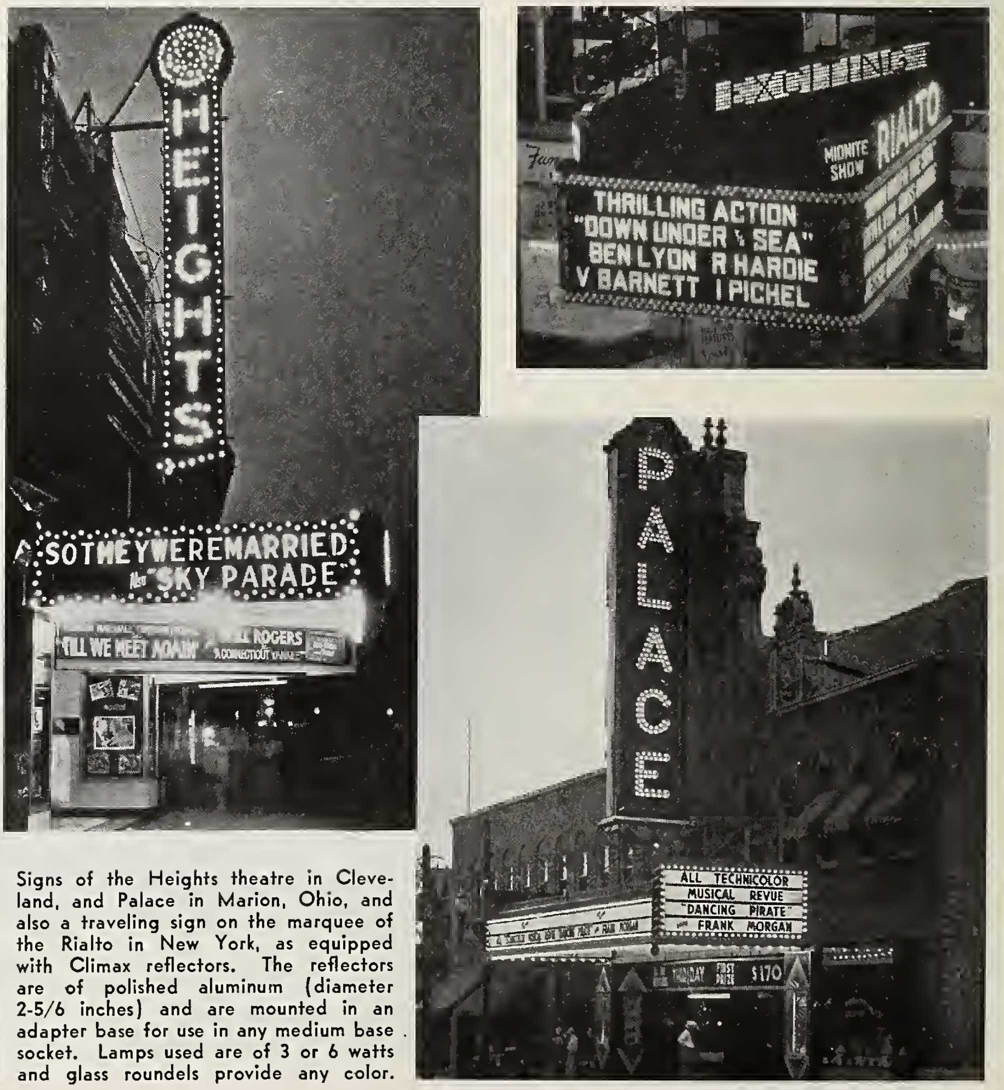
Don Landers and Bob Moore have acquired the Radio theatre at Harrisburg, Ark.

George H. Bucher has been elected executive vice president of the Westinghouse Electric & Manufacturing Company, with headquarters at the home office in Pittsburgh, Pa.

G. L. Rose has opened a new theatre at Freewater, Ore.

B. E. Fisk has purchased the Rivoli theatre at Rockaway, Ore.

William R. and Albert Forman have purchased the Granada and Columbia theatres in The Dalles, Ore., from G. E. Matthews.



Signs of the Heights theatre in Cleveland, and Palace in Marion, Ohio, and also a traveling sign on the marquee of the Rialto in New York, as equipped with Climax reflectors. The reflectors are of polished aluminum (diameter 2-5/6 inches) and are mounted in an adapter base for use in any medium base socket. Lamps used are of 3 or 6 watts and glass roundels provide any color.

B. C. Steele has redecorated both the Kent theatre at Kent, Ohio, and the Ravenna theatre at Ravenna.

D. R. Bly of Conneaut, Ohio, has plans for a 500-seat theatre in Ashtabula. The architects are Potter & Bremmer of Cleveland.

The Liberty theatre, Coalinga, Calif., is being remodeled and will be opened under the management of J. J. Partridge.

Edwin Atkins and Miss Ruth Knacke have purchased the El Dorado theatre in Placerville, Cal., from the Mother Lode Amusement Company.

William E. Chamberlain, for many years secretary of the Berkeley Musical Association, recently celebrated his first anniversary as a motion picture exhibitor. He operates the Campus theatre at Berkeley, Cal.

D. P. Rathbone has opened the New theatre at Pasadena, Tex.

W. Stoeppleman will open a new theatre, as yet unnamed, at Silsbee, Tex.

The Leon theatre, a colored house, in San Antonio, Tex., has been reopened.

Ferd Midelburg will construct a $150,000 theatre at Logan, W. Va. The architects are Meanor and Handloser of Charleston.

The Wembley Amusement Company of Martinez, Cal., has transferred its principal place of business to San Francisco.

The Crystal theatre in Salinas, Cal., has been reopened with W. A. Gallemore as manager.

The Fox theatre in San Francisco, the largest theatre west of the Mississippi, has again been taken over by Fox West Coast Theatres, to operate under the supervision of A. M. Bowles, Northern California district manager. The house was originally opened in June 1929. Herman Kersken has been named resident manager.

The Amazon theatre in San Francisco, affiliated with the Golden State Theatre Circuit, is to be remodeled at a cost of about $7,000. The architect is A. A. Cantin.

W. A. Affleck who has been operating the Orpheus in Halifax, Nova Scotia, for the past eight years is retiring and the house will be operated by the Halifax Theatres Co., Ltd., who have have taken over the theatre on a long term lease. The new company was incorporated for the purpose of acquiring this theatre. Its president is F. G. Spencer, veteran theatre operator of Saint John.

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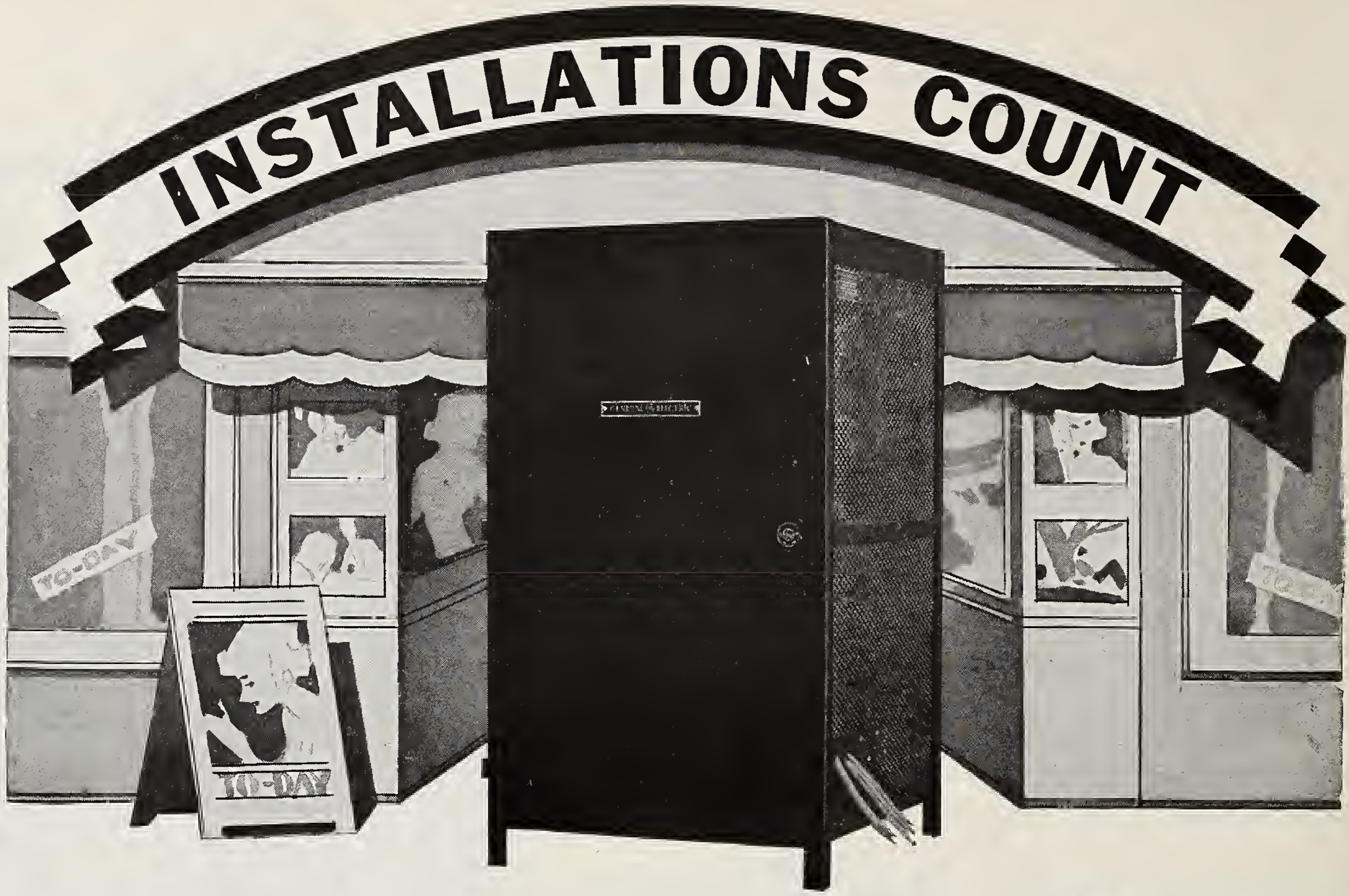

READ WHAT OWNERS SAY ABOUT G-E COPPER OXIDE RECTIFIERS

G-E Copper Oxide RECTIFIERS For Motion Picture Projection have been installed in hundreds of theaters throughout the country. In every case, improved projection, reduced current-costs and increased profits have resulted. The following statements are typical:

"In our theater, these Rectifiers are pulling 45 amperes, an increase of 15 amperes over the old type .... Rectifiers, thereby giving us a finer, brighter and more defined picture. At the same time we increased our screen 25 per cent. This, however, has not increased our power bill, in fact it has shown a slight decrease."

"Referring to the G-E Copper Oxide Rectifiers we installed in our three theaters, I am happy to advise you that they are more dependable and much more economical than ...., and as far as durability is concerned, I believe that they will outlast any ...."

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● ● CONDUCTED BY J. T. KNIGHT, JR. ●

Operation and Maintenance Factors In Gas-Tube Lighting for Theatres

● The widespread use of so-called "neon" illumination for theatres advises some knowledge of it by managements. Here are its characteristics

PERHAPS THE most significant selling feature of any theatre is the theatre front. No one can question the statement that the marquee and vertical sign are the most predominating elements of a theatre front. Without marquee or vertical sign the theatre becomes very inconspicuous and commonplace in any commercial location after dark.

In traveling about the country and talking to theatre managers of their operating problems, it becomes very apparent that there is plenty of room for more knowledge of the gaseous luminous tube lighting, more generally referred to as neon. Neon is but the name of one of several gases used in the tubes. Most of the gases used are obtained by breaking down the atmosphere, yes, just the air we breathe.

KINDS OF GAS FOR TUBE LIGHTING

THE ATMOSPHERE is made up of many different gases, some in rather large proportions and others which are not so plentiful and generally referred to as the rare gases. It is these rare gases that are used in luminous tube lighting. Briefly and approximately, these rare gases are neon which occurs in the atmosphere in the proportion of one part of neon to about 80,000 parts of air; argon in the proportion of one part to about 107 parts of air; helium in proportion of one part to about 245,000 parts of air; krypton in proportion of one part to 20,000,000 parts of air; and xenon in proportion of one part to about 70,000,000 parts of air. It is easy to see that the last two named, krypton and xenon, are truly rare gases—as a matter of fact these two gases are so rare that for years they have been considered uncommercial, and the writer knows of no really commercial use of them in signs. They have, however, been studied in laboratories and we know their characteristics, but there is little benefit to be derived in describing those characteristics here. Suffice to say that xenon, the rarest of the gases, is many times more costly than gold.

In addition to the above mentioned rare gases, mercury vapor is used in tubes commercially for sign work. In most of the blue and green luminous tubing used today mercury vapor is used. Most of us can well remember the difficulties we had in cold weather with the blue tubing of only a few years ago. This trouble was caused by the cold contracting the mercury gas thereby reducing the pressure and consequently the distribution of the mercury gas within the tube. Nowadays, this has been largely overcome by mixing some of the other rare gases with the mercury in the tube.

Usually the gases mixed with the mercury are argon and neon, or argon, neon and helium. These gases form a support for the mercury gas and when the current is turned on these rare gases ionize first, generating some heat which vaporizes the mercury. However, mercury persists in being a trouble-maker, because in the ionized state it is chemically very active. It combines with any impurities that might be in the tube or with the electrodes and this activity tends to discolor or blacken the tubes rather quickly. In the preparation of mercury tubes the greatest care must be taken in cleaning the tubes with acid and in bombarding the tubes, then the purest mercury obtainable should be used.

NEON

Neon gas is undoubtedly the most widely used of the rare gases for sign work. It is probably for this reason that all luminous tubing is frequently referred to as neon tubing. Neon gas is colorless and odorless. As was pointed out earlier in this article, neon gas is not the commonest of the rare gases, and its particular electrical characteristics present certain problems which are not the easiest to overcome, but its color has a universal appeal. The red light of the neon gas is highly penetrating, particularly so in bad, hazy or light foggy weather, which is the reason why it is used for aviation and marine beacons.

It has been difficult to learn from any authoritative source the exact composition of neon light; however, we can feel sure that red and orange predominate, and the writer has been told that there are traces of yellow and even green in it.

Neon has become of increasing use in commercial sign work, because of its brilliance and because of the cheapness of operation. To compare red neon with incandescent lamps: an 11 mm. red tube will give 70 lumins per foot and consume 5.5 watts per foot, while a 10 watt incandescent lamp will give 100 lumens of light. A 10 watt incandescent lamp will consume almost twice the power and increase the light effect only about 43 per cent. This means that it would require about 25 feet of 11 mm. red neon tubing to obtain the equivalent lighting effect of a 150 watt lamp. But the above comparison was made with red neon as against white incandescent. In comparing the neon with red incandescent the result is even more in favor of the neon. Neon will provide 10 lumens per watt in the red while the incandescent will only put forth 2 lumens per watt in the red range.

ARGON

Argon gas was first used in the incandescent lamp. It was found that a lamp filled with argon gas burned more brightly than the vacuum lamp. It was only a few years ago that gas filled lamps were hailed as a great step forward in the incandescent lamp industry. Today most of the higher wattage incandescent lamps are filled with argon gas. Argon gas is an excellent con-

maintenance tabs

By J T Knight Jr

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BAKELITE VARNISH: There is a material on the market that really has a place in theatre maintenance. It is a varnish made of bakelite. This material provides a final surface for any paint job that can be cleaned repeatedly without destroying the protective coat. It also resists the elements, rain, snow and sun to a remarkable degree. Even alcohol will not destroy a surface finished with this material.

Bakelite base varnish can be used as a vehicle for color in oil pigment which means that it can be applied as part of the final color coat. It covers about the same as any good spar varnish, that is, 450 to 550 square feet to the gallon.

It is an excellent material to use over a metallic paint in sea coast towns where the salt air quickly tarnishes any metallic paint surface. Its per gallon price is somewhat higher than the best grades of varnish but it has proved itself very much worth while, even at the higher price.

It finds its greatest need for exterior display frames, marquees and signs, all wood trim and wall surfaces to about seven feet above the floor line, and especially the walls and the wood or metal partitions in toilet rooms.

●

DIESEL ENGINES: Because diesel and gas engines are still the subject of many discussions as the prime movers for generating plants, I give you here a few basic definitions in preparation for a forthcoming article on engines.

INTERNAL-COMBUSTION ENGINE: An internal-combustion engine is any engine in which the working power medium consists of the products of combustion of air and a fuel supplied. This combustion, depending upon design, may either take place within the working cylinder or in an external chamber.

DIESEL ENGINE: A diesel engine is an internal-combustion engine in which the fuel is injected into the cylinder approximately at the moment when the compression within the cylinder is complete.

ENGINE CYCLE: The cycle of a diesel or other internal-combustion engine is the series of events beginning with the ignition of one charge of fuel into a cylinder and lasting to but not including the ignition of the next fuel charge to the cylinder.

FOUR-CYCLE ENGINE: A four-cycle engine is one in which the ignition takes place in each combustion space once in every four consecutive strokes, or saying it in a slightly different way, once in every two complete revolutions of the engine.

SINGLE ACTING ENGINE: A single acting engine is one in which the pressure of combustion (or compression) acts upon one end only of each of the pistons.

DOUBLE ACTING ENGINE: A double acting engine is one in which the pressure of combustion (or compression) acts upon both ends of the piston alternately.

TWO-CYCLE ENGINE: A two-cycle engine is one in which the ignition of fuel takes place in each combustion space once in two consecutive strokes, that is to say, once during each single revolution of the engine.

---

ductor for electricity but because of this characteristic it is comparatively of low efficiency when used by itself in a tube. Argon invariably is used to mix with neon or mercury as a carrier gas to aid and expedite the ionization of the other gases. Argon and mercury in a yellow glass tube give off the beautiful green light with which we are all familiar.

HELIUM

Helium is one of the lightest gases known and because of its non-explosive qualities has been used frequently in lighter-than-air aircraft. Helium may be obtained from other sources than from the atmosphere. Helium is used to produce a yellow or whitish light. Helium is not a good conductor for electricity and therefore it requires a higher voltage to produce a brilliant light. This particular characteristic has presented many problems and has retarded the use of helium in luminous tubing. Only about one-half the number of feet of helium tubing can be operated from a transformer as neon-filled tubing. This means that the operating cost of helium tubing is about on a par with incandescent lamps. Helium gas has required the development of special electrodes to reduce sputtering and fluctuation of the light.

In summing up, all the red, yellow, blue and green signs that we see today are dependent upon one or more of four gases: neon, argon, mercury vapor, and helium. We frequently see today tubing sold as "white neon." The effect is not a perfect white but shades somewhat toward a very pale blue. This effect is obtained primarily by the development of a special glass tube. This tubing is very expensive and unless the "white neon" is turned out by the very best shop, equipped with the latest type bombarding equipment, and worked by the most skilled craftsmen, it has in most instances proved highly unsatisfactory.

CHARACTERISTICS OF GLASS TUBING

GLASS TUBING is an important part of any neon display. Tubing for sign work is never larger than 15 millimeters, about ⅝ of an inch, and never smaller than 7 millimeters, about ¼ of an inch in outside diameter. The principal reason that larger tubing is not used is because of the current requirements, which would either increase the sizes of the transformers or so reduce the number of feet of tubing that could be operated from one transformer that it would make installations extremely awkward.

It is for this reason that for a given current and an equal number of feet of tubing a 15 millimeter tube will burn less bright than an 11 millimeter tube; and an 11 millimeter tube will burn less brightly than a 7 millimeter tube.

The pressure of the gas within the tube is another factor that affects the amount of current that will flow through the tube, and the amount of current affects the brilliance of the tube. Consequently it may be stated that the pressure within the tube affects the brilliance of the tube. With no desire to confuse the statement with regard to pressure it is proper to state here that the pressure in neon tubes is always less than atmospheric pressure. Atmospheric pressure is about 14.7 pounds per square inch. So, frequently, we think of any pressure less than atmospheric as being a vacuum, but in reality it is still pressure until an absolute vacuum is reached. In a successful neon tube the pressure and the voltage must be right, otherwise the life of the tube will be shortened or the light transmitted will be either too dull or too brilliant.

ELECTRICAL ACTION IN GAS LIGHTING

THE FOREGOING is preliminary to telling you what is believed to happen inside the tube. It is necessary to realize that the gas is made up of many millions of particles called molecules. Under usual conditions these molecules are electrically neutral. It is the accepted theory that each molecule is composed of electrons which are considered negative and ions which are considered positive. The fact that each molecule has as many electrons as ions is the reason why we say that the molecule is neutral; electrically it is "in balance." Now if something happens to that molecule to remove one or more electrons (negative) the ions (positive) outnumber the electrons and the molecule then becomes a positively charged electrical body.

The old law of electricity that like repels like and opposites attract opposites comes into effect and positive charged molecules repel other positive charged molecules, but positive charged molecules will attract negative charged molecules. As these positive charged molecules crash into the negative charged molecules the collision gives off light and this is the theory of the light emitted by the neon tube.

IONIZATION

This process explained here in rather unscientific language is known as ionization. The ionization of the gas is started and continually maintained by the passage of high voltage alternating current between the electrodes. The current, usually 110 volts, is furnished to specially built transformers which in turn transform the current by stepping up the voltage to the proper point for the operation of the particular tube. High voltage (12,000 to 15,000 volts) is required to start the ionization process, otherwise the positive ions and the negative electrons forming the molecule will not be torn apart, and the alternating current means that the two electrodes will be alternately positive and negative, thus causing great agitation among the millions of electrons and ions in the tube. Each time the electron and the ions crash together light is given off.

''BOMBARDING''

Earlier in this article the term bombarding was used. It is frequently heard in in any discussion on neon signs and it is important to have some conception of its meaning. The term bombarding as used here applies to a process of removing all impurities from the inside of the tube. This is best accomplished by passing a higher voltage than design operating voltage through the tube during the process of evacuating the tube. The electric current heats and vaporizes dirt and impurities and the vapors break down and ionize after the fashion described for neon gas. This bombardment of electrons and ions continues through the process of evacuating the tube. In brief, it is actually an electrical bombardment of the inside of the tube. Undoubtedly the most universal reason for the failure of neon is improper bombarding. Bombarding requires special equipment if it is to be well done.

The washing of tubes and electrodes in acid baths is not sufficient cleaning. The bombarding process because of the heat of the electric current gasifies all of the impurities and they are drawn off by the vacuum pump. The tube must be heated uniformly and all parts must be brought up to the right temperature. If the tube is not uniformly heated the cooler parts will collect the impurities thrown off by the warmer parts. The tube may be pumped, filled and sealed and appear perfect in all respects, but the impurities will

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in time be released and the tube will begin to lose color or turn black in spots. Theatre owners have a right to expect a one year's guarantee against discoloration of tubes resulting from improper bombarding.

The first commercial neon sign was displayed by Georges Claude in Paris in 1910. The industry is now only twenty-seven years old, which means that there is still a great amount of progress to be made. It has been estimated that last year the neon sign industry did a business approaching $50,000,000 here in the United States. Neon is new and it should be used in new modern ways. Many an old sign and marquee has been brightened up with the replacement of incandescent lamps by neon, but remained still an old sign. The ornateness of the older type signs does not lend itself to the simple beauty of neon. Neon being new demands new treatment to obtain the best results. Simplicity of line and masses of color are distinctive means of using neon. These points should be carefully studied in the design of neon displays. Generally speaking, the neon sign builders today are weak on design though many have solved the problem of manufacturing satisfactory tubing.

Neon can be used for interior lighting effects. The showmen of the country have not taken full advantage of neon for interior lighting in theatres. A few tubes of neon can create a great variety of color effects indoors by the simple means of throwing a few switches.

Neon is a theatrical lighting media when properly designed and installed. J. T. K.

Amplification and Speakers in New Western Electric System

• Describing the elements between the soundhead and the screen in "Mirrophonic" reproduction apparatus. The soundhead was described in the September 19th issue.

EACH ADVANCE in the art of sound motion picture presentation has placed added demands on the amplifiers of the sound system: greater reliability to assure continuous performance over long periods of time; more latitude with respect to frequency range, to more clearly convey the impression of naturalness; a further extension of volume ratio or output power, to permit the faithful reproduction of dramatic sound effects; reduction of background noise; convenience of operation; ease of maintenance; economy.

Two types of main amplifiers are used in the new Western Electric sound reproduction system—the 86 type, a combination voltage-power amplifier, which delivers an undistorted maximum power output of 15 watts and is used singly for the smaller installations; and for the larger installations, one or more of the 87-type amplifiers, added to the output of the 86-type. These units have a power output of 50 watts each. Where they are used, the 86-type functions as a "driver."

As shown in Figure 1, the 86-type has four stages, the three preliminary stages

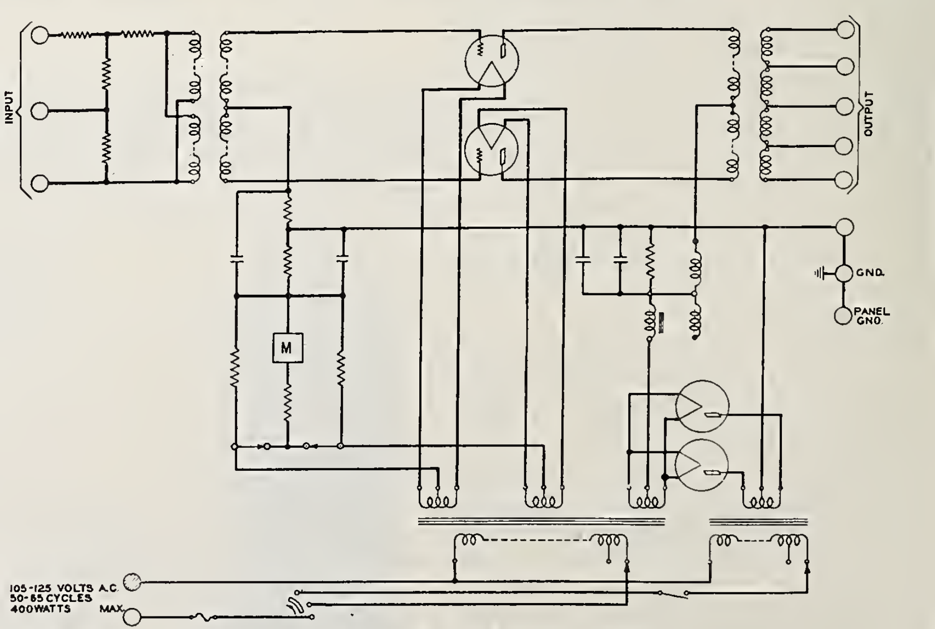

Figure 1. Schematic diagram of Western Electric 86-type amplifier.

employing 262-A vacuum tubes resistance-condenser coupled, and the power stage employing two 300-A vacuum tubes in a push-pull arrangement. Transformer-coupling is used for the input to the first stage, and as input and output for the power stage. All amplifiers are entirely a.c.-operated, the plates being supplied from a 274-A vacuum tube which rectifies the high voltage supplied by the power transformer.

The power transformer is designed to operate from a primary supply voltage between 105-125 volts 50-60 cycles and may be operated continuously at room temperatures reaching as high as 110 degrees Fahrenheit.

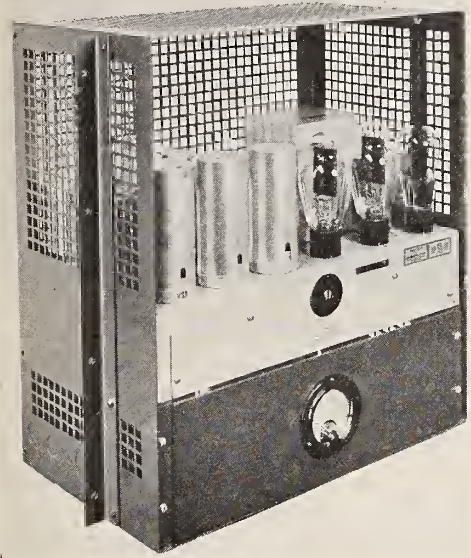

Figure 2. The 86-type amplifier.

To provide for future extension of sound system development, and to assure that adequate filtered direct current will be available for accessory equipment such as public address, hearing aids and a variety of other auxiliary apparatus, the "86" amplifiers are provided with excess power capacity and suitable connections from which one ampere at ten volts may be obtained for filament supply, and rectified and partly filtered plate currents of 5, 7.5 or 10.5 milliamperes at 400, 190 or 85 volts, respectively. This is sufficient to energize three Western Electric 80-A or 62-A amplifiers. Two small filter units have also been designed for providing the additional filtering required by the high voltage energy used for auxiliary amplifiers.

TUBE SUPERVISION

In a special circuit arrangement, a vacuum-tube test-meter, graduated to read in "percentage" of normal space-current values, is connected with each tube circuit in successive order by means of a rotary tube selector switch. To compensate for differences in the current values of the various types of tubes, shunts have been soldered into each of the circuits and the meter (known as the TA-4176) indicates the voltage drop across the several shunts. The "86" type amplifier is designed to operate from a 200-ohm impedance, while provisions may be made for operation into

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impedances ranging from 8 to 500 ohms. Continuous adjustment of gain is not provided, but fixed attenuators may be connected into the circuit by means of taps (*see diagram, Figure* 1).

Five-decibel attenuation is provided in the first stage; 10, 20, or 30 decibels in the second stage, and 10 decibels in the third stage. Connections from these taps are brought to a terminal strip beneath the chassis, where connections for the desired gain may be made. In addition, one or two of the preliminary stages may be cut out of the circuit. By these means the gain of the amplifiers may be adjusted in 5-decibel steps, from 38.5 to 98.5 decibels.

VOLUME EXTENSION

The amplification system is capable of delivering undistorted power in which the maximum volume exceeds the faintest sound by more than one hundred million times, by means of a "harmonic suppressor" or "electrical governor" that tends to maintain constant quality as the amplifier output power increases. Its action is automatic, it contains no moving parts. Through its use, vacuum tubes are operated at high efficiency, so smaller tubes are employed.

VACUUM TUBES

Since all amplifiers depend, fundamentally, on their associated vacuum tubes for their operational characteristics, a brief discussion of the new 300-A and 262-A vacuum tubes is pertinent here. The 300-A vacuum tubes employed in the power stage of the amplifiers are three-element tubes with a plate impedance of the order of 700 ohms. Two of these tubes in a suitable push-pull circuit are capable of closely approaching the theoretical limit of efficiency and harmonic generation for the ideal vacuum tube in Class A amplifier service; namely, 50% efficiency with no harmonic generation.

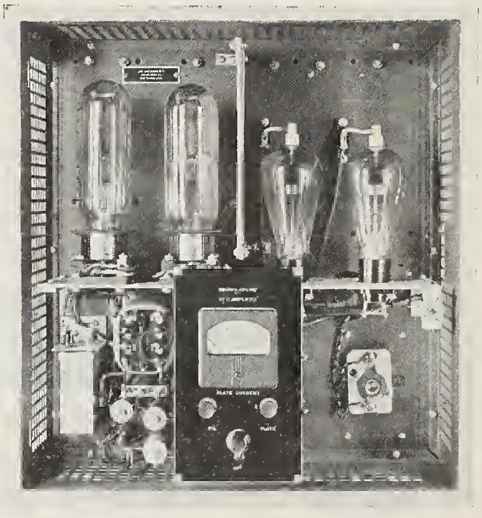


Figure 3. The 87-type amplifier.

In the 86-type amplifiers the plate-circuit efficiency of the power-stage vacuum tubes, with negative grids, is approximately 47% over the frequency range where the harmonic generation is less than 1%. By allowing 5% harmonic generation, the efficiency of the vacuum tubes is increased to 57%, and the output level to 18 watts, an increase of 20%.

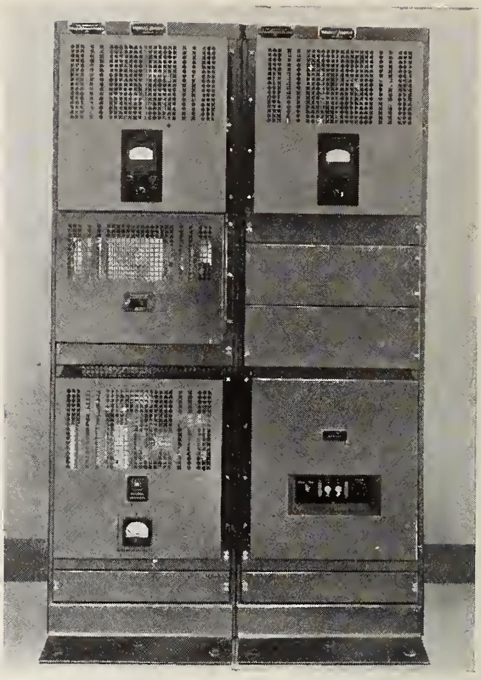


Fig. 4. Amplifier rack assembly.

NOISE LEVEL CONTROL

The use of an amplifier is sometimes limited by the noise level in the output circuit, the maximum gain of high-gain amplifiers being frequently limited by the thermal noise generated in the input circuit. In addition to thermal noise, high-gain, a.c.-operated amplifiers must contend with interaction, or cross-talk, between the power and voice circuits, the fundamental or harmonic frequencies of the power circuit being picked up in the circuit elements or wiring, or generated in the vacuum tubes, due to their operation on alternating current. To keep such noise at a sufficiently low value, the 262-A tube, which was designed particularly for low noise level, has been employed in the preliminary stages of the 86-type amplifiers, and in addition, the shield of the first-stage vacuum tube is provided with a permalloy liner.

Another source of noise in high-gain amplifiers is induction between the power and input transformers, which has led some designers to eliminate input transformers, the users furnishing their own and taking what precautions are necessary to prevent the introduction of noise. In the 86-type amplifiers, however, input transformers are incorporated in the amplifier, and the magnetic pickup from the power transformers is minimized by providing the input transformer with internal and external permalloy shields. These provide an attenuation of 40 decibels to induced noise. In this way, the equivalent attenuation between power circuit and the plate circuit is maintained at approximately 137 decibels.

As a result, the noise level is approximately 25 decibels below zero level unweighted—that is, without corrections for the deficiency of the ear with respect to hearing the various frequencies unequally; or 44 decibels when weighted for the audi-

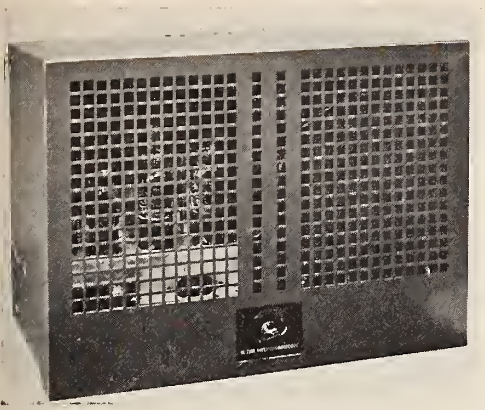


Figure 5. Monitor unit.

bility threshold characteristic of the ear. The volume range between the noise level and the overload limit is therefore approximately 80 decibels.

The mechanical construction of the 86-type amplifier is of the chassis type. All component apparatus is mounted on the chassis in such a manner that the terminals and wiring are concealed. The chassis carries the meter switch as shown in *Figure* 2. The chassis assembly is mounted in a perforated metal cabinet, arranged for either wall or rack mounting and measuring about 19 inches high and 10½ inches deep (*see Figure* 4).

HIGH-POWER UNIT

The 87-type high power amplifier (*Figure* 3) was designed to meet a demand for the high volume required in the larger theatres. This amplifier provides a gain of 10 decibels and a power output capacity of 50 watts when used with the 86-type voltage-power amplifier as a driver. When more than 50 watts is required, one or two additional 87-type amplifiers are connected in tandem with the first unit, giving increased power outputs of 100 or 150 watts. The "87" is a single stage push-pull amplifier employing two Western Electric 284-D vacuum tubes. The amplifier is entirely a.c.-operated, the plate supply being furnished by a pair of Western Electric 249-B high voltage mercury-vapor type tubes as a double half-wave rectifier, and the filament supply from the low voltage secondary of the filament transformer.

Like the remainder of the "Mirrophonic" system, the 87-type amplifier operates from a standard power supply of 105-125 volts, 50-60 cycles. It requires a maximum of 400 watts and may be operated continuously at room temperatures as high as 110° Fahrenheit.

The input and output transformer windings are brought out to terminal strips so that all regularly used impedance values are readily available. To aid in servicing, and also to make it unnecessary for the projectionist to remember plate current values, switches are placed in each circuit to permit of checking the 284-D vacuum tubes by a percentage meter, the scale of which is graduated to read percentages of normal or correct value, which is taken as 100%.

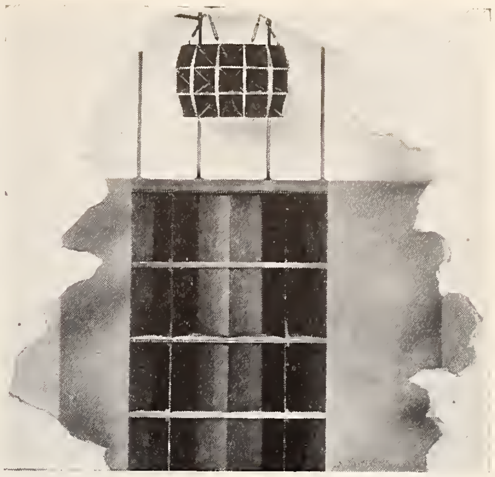
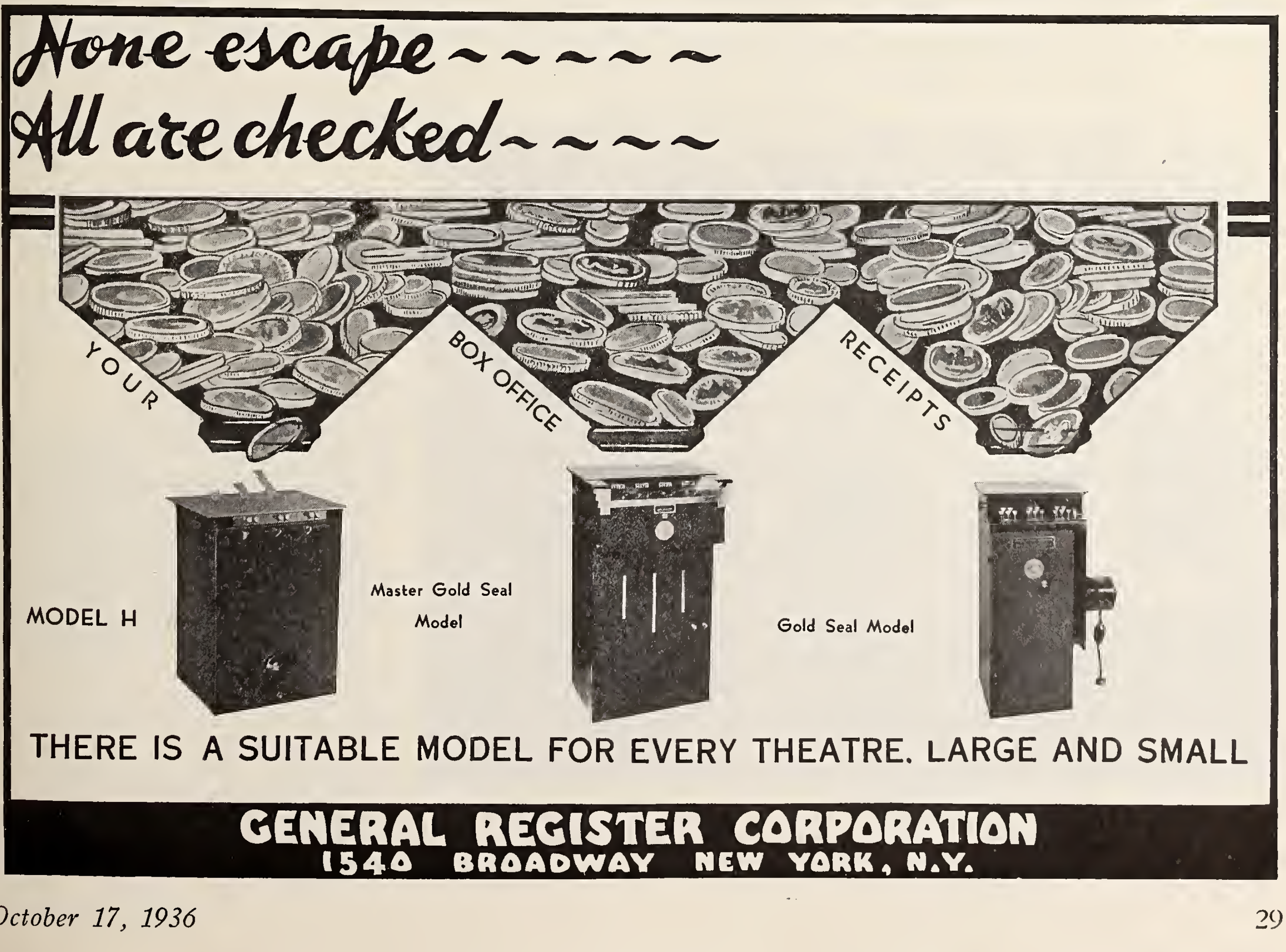


Figure 6. Front view of horns.

There is a means for discharging the high voltage condensers into the rectifier circuit when the power switch is opened, so that the amplifier may be maintenanced without danger of shock.

The "87" is arranged for rack mounting, the component apparatus being mounted on both sides of a steel panel and protected by perforated metal cabinets equipped with removable covers. As a safeguard against accidental contact and shock, a door switch is provided so that when the front cover is removed the plate or high voltage circuit is opened.

Monitoring power is not taken directly from the main amplifier system, but from



None escape ~ ~ ~ ~ ~

All are checked ~ ~ ~ ~

THERE IS A SUITABLE MODEL FOR EVERY THEATRE. LARGE AND SMALL

GENERAL REGISTER CORPORATION
1540 BROADWAY NEW YORK, N.Y.

a separate amplifier containing an exterior volume control adjustment, and a self-contained loudspeaker (*see Figure* 5). The projectionist may therefore make adjustments for best listening conditions.

SPEAKER SYSTEM

The increased power of the new amplifiers has necessitated speakers of corresponding capacity. Some three years ago, speakers of special acoustic and electrical characteristics were demonstrated experimentally, by the Bell Telephone Laboratories, as part of a "stereophonic" music reproduction system. The loudspeaker of the new Western Electric equipment known as the di-phonic speaker system, incorporates the basic design features of those speakers, departing from them as advised by the specific requirements of motion picture work.

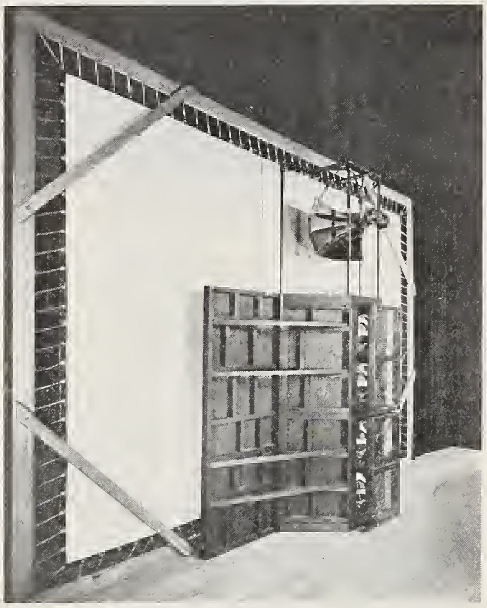
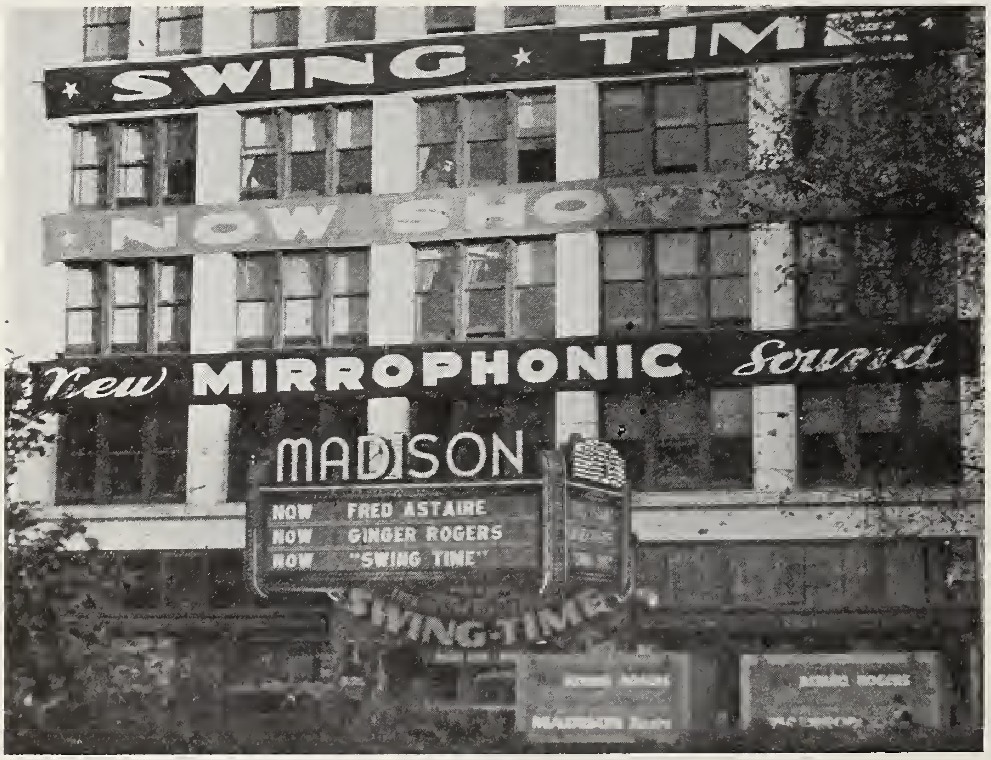


Figure 7. Rear view of horn assembly.

The principles of the design may be presented in this way: It is well known that unless in some way corrected, a loudspeaker is directional in its characteristics at the higher frequencies. Low-frequency sounds spread in all directions from the mouth of the horn, but the higher frequencies tend to concentrate into a beam projected directly ahead of the horn, and the width of the beam becomes narrower and narrower as the frequency increases. When this is the case, the audience in a large auditorium never quite hears the proper blending of frequencies. Those directly in front of the horn receive too great a proportion of the higher frequencies, while those on the sides receive too much of the low frequencies. To avoid this effect, the elements of the "di-phonic" speaker — namely, the multi-cellular element and the bi-cellular low-frequency element—are constructed with diverging sections which spread the sound over an angle sufficient to cover the largest theatre auditorium (*see Figure* 6). The rated range is of the order of 80 decibels, or 100,000,000 to 1.

The speaker system is designed for unit installation. Disconnect plugs are provided on all speaker system power and sound cables, and heavy protective guards enclose the bi-cellular receiver units (*see Figure* 7).

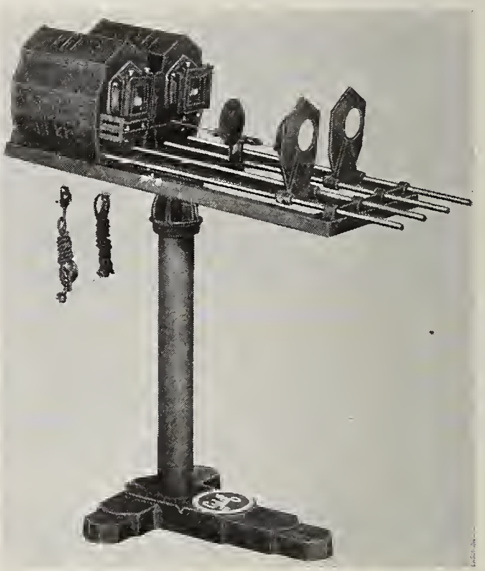
Loudspeaker field current is supplied by a separately fused power unit. A special receiver test set is installed for the convenient testing of all receiver units, and each of the speaker units may be operated singly.



Exploiting equipment to the theatre public—a banner display which was part of the campaign of Earl J. Judson, publicity director of Detroit United Theatres, for the new Western Electric sound equipment installed in the Madison theatre. He was assisted in the campaign by Stanley W. Hand and B. Hartford of Electrical Research Products, Inc.

New Adjustable Double Dissolver Of Unit Design

A NEW dissolver for slide and effect projection, with a number of new features in equipment of this type and capacity, has been designed by the Golde Manufacturing Company of Chicago. It has a substantial base and stand, and a cast table on which are mounted the several units. The lamp element is adapted to 500-, 750- and 1,000-watt lamps. Lamphouses are adjustable forward and backward and sideways for centering on screen for any length of throw. All adjustments are provided within the lamphouse. Projection lens mounts have full horizontal and lateral adjustments.



Insertion of slides merely requires dropping the next slide and flipping a lever—the slide previously projected drops to the bottom.

The unit is finished in baked crystal with chromium plating trim. Projection distance up to 175 feet can be handled with this projector.

New Matched Units With Two Soundhead Models

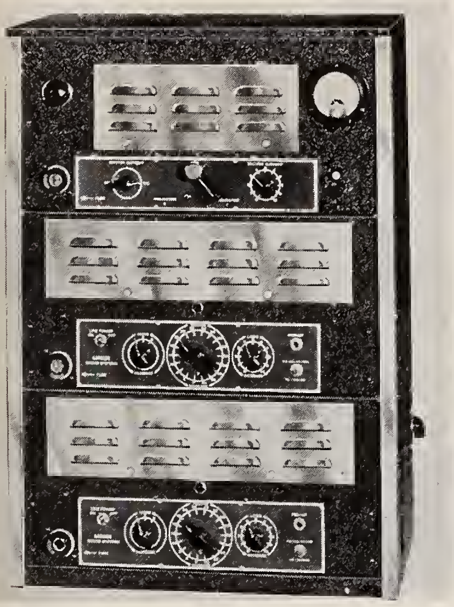
TWO NEW models of soundheads, and a new amplifier have been developed by the Ballantyne Company of Omaha, Neb.

The Master series features include a direct-connected motor, a gyroscopic filter providing smooth film travel through the scanning beam, heat-proof exciter lamp socket, new type guide tension roller, and a new optical system. In this soundhead all mechanical contact with the emulsion side of the film rotates with the film.

The Super series soundheads provide for all film travel on revolving surfaces. The soundhead is driven by a direct-connected ball bearing motor which is integral with soundhead. Projector drive proceeds through a gear train of steel on fiber gears.

The amplifier uses two 6L6 tubes in the output stage, delivering 26 watts.

The volume control is stepped in decibels, each position of the control changing the output of the amplifier, plus or minus two decibels from the adjacent step.



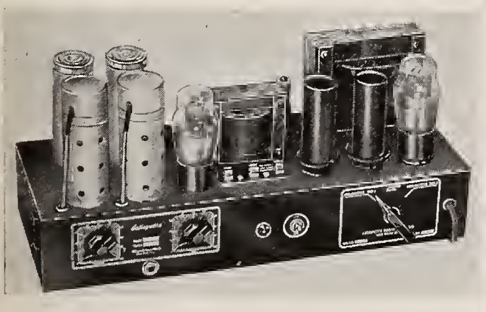
New Largen amplifier unit.

The amplifier casing is of chromium backed by black baked crystalac.

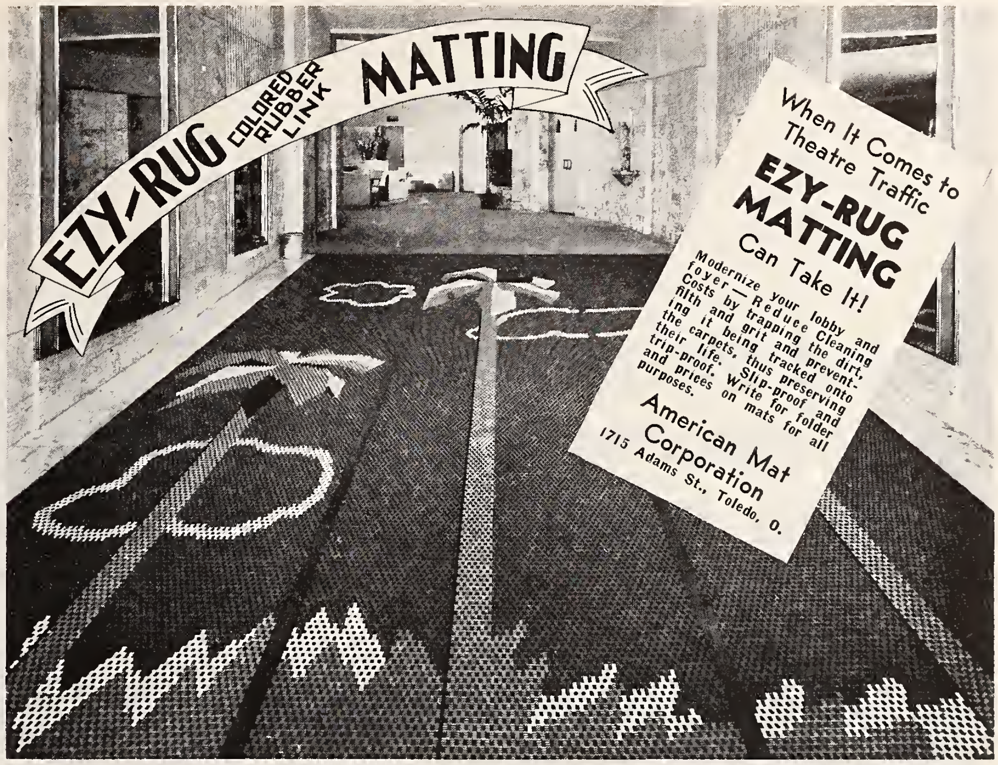
Amplifier-Power Unit of Small Theatre Design

AMPLIFIER-POWER supply equipment designed especially to meet the operating and location conditions of many of the smaller theatres, is a unit measuring 7x9x17 inches and weighing but 22 pounds developed by the Wholesale Radio Service Company of New York. The power output is 15 watts.

Simplicity is provided by combination, in the single small unit mentioned, of 15-watt amplifier, a.c. exciter lamp power supply, d.c. speaker field power supply, and three ranges of photoelectric cell voltage supply. The reproduction range is from 50 to 10,000 cycles. A double-tap power transformer primary permits adjustment for various line power conditions.



The tone control utilizes an electronic



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equalizer circuit, and permits both adjustment of low-frequency response and very substantial modification of the sound at the higher frequencies.

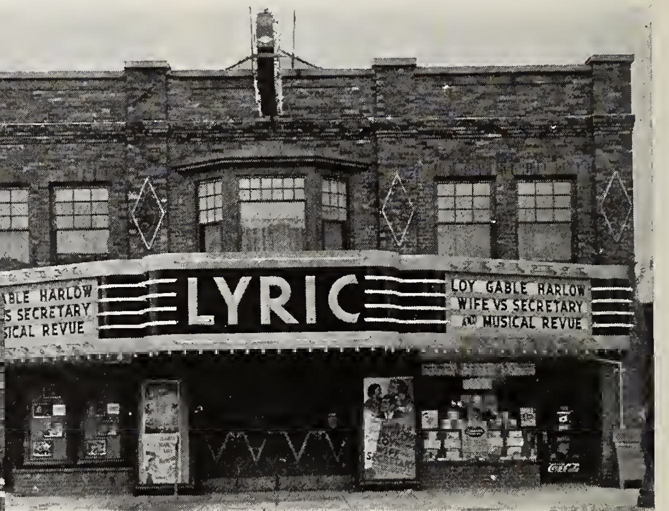
Parts used are similar to common radio parts, although heavier and more conservatively rated. By reason of this resemblance, however, it is possible to use radio parts, doubling up, if necessary, upon condensers, resistors, etc. The power transformers are the only parts that cannot easily be replaced in almost any American community.

Microphone input suited to sensitive microphones is included in the same unit, as well as volume control, and a changeover switch that transfers sound between projectors by switching the exciter lamps current.

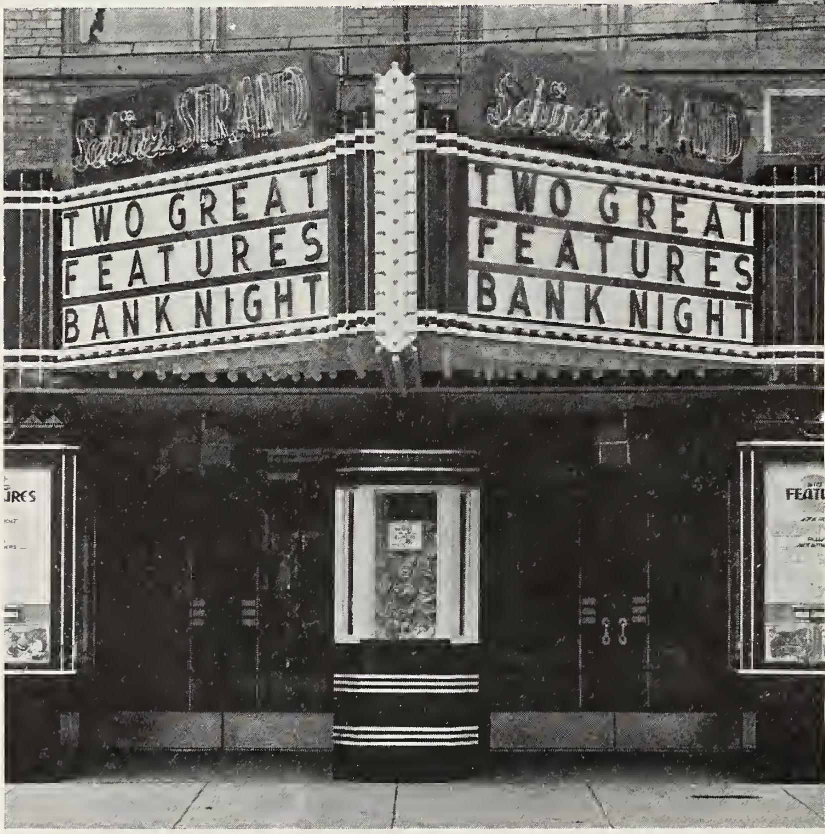
The electronic equalizer is electrically designed to permit operation with 16- or 35-millimeter sound tracks.

The same small, light amplifier-power supply unit forms the basis of a portable sound system which weighs less than 50 pounds. Two dynamic speakers are included, the whole mounted in a single, small carrying case, 17x17x7 inches. The speakers derive their field excitation from the amplifier unit. Installation and taking down are facilitated by plug-and-jack type connections, using multiple-prong plugs that provide sure and trouble-free contact.

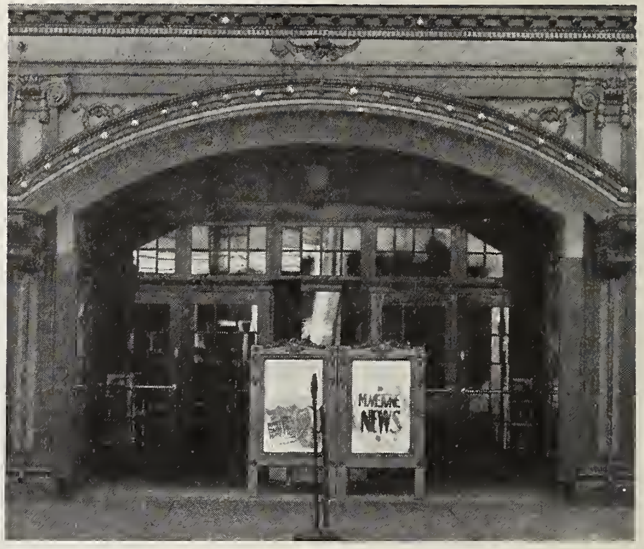
Varied Styles of Unit-Type Marquees Recently Installed



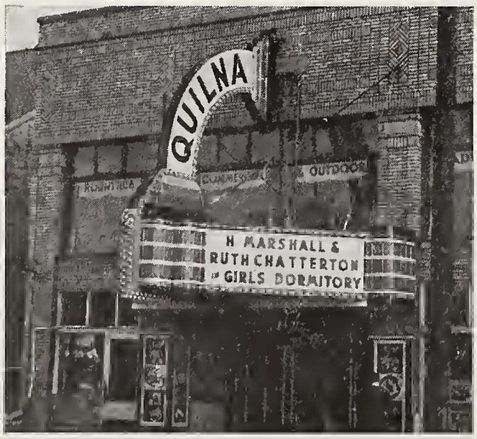
New marquee installation of the Lyric theatre, Lapeer, Mich.



The front of the Strand in Delaware, Ohio, after remodeling.



The Strand in Delaware before remodeling.



New Marquee of the Quilna theatre, Lima, Ohio.

MORE RECENT developments in the design and construction of prefabricated marquees and sign work, for unit installation, have extended this method of marquee manufacture and erection to a greater variety. Several types installed during the last few months by the Artkraft Sign Company of Lima, Ohio, are shown in the accompanying photographs.

Among the pictures are views of the Strand theatre in Delaware, Ohio, a Schine circuit house. This installation was part of a modernization job which included general revision of the front. This theatre is shown both before and after remodeling. The marquee in this case is of combination rectangular and triangular type, with V-shaped central portion. Attraction board and sign work are integral with the marquee and part of the unit installation.

A marquee not of the usual Artkraft V-shape type is that pictured on the Lyric theatre in Lapeer, Mich. This marquee was especially modified so as to have a rounded central element in accordance with the wishes of the theatre owner.

The installation on the Quilna theatre in Lima, Ohio, shows an interesting method of combining the theatre name sign with the marquee in a structure of relatively small dimensions.

Augmenting the Artkraft line of theater front elements are porcelain enamel units for architectural treatment of the entrance area, including extruded aluminum poster frames.

Reducing Theft And Liability Insurance Rates

(*Continued from page* 12)

cently in a Midwestern theatre. The porcelain handle of a water faucet was split. A woman patron took hold of it vigorously, pulled and cut her hand severely.

Exhibitors can reduce their individual premiums on public liability only as they improve the general experience by taking reasonable precautions. *By not taking such precautions they have produced a state of affairs in which some theatres cannot even buy liability protection.* Every precaution taken by the exhibitor eventually will result in a premium reduction.

CAUSES OF INJURIES

Although modern theatres require few recommendations, according to insurance engineers (*except* on maintenance conditions) the depression has caused individual theatre owners to make false economies. The most frequent causes of preventable theatre accidents which are legitimate and not staged, are (1) *improper lighting,* (2) torn and worn *carpets,* (3) *slick-floored foyers,* (4) *waxed floors* (they should never be waxed), (5) *broken floors or steps,* and (6) defective seats, especially the veneer sort which are allowed to get in bad condition. All these are problems of maintenance.

Good aisle lights prevent accidents. There is a general laxity among exhibitors in dimming lights too low; a person coming in to get a seat after the show starts slips and falls. In areaways and aisles, or at a set of steps, lights should be strong enough to enable the patron to see clearly.

Steps uneven in width are a source of falls. Insurance engineers regard the ramp as an ideal method of getting patrons up and down, if they are not too steep. It gets rid of crowds in half the time and is much safer. It is impossible to hurry patrons on steps safely.

Especially during the depression, exhibitors have allowed carpets to wear down to the last thread, laying the groundwork for bad accidents, or have neglected to repair a broken tile or corner of cement steps. These cases are hard to handle because they often result in big claims.

Veneer seats, which today are found to any extent only in smaller cities and towns, are a source of trouble. When in poor condition they frequently cause damage to clothing, a patron gets a splinter in a leg, a heavy person sitting down goes on to the floor and suffers an injury likely to lead to a claim. The latter is true of all seats the exhibitor allows to go unrepaired.

Theatres with inclines in the lobby, or even with level tile flooring, should be sure to place rubber mats in the winter. A patron with snow on her shoes comes in, slips on the tile, and gets a nasty fall.

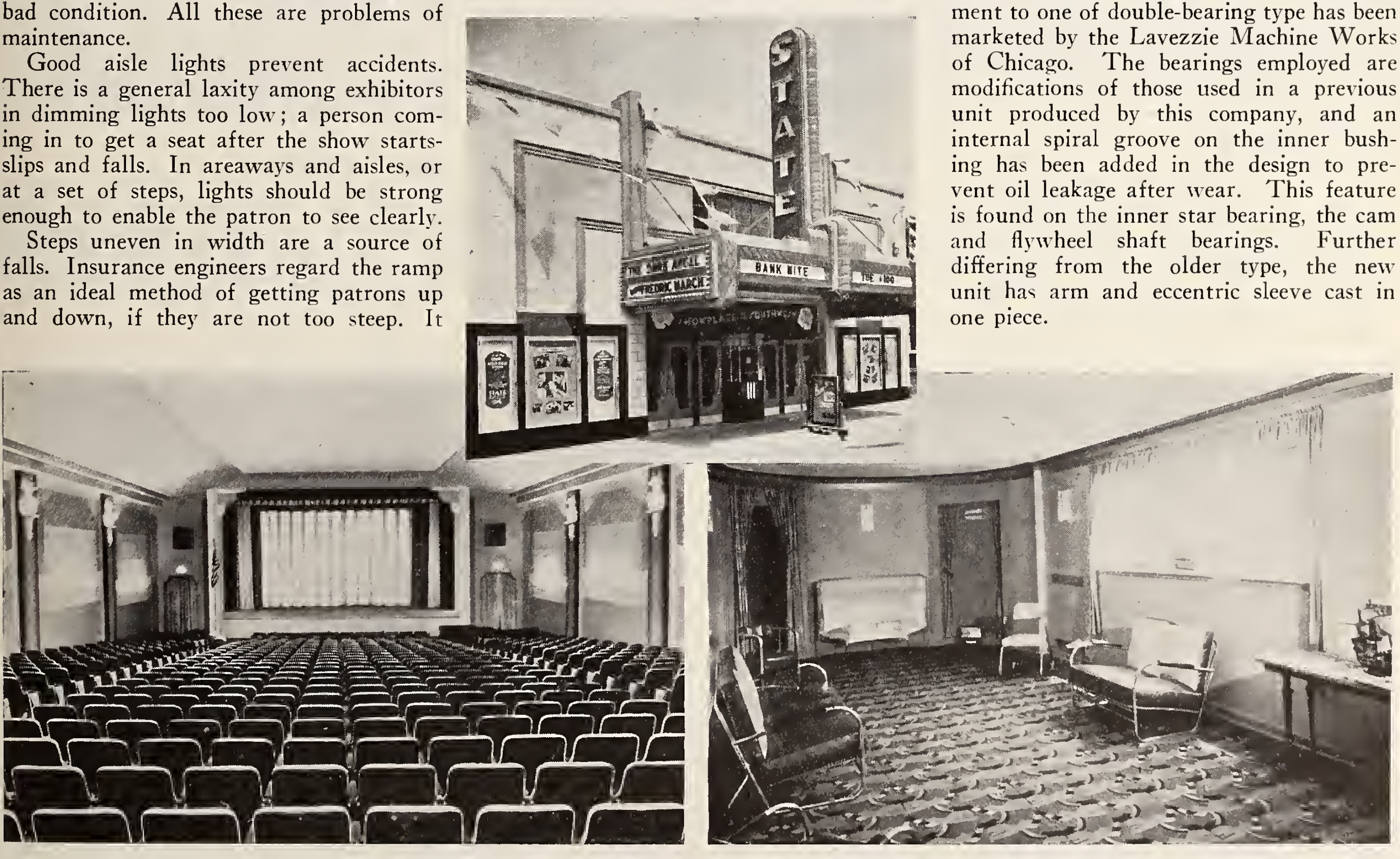
Fans located where patrons can be struck by them if the mechanism gives way, or where a child can reach up and touch it, are bad. Blade fans are not recommended if located where they can be reached.

The important thing is to have repairs made as soon as they are needed. A little of this kind of care can save a theatre hundreds of dollars, and may save thousands. If allowed to go, small things can cause large catastrophes. Within the past year or so two theatres in the Kansas City area narrowly escaped serious consequences. In both instances a leaky roof was not repaired. It rained, the plaster softened, and several days afterward the plaster fell. Fortunately, in both cases the plaster fell during a part of the day when there were no performances. In another instance the roof of a theatre fell in in the morning; the night before there had been 300 people in the house. Had these accidents occurred with patrons present, the exhibitor might easily have found himself *ruined* with damage claims.

[*The author of the above article has been writing insurance on theatres and other film business properties for eighteen years. Because of his friendships among theatre folk, he has analyzed many policies written by others, which has broadened yet further his knowledge of theatre insurance problems. Mr. Jones, who resides in Kansas City, Mo., commenced his discussion in the September* 19*th issue, dealing with conditions affecting fire insurance rates.* —THE EDITOR.]

New Bearing Conversion Unit For Intermittent

A NEW unit for converting the single-bearing intermittent movement to one of double-bearing type has been marketed by the Lavezzie Machine Works of Chicago. The bearings employed are modifications of those used in a previous unit produced by this company, and an internal spiral groove on the inner bushing has been added in the design to prevent oil leakage after wear. This feature is found on the inner star bearing, the cam and flywheel shaft bearings. Further differing from the older type, the new unit has arm and eccentric sleeve cast in one piece.



Views of the front, auditorium and lobby-foyer of the new State theatre in Worthington, Minn., owned by Henry Hower. Perry I. Crosier of Minneapolis, was the architect. The State was erected at a cost of $65,000. The auditorium walls and ceiling are finished in patterned Celotex. Walls are divided into panels, separated by plaster pilasters. The side cornices overhang a little, and near them, on each pilaster, is a chrome-nickel bracket light. Equipment and furnishings were supplied by the Western Theatre Supply Company of Omaha, including chairs by the American Seating Company, Mohawk carpeting, "Color-Glow" lighting fixtures, Brenkert Enarc lamps, Kaplan projectors and Baldor rectifiers. The sound system is Western Electric, while the air supply system is by the U. S. Air-Conditioning Corporation. The screen traveler is operated by Vallen curtain control.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

WE HAVE BEEN a steady subscriber of your magazine for several years and on several occasions have followed your suggestions on theatre improvement. Our theatre here burned to the ground recently, and before we start rebuilding we wish to get your advice as to seating arrangement in the new building.

The building is, or will be, 50x115 feet. With 23 feet cut off the back end for stage, and 18 feet off the front for lobby, a foyer and two small stores on either side, space for auditorium would be 74x50 feet. Also the balcony in the theatre was 50x35 feet.

What would be the best seating arrangement so as to seat 1,000 people in this theatre? The stage and foyer dimensions can be cut down if necessary, as both were destroyed.—G. R. L.

THE ANSWER:

THE BEST seating arrangement for an auditorium 50 feet wide is to plan for a center section of 14 seats across with aisle on each side, and two wall banks of five seats each across. This will give a total of 24 seats across the width of the auditorium. The depth of 74 feet for seating space will allow for 29 rows of seats, making the maximum seating capacity of the lower floor 696 seats.

The balcony seating space of 50x35 feet, provided it can be all used for seats and no deduction will have to be made for cross-aisle or stairs, allows for 13 rows; so, the maximum seating capacity in balcony will be 312, making the total seating capacity 1008 seats.

●

THE QUESTION:

I AM PLANNING to install a theatre in a building 40 feet by 90 feet with a 17-foot ceiling. This building has a full cement basement.

Would you kindly give me some idea as to the most practical arrangement of seats, box office, foyer, rest rooms, projection booth, screen and stage. Will one or two aisles be necessary? What is the standard floor pitch?

What State department would one write to for State fire laws? Especially about the installation of the projection booth. This information will be greatly appreciated.—K. D. H.

THE ANSWER:

THE TICKET office should be placed in the center of the building at sidewalk line with a double entrance door on each side. Place entrance doors back, flush with back of ticket office, so that they do not project beyond building line when open.

This will provide for a lobby 15 feet wide, and it should be at least 12 feet deep. On each side of lobby will be ample room for men's and women's retiring rooms, stairs to projection room, and a manager's office. The retiring rooms should be entered from foyer or cross-aisle, which should be at least 6 feet wide.

The seats should be arranged with a center bank of 14 chairs across the width of auditorium with aisle on each side, and two wall banks of two chairs across. It will be necessary to provide for two aisles as the building law requires that not more than six seats may be passed to reach aisles.

I doubt that the depth of your theatre is sufficient to allow for a stage, but you should plan for a platform about 10 feet wide.

The maximum seating capacity will be 360 seats.

The slope in the auditorium floor should not be less than 3 feet. The projection room should be located over lobby and there will be space left for storage rooms.

To obtain a building code covering theatre building, you may write to the Department of Labor, probably located in the State Office Building in the Capital of your State.

●

THE QUESTION:

I AM ENCLOSING a sketch of the first floor and balcony of a store building. The balcony is in the rear of the store. I am thinking of converting it into a theatre. However, I do not wish to go to the expense of slanting floor at the present time. I thought perhaps of using the rear entrance on the side street for the main entrance and utilizing the balcony for some seats and for erecting the projection booth, and also using the toilet of the adjoining store for the ladies room. The adjoining store at the present time is vacant also.

I also thought of making another doorway 4 feet wide next to the existing 4-foot door on the side of the building and putting in a sort of a curved wall as shown by the dotted lines in sketch. What do you think of the idea of a side entrance for a theatre, and a theatre without a slanting floor? About how many seats could I get in the main floor, and how many on the balcony?

I would like to have Nu-Wood panels in the auditorium. What size, and how many would you suggest for good sound? What would the approximate cost of the remodeling be? What would the approximate cost of slanting the floor be? Any suggestions about the arrangement will be appreciated.—W. L.

THE ANSWER:

TO BE FRANK with you, I certainly would not build a theatre without a sloping floor and with a side entrance, when your building is well adapted to a front entrance lobby.

You can plan for a stage where you intend to have the balcony. After allowing 10 feet for lobby, and 6 feet for cross-aisle or foyer, there will be space left for 22 rows of seats, giving a total seating capacity of 264 seats.

I think it is more important to cover the ceiling with Nu-Wood tiles than the side walls. The rear walls should also be covered; but the side could be treated at spaces between panels, and a 3-foot margin between panel top and ceiling.

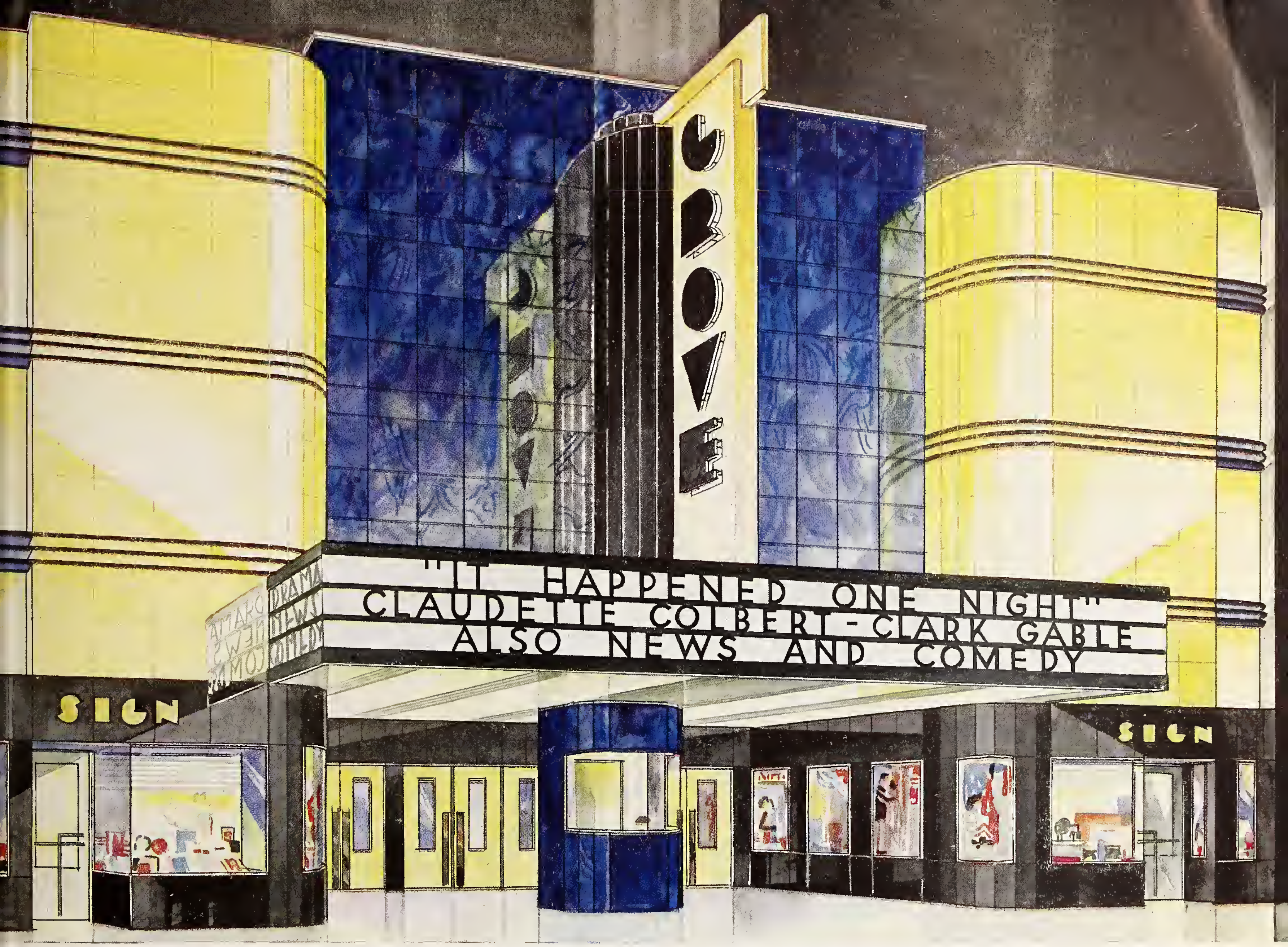
Not being familiar with your local conditions, I advise you to consult a local contractor to obtain estimates of cost for this remodeling.

●

THE QUESTION:

WE ARE planning on remodeling and would appreciate it if you would send us plan or other help. Below is a rough plan of our theatre and what we intend to do. The theatre is of brick with steel beams that project about 12

(Continued on page 37)



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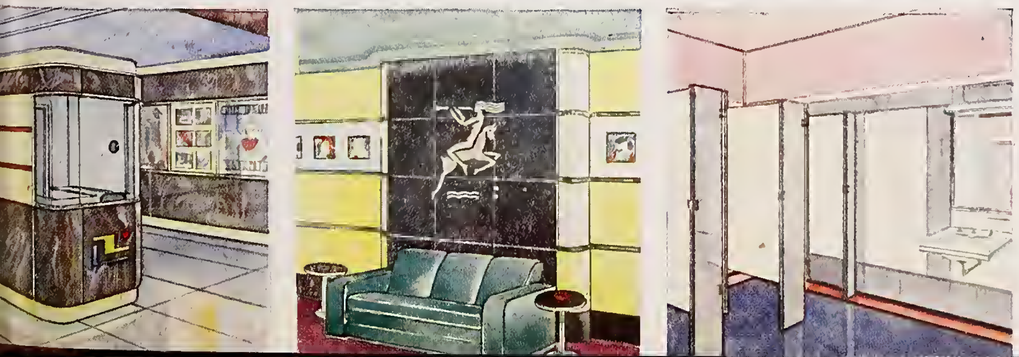

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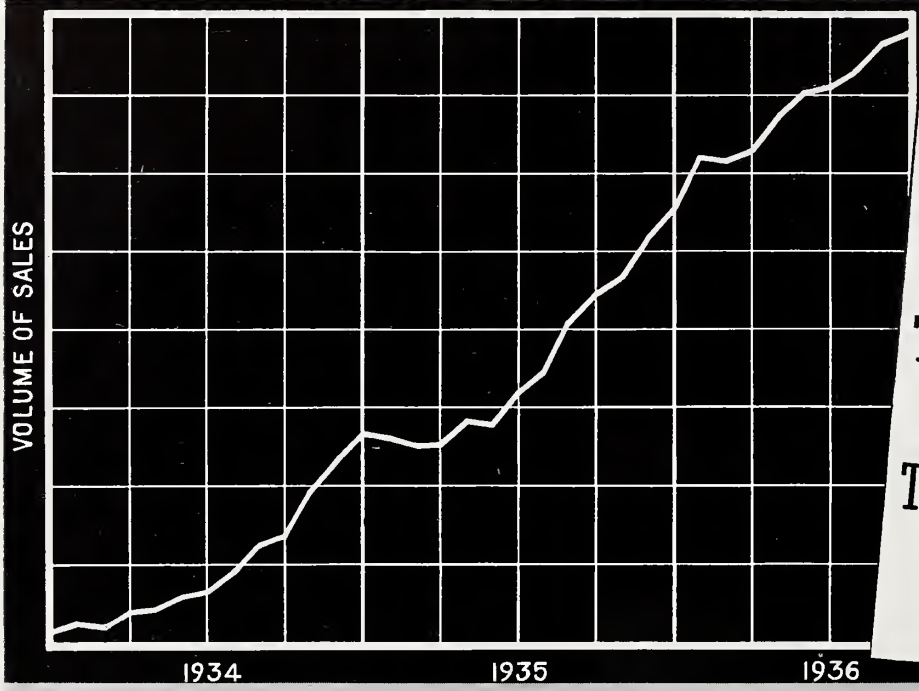

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(*Continued from page* 34)

inches. Should anything be done to them? Also the walls are of brick and plastered. Should they be draped, and what should be used for draping? The walls are yellow. Should the drapes be contrasting?

The floor at present is level. The auditorium is 40 feet wide and 50 feet to the stage. We would like to have a 3-foot ramp. Is this about the right amount? We plan a seating capacity of 500.—H. G.

THE ANSWER:

THIS DEPARTMENT is not permitted to provide plans or sketches, but will gladly give you the information asked for in your inquiry.

Your sketch of the new plan, showing seating capacity, is very satisfactory and a great improvement over the old plan. It would be well to furr out the steel beams which now project below the ceiling, and to cover them with sound tiles.

Another good suggestion is to provide on each side wall, three drape panels. These panels should be about 8 feet wide. Lighting fixtures could be placed in the center of the spaces between the drape panels. The panels can be formed by a casing 5 inches wide. For draping materials I suggest a gold silk back, and a valance and side swabs of brocade or rusk.

A 3-foot slope should be all right.

According to your sketch the auditorium is only 50 feet deep. The seating capacity of the lower floor will be 400. I cannot see how you expect to get 500 seats in such a small area.

I do not notice on your sketches that any provision has been made for men's and women's retiring rooms. Why not place them on each side of lobby?

A ceiling height of 7 feet in the lobby is not high enough. It should be *at least* 8 feet, 6 inches. Hence, if the projection room is located above the lobby, it will have to be raised.

I also fail to notice what provision has been made to enter balconies. I assume they start from auditorium floor as in a stadium type theatre.

A good color scheme for the lobby would be blue walls with canary yellow ceiling, or tangerine walls with blue ceiling.

The Use of Fabrics for Theatre Interior Decoration

(*Continued from page* 9)

public spaces in palatial hotels or in the principal rooms of fine residences, on the walls of a theatre auditorium, would be an unwarranted extravagance. Effectiveness of pattern, coloring, texture and the appearance of richness are what count at the distance at which auditorium walls are seen, and an inexpensive fabric serves the purpose. The fabric used, however, must be so woven that it will not sag out of shape after it is on the walls. Some of the less expensive fabrics are entirely satisfactory in this respect, while some that cost considerably more are not. The fabrics for motion picture theatre auditorium walls are in a class by themselves, made for decorative effectiveness and for firmness of weave at low cost. Fabrics for this purpose should be bought from a reliable dealer who is familiar with the requirement of theatres, or they should be furnished by a contractor who is experienced in theatre work.

DECORATIVE SCHEMES

The walls of an auditorium covered with a decorative fabric may be divided into wide horizontal panels by bands of plaster ornament, say, from 9 inches to 12 inches wide. This forms directional lines that carry the eye towards the screen, which is desirable. This also tends to reduce the apparent height of the ceiling in a theatre auditorium that is high, as it is where there is a balcony.

But of course there are many other ways. In a recently modernized theatre that has a huge auditorium, an effect of relative intimacy has been achieved with fabrics. The proscenium has been draped and a canopy of drapery has been carried out on the ceiling. This treatment extends along the front part of the side walls well into the auditorium. The remainder of the side walls has been treated with fabrics also, panels of patterned fabric alternating with plain fabric hung in folds. The walls in the rear of the auditorium, too, are covered with fabric. This has transformed the theatre, giving it a friendly air and great richness of effect.

In almost any theatre auditorium, the wall treatment may well be divided into three sections, according to the difference in functions. The walls in the front part, near the screen, need to be in a dark rich color and relatively plain, so that they will absorb the light reflected upon them from the screen and will not distract attention from the picture by presenting a too-assertive pattern. The part of the walls extending from the front section just mentioned, back to the front line of the balcony, may have a more distinct pattern and may be of lighter color. This is the main part of the wall surface. As it is large, it should be rather quiet in design and coloring so that it will not be obtrusive.

The rear, from the front line of the balcony back to and including the rear wall of the auditorium, is the part that may be more lively in its wall treatment, both in pattern and coloring. This part welcomes the incoming patrons. It can be less dimly lighted without interfering with a satisfactory view of the picture, consequently the decorations can be seen better than in the rest of the auditorium.

If the main part of the side walls is patterned, the front section should be in a plain fabric, so that there will not be a clash of patterns. But if the side walls are in fabric showing horizontal stripes of graded tones or in some other simple geometrical design, the fabric in the front section may be patterned. In the rear section a large plaid, or something else that will not clash, is best if the side walls are patterned. A patterned fabric can well be used here if the side walls are plain or merely striped horizontally, or if they show only an indistinct, small, all-over pattern.

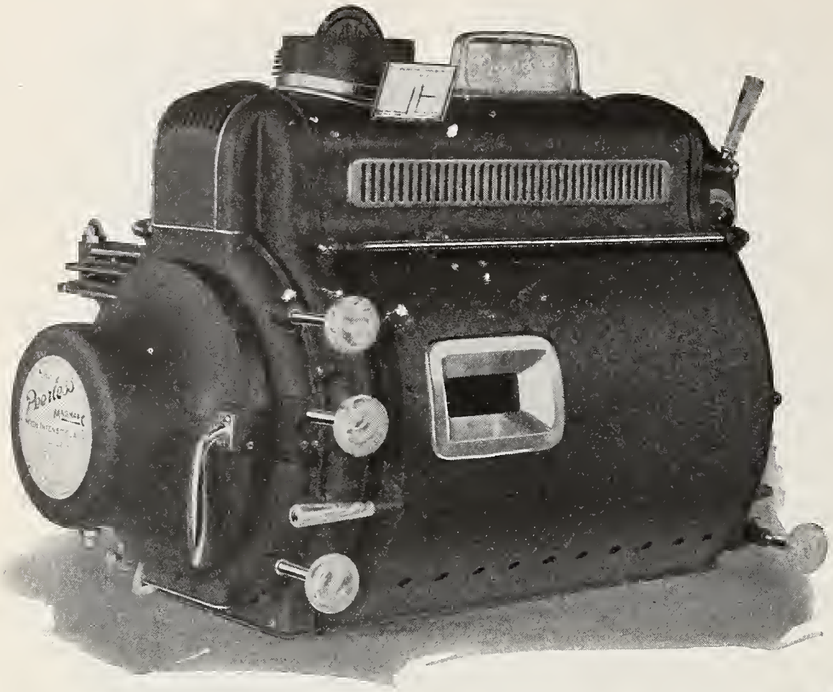
The size of the pattern used should correspond to the size of the auditorium. In the smaller theatres a pattern of moderate or small scale should be employed. In a narrow theatre a pattern of widely spaced, small figures may be used to advantage, sometimes for openness of effect.

A smart idea that is being used in some of the new motion picture theatres is to grade the coloring of a plain fabric on the auditorium walls from a dark, rich color near the picture screen through progressively lighter and brighter shades to a light, lively color at the rear. This is done by dyeing the fabric so that the gradation of color is smooth and continuous from front to rear. Putting on widths of different shades next to each other would not produce this effect, because there would be marked changes from one strip to the next at the seams. The fabric is colored especially for the particular theatre. In some cases a single color is used—for example, a wine-red near the screen, grading through lighter and less bluish shades of red along the walls to a soft red running into a lighter brownish yellow red at the rear.

A plain fabric of very bold texture, such as monk's cloth, is an excellent wall covering for the smaller auditorium. It comes in a good neutral gray. Plain pilasters in wood veneer of light color may be used to divide the walls into panels. In the front, a plain dark fabric may be used, preferably blue or wine color. In the rear the walls may be covered with a printed linen having a bold design in various bright colors on a natural linen color ground. The introduction of color at the front and rear will give the requisite liveliness and will be all the more effective in contrast with the plain neutral fabric on the main wall surfaces. Monk's cloth is of moderate price. The plain colored fabric at the front and the patterned fabric at the rear need not be expensive. Such a treatment carried out in good taste can make a theatre very attractive, especially if the auditorium is of the long narrow type with seating all on one floor.

In the lounge a bold pattern of moderate size and of lively *but no gaudy* coloring is usually best. It may be a damask, a printed linen, or a hand-loom textured fabric, depending upon the character of the wall covering in the auditorium. A plain or patterned grass cloth, or a texture fabric that can be applied like wall paper, is good.

[*The author of the above article is a regular contributor to publications dealing with architecture and decoration. In the November 14th issue he will discuss fabrics and acoustics.*—THE EDITOR.]



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MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Some Sound Problems of the Smaller Theatre

● Discussing some of the more significant conditions especially confronting the small theatre operator who wants as good sound as he can afford

By H. W. PARO

SOUND REQUIREMENTS of the small theatre differ greatly from those of the theatre that counts its seats in the upper hundreds and thousands, and are more accurately met by modern apparatus than by any previous equipments, many of which originated as large-theatre systems pared down as far as possible.

The peculiar and separate needs of the smaller theatre in apparatus as well as in cost are better met today than ever in the past. Portable tent and town hall motion picture shows also have their own specific requirements in sound apparatus, which are substantially, but not entirely, identical with those of the small theatre installation.

Seven primary needs of the smaller house, with reference to sound, are observed here, each with respect to cost, size, emergency provisions, maintenance factors, simplicity, sound quality and acoustics.

FACTOR OF COST

While low purchase price is essential to the very small theatre, low installation expense is equally vital. The practical method of meeting this second requirement is to arrange to have all wiring and interconnections made, so far as possible, in the factory under conditions of mass production, and as little as possible by the local electrical contractor. There are advantages as well as drawbacks to the sound system composed of units made by a number of manufacturers, each unit serving a different function, but the utmost in economy is achieved by the apparatus in which all operations are combined, so far as possible, within the mechanism of a single cabinet.

Where theatre connections remain to be made, as between amplifier and soundheads, and amplifier and screen speakers, special cables and connection blocks will simplify and facilitate even these small details of installation.

PHYSICAL SIZE

Small physical size, in spite of some drawbacks to be noted hereafter, is not only advantageous but often necessary. Small theatres do not commonly have large projection rooms, and in many cases projection room space is at a premium. Very often, also, space behind the screen is obtained only at the expense of revenue-producing seats, and small physical size is desirable in low speakers as well as in projection room apparatus.

Small physical size, however, is only very slightly related to reduced sound power. With beam power tubes, for example, and 18-inch dynamic speakers of a modern design, small systems can now deliver all the volume needed for small theatres (perhaps enough for quite reasonably large ones).

EMERGENCY PROVISIONS

Small theatres are usually located at a distance from sources of spare parts and engineering service, and are also more likely, as a group, to be subjected to excessive fluctuation of power line voltage than the larger theatres are. In spite of the pressing need for low cost, equipment for the smaller theatre must first of all things be sturdy, capable of standing up under unfavorable conditions of line voltage. Preferably, it should also be designed to use tubes and other replacement parts that are easily available.

MAINTENANCE FACTORS

Maintenance costs and difficulties are greatly reduced by the use of inexpensive component parts, less costly to replace than to patch and nurse along, by use of components readily available, and, again, by sturdiness of construction that in itself eliminates most maintenance questions. Another important maintenance aid is provision for easy testing and checking with common, inexpensive testing appurtenances.

SIMPLICITY OF EQUIPMENT

Original cost, installation cost and maintenance cost and trouble are all reduced by use of the simplest available procedures for producing the required results. Thus, for example, there are definite advantages in multiple speaker systems, in which different banks of speakers operating through filters reproduce different bands of sound frequencies. But the advantages of simplicity lie with the use of dynamic speakers, now readily purchased, that cover the entire band of frequencies photographed on the sound film. Again, better sound is possible with d.c. exciter lamp supply than can be obtained when the exciter lamps are powered with a.c., but the second method eliminates a complete rectifier and filter system, and still delivers sound quality that quite probably may be regarded as adequate under the circumstances.

FACTORS OF COST

In connection with sound quality, it should be remembered that the smaller, more intimate theatre possesses inherent advantages, for which the larger theatre compensates usually only at the cost and trouble of using highly refined apparatus. The smaller theatre, first of all, permits a greater sense of intimacy between the audience and the nearby screen.

The average small theatre has acoustic advantages of no little importance. Sound distribution is usually easy to obtain, even with flat baffles, except possibly in the extreme front corners. Not only the main body of sound, but also the difficult high

Projection-Theatre Groups In Tribute to F. H. Richardson

With the appointment of 22 committees representing the field of projection generally, even to the extent of a Canadian group, the American Projection Society's plans for the celebration of "Richardson Week," in honor of F. H. Richardson, call for an inaugural banquet and entertainment at midnight, October 24, and an exhibit of "pioneer" projection equipment to be conducted for six days thereafter.

During this period, other groups will gather at table in further recognition, on the occasion of his 70th birthday anniversary, of Mr. Richardson's three decades of service in the interests of "better projection." At noon Tuesday, October 27, the International Projector Corporation and National Theatre Supply Company will join in honoring Mr. Richardson at a luncheon. The following day there is to be an "old-timers' " luncheon, and on Wednesday Mr. Richardson will be the honor guest at a luncheon given by Quigley Publications.

All the social affairs and the exhibit will be held at the Pennsylvania Hotel in New York, where Mr. Richardson, who lives in suburban Scarsdale, will be domiciled during his "Week" as the guest of Quigley Publications.

The American Projection Society, through Wallace Byrne, its president, has invited all persons connected with the motion picture theatre who can attend, to that organization's testimonial banquet the night of October 24. The subscription price is $5 per person, and reservations are to be addressed to Anthony Rugino, treasurer. In a formal announcement, Mr. Byrne thus addresses those whom he would have the guests of the A. P. S. on that occasion:

"F. H. Richardson is to projection what Thomas A. Edison was to Science; C. Francis Jenkins to Television, and S. L. Rothafel to theatrical genius, and is, as were these distinguished gentlemen, an honorary member of our society.

"He, through his indomitable will and his everlasting quest for 'Perfection in Projection,' is responsible, more than any other single force, for the vast improvement in projection today over what it was when he entered the field, more than three decades ago.

"This, then, will be truly an occasion, so often commented upon and so seldom brought to realization, when we shall be presenting bouquets while the recipient is still capable of enjoying the fragrance."

The general chairman of "Richardson Week" is George Edwards, past-president of the A. P. S. Will C. Smith of the National Theatre Supply Company, is secretary. The various committees appointed are headed by the following:

Arrangements, Alfred R. T. Bishop, chairman; Frank McMahon, secretary; Anthony Rugino, treasurer.

Past-Presidents' committee, Joseph D. Basson, chairman.

Society of Motion Picture Engineers, Dr. A. N. Goldsmith, chairman.

Exhibitors committee, George Skouras, chairman.

Theatre equipment executives' committee, Will C. Smith, chairman.

Entertainment, M. D. O'Brien, chairman.

F. H. Richardson pictured when the SMPE honored another projection pioneer, William Reid (center), Atlantic City projectionist. At right is shown Dr. A. N. Goldsmith, at that time president of the SMPE.

Committee for honorary members of A. P. S., George C. Edwards, chairman.

Committee for IATSE, George E. Browne, chairman.

Radio executives' committee, Louis K. Sidney, chairman.

Technical committee, Harry Rubin, chairman.

Theatrical managers' committee, Al Rosen, chairman.

Finance, Charles Horstman, chairman.

Committee for Tenth District, IATSE, Glenn H. Humphrey, chairman.

Metropolitan IA locals' committee, Thomas Murtha, chairman.

Committee for Southern IA locals, Frank Sutton, chairman.

Committee for Pioneer Projectionists Association, Ben Norton, chairman.

Canadian committee, William C. Covert, chairman.

Eastern IA locals' committee, Arthur Marten, chairman.

Committee for New Jersey, Louis Kaufman, chairman.

West Coast committee, Sidney Burton, chairman.

Reception committee, Frank McMahon, chairman.

Lester B. Isaac, supervisor of projection for Loew's, Inc., will be toastmaster, while Jay C. Flippin will be master of ceremonies.

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frequencies, are much more easily delivered to each seat in correct proportions, and the need for elaborate speaker, and for speaker baffles systems, does not exist to nearly the same degree as in more elaborate auditoriums. Dead spots and loud spots are rarer, echo almost unknown.

One consideration of importance in connection with acoustics is the comparative ease and low cost with which necessary corrections can be made in the small and simple auditorium. Very often a reasonable quantity of drapes, strategically distributed, will yield wholly satisfactory results. Such treatment is out of place and impossible in the larger and more elaborate interior, which is often handicapped by architectural features requiring special and difficult treatment. In the small auditorium, in fact, addition of a reasonably good tone control will often (though of course not always) provide all the acoustic correction really needed.

The sound problems of the traveling picture show closely resemble those of the average small theatre, but there are some additional features of portable work and needs that call for special consideration. Simplicity and compactness, for easy setting up and easy demounting, acquire vital importance. Size and relatively light weight also become prime factors.

PORTABLE EQUIPMENT

Sturdiness of construction must be stressed, not only to enable the apparatus to survive the abuse of constant transportation, but to permit it to stand up under the widely varying power line conditions that must encounter night after night.

Requirements as to quality are easier to meet, since portable amplifiers and speakers are capable of delivering the same quality as the smaller fixed apparatus, and portable sound projectors, either 16-mm. or 35-mm., give very satisfactory results, with the advantage, of course, strongly in favor of 35-mm.

Acoustical conditions in tents present some difficulty, since the tent is likely to have too little reverberation for acceptable brilliance, but the show that travels from one town hall or school auditorium to another is, naturally, even more strongly handicapped so far as acoustic conditions go.

For acoustical correction portable sound apparatus should be equipped with thoroughly effective tone controls that will permit the utmost correction possible at the amplifier for the unfavorable surroundings in which it is obliged to operate.

[*The author is a radio and sound engineer whose experience has made him familiar with the sound reproduction problems of all classes of theatres. He is now associated with the Wholesale Radio Service Company, New York, distributors of radio and sound equipment.*—THE EDITOR.]

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

F H Richardson

IS EMPHASIS ON SOUND OBSCURING THE PICTURE?

THE RESEARCH COUNCIL of the Academy of Motion Picture Arts and Sciences announces that approximately every 60 days the sound department heads of many, if not all, major studios, together with their principal assistants, will meet in another series of periodical projections of selected reels from each studio to provide for each department head a basis for comparing the product of his own studio with that of other studios.

That appeals to me as an excellent, very practical idea; also, as one that should have results beneficial to the entire industry. But it brings to mind the fact that we seldom, if ever, hear of any such proceedings with regard to visual matters. Granting the high importance of excellence in sound, still it is no degree more important than similar excellence visually, concerning which there seems in these later days a tendency to neglect.

It is quite true that, by comparison with the *picture,* sound is a youngster. It perhaps deserves more care, attention and, upon occasion, spanking. Still that is no justification for neglect of its elder brother, the image.

Sound and image can only be judged by what theatre audiences hear and see from day to day. That is the "pay-off" on the whole business, and may I suggest that from the viewpoint of the ultimate buyer of the goods our industry has to sell, visual projection too often cries for improvement.

It would seem the Research Council might well expend some of its energy investigating the many visual sins tens of thousands of theatre patrons have spread before them every day. It and the Society of Motion Picture Engineers might, for example, establish a maximum viewing angle from the front theatre auditorium seats, and make *some real effort to educate theatre owners concerning the evils of a too-large screen image at a too-short viewing distance.*

Unless I am in error, some such maximum viewing angle recommendation does lie buried deep down in past proceedings of the SMPE; if so, a decent tombstone should be erected in its commemoration, since no effort has ever been made to make it effective.

As a matter of fact, sound equipment sales and servicing have so far topped visual equipment sales that sound equipment manufacturers and their service engineers have, very possibly without intent, shoved visual matters into the background.

Pushing, exploiting and improving sound is excellent—no criticism on it whatever. There still is plenty of room for improvement. However, let us not for one instant forget visual problems and their high importance. Excellence in sound and image walk hand in hand. *There are just as many problems connected with one as with the other.* And faults in *either* one works injury to the performance as a whole. Let's not forget that we are selling motion *pictures.*

THE PRESSURE OF COMMUTATOR BRUSHES

JOHN L. GRANGER of Prescott, Ariz., asks, "Will you be kind enough to advise as to what pressure commutator brushes should have and how it may be measured. Also please advise as to just what is the difference between the ordinary carbon, high-intensity and Suprex."

There seems to be considerable difference of opinion as to what correct brush pressure upon the commutator should be. It is of course considered in pressure per square inch. One authoritative text book places it at from 1.33 to 3 pounds per square inch, which seems excessive. A booklet of instructions on motors and generators places it at 1.5 to 2.5 per square inch.

In compiling the new Bluebook of Projection I accepted the dictum of the Hertner Electric Company, as expressed through its president, John Hertner. It was by that company placed at 1.25 to 1.5 pounds per square inch, which surely should be sufficient to effect good contact, assuming other things to be in good order, without such pressure as will not only generate unnecessary heat by friction, but also excessive wear. This of course is intended to apply to such motors and generators as are in use in theatre projection work.

As to methods of measurement of brush pressure, I refer you to your Bluebook of Projection for a lengthy discussion of this matter. However, one reasonable accurate method is to secure some sort of spring scale, made to measure light weights so that the scale graduation will not be too fine. By any suitable convenient means, attach it to the element that provides brush pressure, *at the point of its contact with the brush* and by means of it lift the said element just out of contact with the commutation. This will provide the value of pressure applied to the entire brush. It then is only necessary to calculate the full area contacting with the commutator, and perform a simple arithmetical calculation to ascertain the pressure per square inch. If, for example, the total pressure be one pound and the contact area 2 square inches, the pressure per square inch would of course be, one divided by two equals one half-pound per square inch.

●

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Study is Good for Any Projectionist . Page 42

An Old Friend in a New Theatre . . Page 42

A Look at the New Motiograph . . . Page 42

Have Your Early Equipment . . . . . . Page 44

As to your carbon inquiry, I must respectfully decline to answer. It is our wish to help, but your query involves many things, some of them trade secrets. This much I can say: Broadly the differences are in materials and chemicals contained in the carbon core. For further information I must of necessity refer you to the carbon manufacturers themselves.

A FUNNY CASE OF IMAGE JITTERS

FROM CALIFORNIA comes request for advice upon what seems to be a most unusual trouble. It seems there is a slight movement in the screen image as a whole, up and down at each revolution of the intermittent sprocket. It is in one of the projectors only and ordinarily would most certainly be due to either a bent sprocket shaft, an intermittent sprocket not properly fitted upon its shaft, or to dirt upon the face of the sprocket.

But all this is apparently blocked out by the fact that the movement complained of only shows up after the mechanism has warmed up. It is not present when it is cold. It starts at about the second reel. The trouble appeared about four months ago.

I'll admit I'm stumped on this one. Have asked the projector manufacturer to try his hand on it and now ask our readers to make any suggestion they may be able to. The projectionist has an idea the tension shoes have something to do with it, but I am unable to see how that could possibly be. What's your idea?

STUDY IS GOOD FOR ANY PROJECTIONIST

HOUSTON JONES, projectionist of Mancos, Col., writes, "Have examined the Bluebook pretty thoroughly now. Am satisfied it is the best investment I ever made in connection with projection. Its per-page cost is less than one cent, yet each page will be worth easily ten times that much through improved results induced by its use.

"A book such as it is of even greater value to projectionists holding positions such as mine than it is to city men, because we do not have the sources of information available to them. They are able to profit from the experiences of others. They have libraries to consult, and when trouble occurs engineers are available. But the men in smaller cities and towns (we are 300 miles from the nearest city) must depend upon their ingenuity and what can be learned from books and magazines. That is one reason why I appreciate the Bluebook so highly. In closing may I thank you for the help you have given me, other than through the Bluebook."

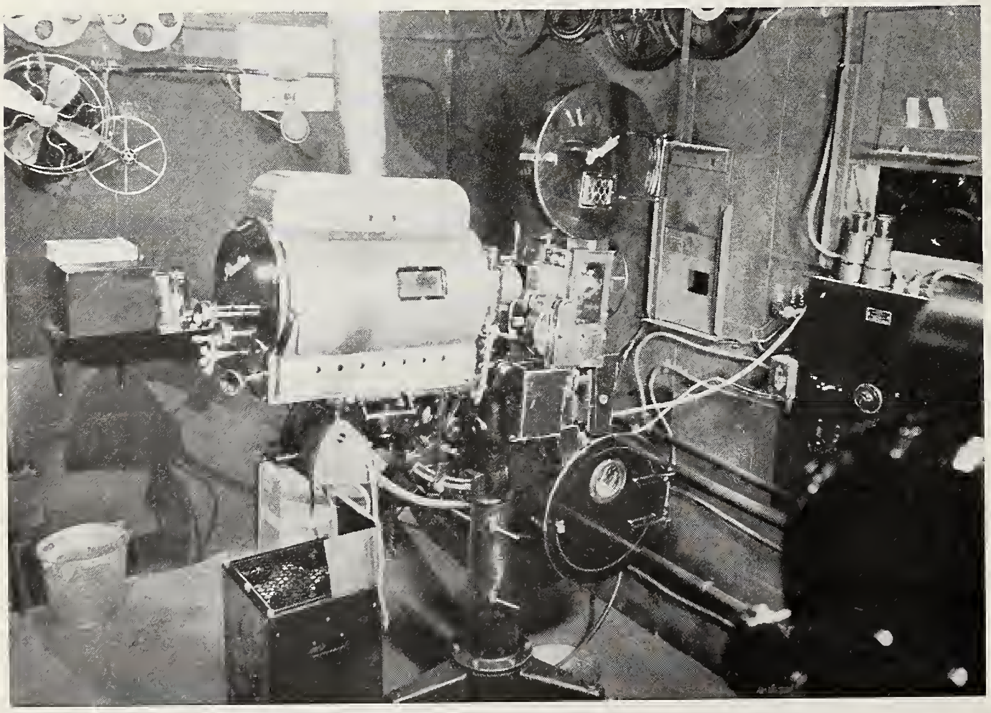
What Friend Jones says is quite true. But the fact remains that many large city projectionists would profit did they study more. Men may become very good projectionists, then drop back more or less for the simple reason that they don't see the necessity for further study.

AN OLD FRIEND IN A NEW THEATRE

FROM Joseph L. Thomas of the Queen's theatre in Hespeler, a small city about 60 miles west of Toronto, Ontario, comes this interesting letter:

"Good morning, Father! First, I will sincerely apologize for not having written sooner. From the stationery you may see we are pretty well hidden from the outside world. I was in the Empire theatre, Windsor, Ontario, where we installed the equipment and operated it until the house was finally turned over to a large theatre circuit organization at a price. This theatre had been dark since the coming of sound. The former manager of the Empire at Windsor, who is now my partner, had me come up and look it over. We opened March 6 and have been working on it ever since.

"This was the first time I had had free rein in rebuilding and refitting a theatre. Money was not exactly limited, but close buying was nevertheless necessary. We had the projector mechanisms rebuilt and brought up-to-date with rear shutters and a new pair of low-intensity lamps. Installed a new screen, smeared paint and decorations all over the place and—well, Dad, it has been no vacation, but we have something well worthwhile. There have been no paydays for either of us yet, but we'll have 'em just the same.



This projection room snapshot was sent in by James Dowdell, projectionist of the Lane theatre in CleElum, Wash. In a note accompanying the picture he writes, "My projection room is rather small and this photo is the best I could do. I want to call your attention to the book just below the fan on the wall. You're right—it's the sixth edition of the Bluebook of Projection. My projection equipment is two Simplex projectors, Masterphone sound, Peerless low-intensity lamps, Garver 30-ampere rectifiers. My main amplifier panel, rewind and work bench, film cabinet and non-sync equipment I had to leave out of the photo. The entire room is painted a flat black."

"The theatre has 500 seats, all veneer. Stage is 20 feet deep by 30 wide; square-cornered proscenium; grid 40x28. Drapes are burgundy plush. Projection distance is 93 feet. We use 40 amperes with a 16 and 8-mm. carbon combination. Have about 6.5 foot-candles with projector running without film. Projectors Simplex A, with the old type 3-point pedestals. General Electric motor-generator set, 80 amperes capacity. Sound is Cleveland 25-cycle, all a.c.

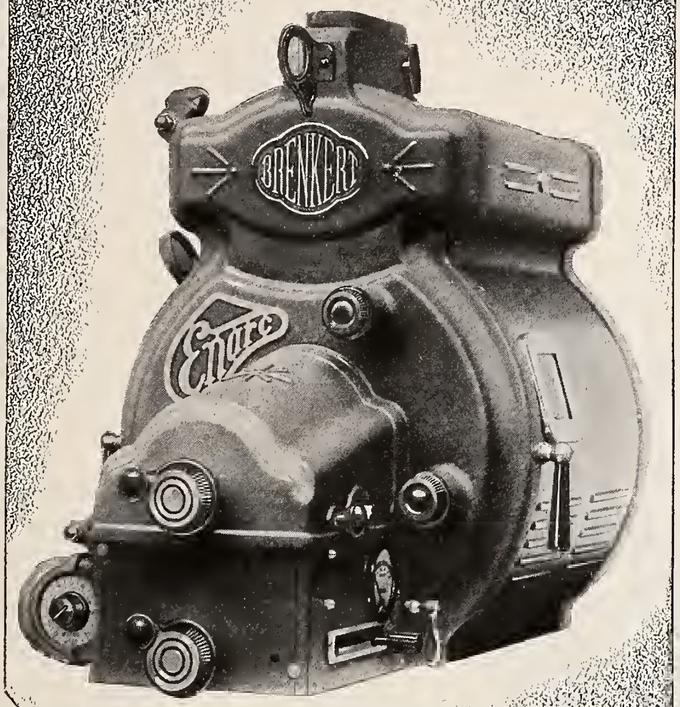
"The projection room is constructed of 3-inch tile, plastered in rough sand finish. Cream ceiling and walls to within 4 feet of the floor, pea green from there down, with a 2-inch dividing line of black between the two colors. Floor is gray. Lighting is, of course, indirect. Room is 12 feet square—as large as was possible—with a 7.5-foot ceiling. Ventilation is by a 22-inch fan set 48 inches above the ceiling line in a 27-inch square duct that connects with a 20-inch galvanized iron pipe leading to the open air. There also is an open-mouth head with a rudder top. This insures circulation of air without the fan, which is used only when necessary for comfort. The projector light sources are vented to the large pipe. There is a 6x12-foot rewind room opening right off the main room. Projection angle is about 4°.

"Gosh, Dad, looking all that over, I'm afraid you will think I am trying to sell you the place, but really I'm just alibi-ing myself for not having written before. We, of course, subscribe to the MOTION PICTURE HERALD and BETTER THEATRES. May I express high appreciation for all you have, through the HERALD and BETTER THEATRES, done for me in the past. In closing, may I wish for your continued success in all your endeavors, which goes double for the HERALD and BETTER THEATRES."

I am sure my readers enjoy descriptions of this kind. Incidentally I am advised that through the efforts of my old friend, Harry Dobson, chief inspector of theatres for Ontario, all projection rooms hereafter installed in Ontario must be air-conditioned, which is good. Certainly no place in a theatre needs air-conditioning more than the projection room.

A LOOK AT THE NEW MOTIOGRAPH

THE OTHER day I examined the new Model H-U Motiograph projector, which is certainly a rugged, handsome piece of equipment. It rests on a well proportioned base inside of which are the various wire connections, enclosed



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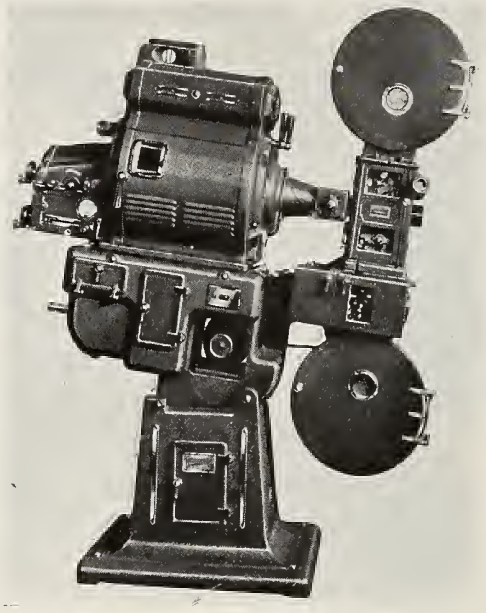
by an iron door. At the top of this base is a shaft upon which the projector swings in accordance with the projection angle, this movement being accomplished by a positive solid locking device.

The projector will accommodate any of the standard makes of lamphouses. Two enclosed compartments are provided in the base of the lamphouse support, one for tools and the other for carbon storage. The magazines are 18 inches in diameter, accommodating 3,000 feet of film.

The driving motor is located on the top of the housing and belts directly to a large driving pulley by means of a flat bottom V-belt of good proportions. The rear shutter is of an improved type of cylinder shutter which Motiograph has used for many years.



New Motiograph Model H-U Projector.

The intermittent movement is of the star and cam type, the intermittent sprocket shaft being carried by "thrustite" ball bearings at either end. The intermittent movement is lubricated with grease, not oil.

All adjustment controls are provided in very convenient form. Framing, for example, can be accomplished from either side of the mechanism by means of substantial handwheels located at the top front of the mechanism, extending out somewhat beyond it. The mechanism casing is quite remarkable in the extent to which it may be opened. By pressing down one knob the working side door may be swung open. By raising a hook-shaped handle near the base of the mechanism immediately under the aperture, the back of the casing may be swung outward at its lower end, thus leaving a clear path for threading.

On the non-working side the whole side of the casing may be conveniently lifted away—a very convenient arrangement embodying, by the way, complete protection for the mechanism. The doors on both sides of the casing have glass panels of good dimensions so that the mechanism, including the film on both sides of the projector, are in full view. This, of course, is a very desirable feature in any projector.

The upper and low sprockets are each served by one roller idler. The intermittent sprocket has a steel shoe. The automatic fire shutter seems to be well designed. It should be thoroughly reliable in operation. The shutter may be timed within wide limits while the projector is in operation. The big belt driving pulley aforementioned drives the soundhead mechanism directly through an intermediate gear, the projector mechanism itself being driven by a chain that is a new development also adopted to use with studio motion picture cameras. It is asserted to be absolutely noiseless and non-stretching. It also is said to absorb gear and mechanism vibrations and thus prevent those vibrations from reaching the soundhead.

Any type of soundhead may be used with this model Motiograph. All driving shafts are equipped with replaceable and removable bearings.

HAVE YOU EARLY-DAY PROJECTION EQUIPMENT?

H. T. COWLING of the motion picture and sound recording division of the national archives, Washington, D. C., writes, "First, I want to congratulate you upon your seventieth anniversary and to wish you many happy returns. It is with real pleasure I note in the trade press that the industry is taking cognizance of your long service to the cause of motion pictures.

"As you may be aware, I am a member of the museum committee of the Society of Motion Picture Engineers, which committee was organized for the purpose of collaborating with the Smithsonian Institute in the collection and perpetuating of the earlier types of motion picture equipments.

"At the last meeting of the committee I was delegated to solicit your assistance in this work. We would very much appreciate any help you may be able to render in locating any of the very old types of motion picture projection or camera equipments, for which I am sure you will agree there can be no better depository than the Smithsonian Institute."

I was invited to be a member of the museum committee, but advancing years and increasing press of work compelled me to decline. However, anything I can do to assist that committee in the collection of motion picture "antiques" is a service of pleasure, for I realize that all too soon those who now have such equipments in their possession will have "checked out," whereupon those equipments may and probably will pass into the hands of those having small, if any, interest in the motion picture industry.

I therefore most earnestly suggest that readers who own any such early-day equipments, or who know any one who does, get into touch with Mr. Cowling, The National Archives, Motion Picture Division, Washington, D. C., immediately. As I understand it, if accepted, the equipment will be displayed in the Institute motion picture-sound division, with a suitable card bearing the name of its donor.

THE EQUIPMENT INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, LISTING THEIR MANUFACTURERS. THE ARRANGEMENT IS ALPHABETICAL ACCORDING TO THE CLASS OF PRODUCT

ACCOUNTING SYSTEMS

SIMPLIFIED bookkeeping is provided by special theatre systems designed to cover daily expenses, daily cash receipts, assets, yearly income tax forms, segregated accounts for film exchanges, etc. These systems cover periods of from one to two years, and are available in solid book or looseleaf form.

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ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium has become more needful of careful attention than it originally was, because of extension of the frequency range. Motion picture speech and music can now be recorded and reproduced wth great fidelity, but the transmission process includes acoustics as well as electro-mechanical provisions; hence, natural sound now calls for greater precision in acoustical adjustments with respect to the entire available frequency band. Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products. Which to use partly depends on the natural acoustic characteristics of the auditorium and the decorative scheme desired. Most manufacturers of acoustic materials can supply a reliable acoustical analysis of an auditorium.

Armstrong Cork Co., Lancaster, Pa.
Atlantic Gypsum Company, Boston, Mass.
Atlas Sound Corp., 1451 39th St., Brooklyn, N. Y.
Better Hearing, Inc., 1 West 34th Street, New York City.
The Brush Development Co., E. 40th Street and Perkins Avenue, Cleveland, O.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.
Colortone, Inc., Sturgis, Mich.
Electrical Research Products, 250 West 57th Street, New York City.
Garrison Engineering Corp., 51 Church Street, Great Barrington, Mass.
General Insulating & Manufacturing Company, Alexandria, Ind.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Masonite Corp., 111 West Washington Street, Chicago, Ill.
Mears Radio Hearing Device Corp., 1 West 34th Street, New York City.
Miles Reproducer Co., Inc., 112 West 14th Street, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.
Pictur-Fone Co., 212 W. North, Lima, O.
J. H. Stone, 270 Madison Ave., New York City.
S.O.S. Corp., 1600 Broadway, New York, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York, N. Y.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

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ADAPTERS FOR INCANDESCENT PROJECTION LAMPS

ANY CARBON arc projector can be converted to mazda operation by means of adapters consisting essentially of a bracket, an adjustable arm, and a reflector to be located behind the lamp. The device is clamped to the lower carbon jaw.

Best Devices Company, Film Building, Cleveland, O.
Fish-Schurman Corp., 230 E. 45th Street, New York, N. Y.
General Electric Co., Schenectady, N. Y.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Monarch Theatre Supply Company, 494 So. Second Street, Memphis, Tenn.
National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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AIR CONDITIONING AND VENTILATING EQUIPMENT

FOR HUMAN comfort, air conditioning requires not only the heating and cooling of air in accordance with seasonal conditions, but adjustment of relative humidity, removal of dirt and pollen, and suitable removal of old air from the theatre and its replacement with a new supply, together with proper ducts, dampers, fans, etc., for complete distribution of conditioned air.

Ventilation, as commonly referred to in the theatre, involves merely the supplying of fresh air. A ventilating system may therefore consist only in provisions for drawing fresh air into the building and giving it, by means of blower fans and ducts leading to openings (grilles) on the interior, suitable circulation. To such a system may be added a dehumidifier or cooling apparatus (such as a cold-water spray chamber). In no case does a ventilation system mean air-conditioning, which term must refer to all the provisions indicated in the first paragraph above, and normally implies automatic control.

Index to Advertisers appears on page 4

Cooling of air may be achieved in several ways. There are a few theatres in which a slight cooling effect has been attained by fans capable of introducing fresh air (with proper distribution arrangements) under extremely high pressure. Any kind of controlled cooling, however, demands means of placing the air in contact, directly or indirectly, with a cooling agent, which may be either a chemical refrigerant or water. Mechanical refrigeration is frequently necessary for cooling even when water is the immediate cooling agent. Where well water is available at a temperature of about 55°, this water may be used without mechanical refrigeration. How mechanical refrigeration may be applied depends upon local and State regulations.

Air Filters, consisting in a dust-collecting material of cotton or other type of fabric or mesh on rollers or fixed in a metal frame, are designed to filter dirt out of the air introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system. Dirty air represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre are to varying degrees ornamental and thus prevent these openings from being unsightly. This was once the principal function of grilles, but today a scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through. Grille design has been found an important factor in minimizing or amplifying the mechanical noise of the system. Thus selection of ventilating grilles has an important bearing upon the efficiency of the air-conditioning or ventilating system.

Air Controls Inc., Div. of Cleveland Heater Company, 1933 West 114th Street, Cleveland, O.
Air Devices Corp., 105 West Adams St., Chicago, Ill.
Airtemp Inc., 1119 Leo St., Dayton, O.

American Blower Corp., 6004 Russell Street, Detroit, Mich.
American Metal Products Co., 5855 Manchester Avenue, St. Louis, Mo.
American Radiator Company, 40 W. 40th Street, New York City.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City.
Buffalo Forge Co., 4084 Broadway, Buffalo, N. Y.
Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J.
Clarage Fan Co., Kalamazoo, Mich.
Coppus Engineering Corp., Worcester, Mass.
Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.
The Carbondale Machine Company, Harrison, N. J.
CondAir Corp., 30 Rockefeller Plaza, New York City.
Delco Appliance Corp., Rochester, N. Y.
The Fidelity Electric Co., Lancaster, Pa.
Fedders Manufacturing Company, Buffalo, N. Y.
Frigidaire Corporation, Dayton, O.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
General Electric Co., Schenectady, N. Y.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Neb.
Hitchen Engineering Company, 155 E. 44th Street, New York City.
Ilg Electric Ventilating Company, 2850 No. Crawford Avenue, Chicago, Ill.
Ingersoll-Rand Co., 11 Broadway, New York City.
Johnson Service Company, 1355 West Washington Blvd., Chicago, Ill.
Kauffman Air Conditioning Company, 4485 Olive Street, St. Louis, Mo.
Kelvinator Corporation, 14250 Plymouth Road, Detroit, Mich.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, South, Minneapolis, Minn.
National Air Conditioning Corp., 59 West Wacker Drive, Chicago, Ill.
National Fan & Blower Corp., 543 West Washington Blvd., Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Niagara Blower Company, 6 E. 45th Street, New York City.
Ozone Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.
Per-Fu Company of Hollywood, 1637 N. Stanley Avenue, Hollywood, Calif.
Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Mo.
Pictur-Fone Company, 212 W. North, Lima, O.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Ill.
Servel Sales, Inc., Evansville, Ind.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.
S.O.S. Corporation, 1600 Broadway, New York City.
Southern Fan Company, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.
Taylor Manufacturing Company, 314 Monroe Avenue, Grand Rapids, Mich.
Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
Uniflo Grille Company, 4646 Lawton Avenue, Dertoit, Mich.
United Air Conditioning Sales Corp., Chrysler Bldg., New York City.
United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue. Chicago, Illinois.
Wolverine Blower Works, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
York Ice Machinery Company, York, Pa.

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AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life, and its use as a purifier therefore does not cover a disagreeable smell with a (theoretically) agreeable one, but chemically removes the impurities and causes of odor by converting them into different and innocuous chemical substances.

Ozone is produced by chemical action, ultra-violet rays, electric discharge, and a number of other means. Generators are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with central air-conditioning systems.

A minute percentage of ozone in the air produces a sense of physical exhilaration and well-being, since it is oxygen in a form very readily utilized.

Kozono Company, Charlotte Theatre Building, Charlotte, N. C.
National Ozone Machine Company, 460 Massachusetts Avenue, Indianapolis, Ind.
Ozone Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.

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AMPLIFYING TUBES

THESE ARE electronic relays by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.
Arcturus Radio Tube Company, 730 Frelinghuyen Avenue, Newark, N. J.
The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corporation, Clifton, N. J.
Hytron Corporation, 303 Fourth Avenue, New York City.
Kenrad Radio Tube Corporation, Owensboro, Ky.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
National Union Radio Corporation, 570 Lexington Avenue, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
Q. R. S. Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Ill.
RCA Radiotron, Inc., Harrison, N. J.
Raytheon Production Corporation, 30 E. 42nd Street, New York City.
Republic Radio Tube Corporation, Irvington, N. J.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Wenzel Company, 2507 So. State Street, Chicago, Ill.

IMPROVED EXPANSION BOLT
Be sure of permanent, secure anchorage of theatre seats. Fasten them down with the Improved Chicago Theatre-Style Expansion Bolts. Write us for attractive prices and samples.
CHICAGO EXPANSION BOLT CO.
132 S. Clinton Street Chicago, U. S. A.

The EASY METHOD LEDGER SYSTEM (2 books, each for 2 years) keeps daily and weekly records of your receipts and expenses with carry-over columns. Price complete, $6.50. Cash with order or sent C.O.D. (A 2-year record for less than 2c per day.) The Federal Income Tax pages alone worth many times the price. Special prices in quantity lots.
EASY METHOD
LEDGER SYSTEM
SEYMOUR, INDIANA

BLOWERS
For Circulation of Heated Air - For Building Up Pressure in Hot Air Heating Plants
Capacities — 1,750 to 5,000 C.F.M.
Prices from $18.95 to $49.95
TAYLOR MANUFACTURING CO.
314 Monroe Ave. Grand Rapids, Mich.

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AMPLIFIERS

IN FUNCTION, as part of a sound reproduction system, these are panels or cabinets that take sound current from the photoelectric cell (or other source) and use it as a pattern to produce a similar but vastly more powerful current for operation of the loudspeakers. Modern compact apparatus may have an amplifying power of ten billion to one.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields.

Very small, low-power amplifiers may be mounted on the projector, deriving their operating power from the main amplifying system.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
Audio Research, Inc., 105-107 E. 16th Street, New York City.
Better Hearing, Inc., 1 W. 34th Street, New York City.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Canady Sound Appliance Company, 19570 So. Sagamore Road, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Ill.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
S. H. Couch Company, Inc., North Quincy, Mass.
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, Fort Wayne, Ind.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
H. & A. Selmer, Inc., Elkhart, Ind.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufatcuring Company, 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Platter Sound Products Corporation, North Vernon, Ind.
Pictur-Fone Corporation, 212 W. North St., Lima, O.
Radio Receptor Company, Inc., 106 Seventh Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
H. & A. Selmer, Inc., Elkhart, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York City.

Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
The Webster Company, 3825 West Lake Street, Chicago, Ill.
Webster Electric Company, Racine, Wisc.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Co., 2507 So. State Street, Chicago, Ill.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.

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ANCHORS FOR CHAIRS

THESE ARE KNOWN as theatre expansion bolts. A leading type anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into everv crevice in the concrete.

Another method, of later development, combines lead and steel jackets and employs lead, a dead metal, for anchorage, a method calculated to eliminate any transmission of vibration to or cracking of masonry.

When placed in a hole and driven down with the application tool, the steel cone expands over the head of the bolt and completely fills all space between the head of bolt and wall of hole, thus preventing the lead from flowing past the head of bolt, and it wedges the bolt head in the hole. The lead jacket expands and flows over the steel cone completely filling the hole around the shank of the bolt and gives a soft but powerful grip between the bolt and masonry throughout the entire length of the lead jacket.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
Allied Seating Company, 358 W. 44th Street, New York City.
American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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ARC REGULATORS

THE ARC regulator, or arc control, as it is often called, preserves a steady light on the screen by feeding carbon automatically, preserving the voltage across the arc and the arc gap at optimum values.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
I. H. Hallberg, 303 Fourth Avenue, New York City.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.

Morelite Company, Inc., 600 W. 57th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
S. O. S. Corporation, 1600 Broadway, New York City.

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ARCHITECTURAL MATERIALS, DECORATIVE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone and terra cotta. Glass, and the plastics known as phenolics, are now obtainable in almost infinite variety of colors and patterns. New manufacturing methods provide marble in thin slabs that are translucent. Wood veneers and fireproof materials having the appearance of wood are offered in large number of grains and colors. Glass and ceramic tiles can be had in great variety.

Materials can be chosen for any decorative scheme, any color scheme, any lighting scheme and any architectural style. Even a translucent marble is now obtainable.

American Catalin Corporation, 1 Park Avenue, New York City.
Architectural Plastering Company, 624-26 First Avenue, New York City.
Armstrong Cork Company, Lancaster, Pa.
The Cincinnati Advertising Products Company, 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, Lynn, Mass.
Johns-Manville Corporation, 22 E. 40th Street, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Masonite Corporation, 111 West Washington St., Chicago, Ill.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Owens-Illinois Glass Co., Toledo, O.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Porcelain Metals, Inc., 58 Sedgwick Street, Brooklyn, N. Y.
Sealed Joint Products Company, Inc., 30 Rockefeller Plaza, New York City.
Tylac Company, Greeley and High Streets, Monticello, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.
Voigt Company, 1745 N. 12th St., Philadelphia, Pa.

H. B. Wiggin's Sons Company, Bloomfield, N. J.
Wood Conversion Company, St. Paul, Minn.
Zouri Store Front Construction Company, Niles, Mich.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.
Edison Electric Storage Battery, Valley Road, West Orange, N. J.
Electric Storage Battery Company, Philadelphia, Pa.
Federated Purchaser, Inc., 23 Park Place, New York City.
Gould Storage Battery Corporation, 549 W. 52nd Street, New York City.
Hartford Storage Battery Company, Millvale, Conn.
Marko Battery Company, Brooklyn, N. Y.
Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.
U. S. L. Battery Corporation, 405 Lexington Avenue, New York City.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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BOX OFFICES

DECORATIVE box offices, utilizing the newer architectural materials if desired, are offered the exhibitor in styles and colors to match any theatre front, and permit brightening or modernizing the face of the theatre without complete remodeling of the entire entrance way.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Ind.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Stanley Frame Company, 442 W. 42nd Street, New York City.
Texlite, Inc., 500 Fifth Avenue, New York City.

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BRASS RAILS AND ORNAMENTAL BRONZE

ORGAN grilles, ventilating grilles, box office wickets, lighting fixtures,

Your Audiences' Comfort at Your Finger-Tips

If you expect to air-condition your theatre next spring—
Do it Now and SAVE MONEY

Make a real saving by ordering an installation this fall or winter. Get the benefit of all-year-'round air conditioning now and be all set for hot weather next year.

Write Today for SPECIAL FALL OFFER

Equalized **Kooler-Aire**

Three systems from which to choose—washed air, cold water or refrigeration. There's a type of Kooler-Aire System that is trailor-made to exactly fit your requirements. Kooler-Aire is a pioneer in the air conditioning field. There are thousands of Kooler-Aire air conditioning systems now in use.

U. S. AIR CONDITIONING CORP., 2117 Kennedy Street, N.E., Minneapolis, Minn.

display cases and decorative plaques often are made of modern, ornamental bronze. Brass rails are used for control of traffic in separating sections of the lobby and foyer, for protection at the edge of the balcony, for hand rails on stairways, and to set off the orchestra pit.

American Brass Company, Waterbury, Conn.
General Bronze Company, Long Island City, N. Y.
Guercio & Barthel Company, 908 South Wabash Avenue, Chicago, Ill.
Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Zouri Store Front Construction Company, Niles, Mich.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Equipment Index on projection lamps.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intensity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain rectification facilities developed for it.

A still later development in projection carbons (in the United States) is a super-high-intensity carbon for use in very large theatres where the size of screen demands utmost illumination for the best presentation of the picture. It has an effective current capacity of 180 amperes.

Bond Electric Corporation, Lancaster, O.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Kliegl Bros., 321 W. 50th Street, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 200 Film Bldg., Cleveland, O.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
The GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Guercio & Barthel Company, 908 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 670 W. Fourth Street, Cincinnati, O.
Pictur-Fone Company, 212 W. North, Lima, O.
Projection Accessories Company, 434 Broome Street. New York City.
Projector Improvement Company, Inc., Chrysler Building, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
S. O. S. Corporation, 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2507 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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CARPETS

CARPETS are selected according to four qualifications.

1. Appearance, which should be in harmony with the general decorative scheme.

2. Durability. It has been found that because of the extreme wear to which theatre carpets are subjected, no economy is effected by buying the cheaper grades.

3. Acoustic considerations—installation of carpet (or of heavier carpet) may aid in overcoming certain acoustical defects in an auditorium.

The standard weaves, in order of cost, from the most to the least expensive are *Chenille, Saxony, American Oriental, Winton, Axminster, Velvet and Tapestry.*

Padding under the carpet provides a softer and more comfortable footing; increases carpet life very materially by reducing friction and keeping the carpet out of direct contact with the floor; and improves sound absorbing properties, providing increased acoustic absorption per unit area.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Bigelow-Sanford Carpet Company,, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Co., 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue and Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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CHAIRS, THEATRE

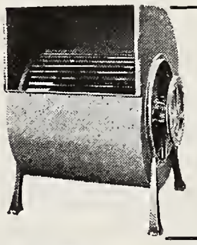
CHAIRS AND general seating arrangements are chosen to provide the optimum compromise between six requirements: maximum seating, maximum comfort, facility of entrance and exit, proper sight lines, local building regulations, and acoustics.

Upon the last point, the ideal chair is one that has precisely the same sound absorption as the human body; in a theatre thus seated it is never necessary to change sound volume with changing audience conditions, and sound quality is always equal to that obtained with a full house. Veneer chairs should never be used.

The importance of well designed chairs to the comfort of the theatre patron—and all possible comfort must be provided—advises careful selection of chairs in the first place, expertly supervised installation, constant maintenance and periodical reseating. Much scientific research with respect to posture and materials has gone into the designing and production of modern theatre chairs, and a similar, painstaking attitude toward seating is indicated on the part of the theatre owner.

Chairs may be procured with full spring construction, or spring-edge seats, and with padded backs. Row end standards may be obtained in special designs to suit a particular decorative scheme. Coverings, of course, are always selected according to the interior treatment of the auditorium (*see also articles in The Equipment Index on Chair Covers, Chair Refinishing Materials and Upholstering Materials*).

Allied Seating Company, 341 W. 44th Street, New York City.
American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 59 East Monroe Street, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
Dominion Theatre Equipment Company, Ltd., 60 Dundas Street E., Toronto, Can.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.



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ESTABLISHED 1908

Guercio & Barthel Company, 908 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 South Wabash Avenue, Chicago, Ill.
Independent Seat Company, 1600 Broadway, New York City.
International Seat Corporation, Union City, Ind.
The Irwin Seating Company, Grand Rapids, Mich.
Laine Textile Corporation, 212 Lexington Avenue, New York City.
Midwest Manufacturing Company, 344 North Water Street, Wichita, Kan.
National Seating Company, 2494 South Fifth Street, Milwaukee, Wisc.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Peabody Seating Company, North Manchester, Ind.
Pictur-Fone Company, 212 W. North, Lima, O.
S. O. S. Corporation, 1600 Broadway, New York City.
Standard Manufacturing Company, Cambridge City, Ind.
U. S. Theatre Supply Company, Omaha, Nebr.

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CHAIR COVERS

CHAIR COVERS create an impression of coolness during the summer months, and are especially advised for theatres without any means of cooling the air. Main floor chairs require a full cover, while the slope at which balcony chairs are commonly placed permits use of a quarter-back.

Chair pads for veneer seats are obtainable, as are special chair materials which may help to correct poor acoustics in theatres having veneer chairs.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Company, 341 W. 44th Street, New York City.
Buob and Scheu, 216 E. 14th Street, Cincinnati, O.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Florence Bedding Company, Florence, S. C.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Independent Seat Company, 1600 Broadway, New York City.
Kelly-Springfield Tire Company, 1775 Broadway, New York City.
Laine Textile Corporation, 212 Lexington Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented.

Allied Seating Company, 341 W. 44th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 South Wabash Avenue, Chicago, Ill.
Independent Seat Company, 1600 Broadway, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.

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CHAIR REFINISHING MATERIALS

CHAIRS MAY be refinished in a short time, in practically any color, and without removing them from the chair frame. Materials now available provide new flexible surfaces that hide worn seat coverings, will not crack or peel, and are impervious to moisture and perspiration. In some cases, costs may make refinishing a suitable method of ameliorating bad seating conditions.

Allied Seating Company, 358 W. 44th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Independent Seat Company, 1600 Broadway, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Technical Finishes Corporation, 155 N. Clark Street, Chicago, Ill.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.

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CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. A touch of the keyboard delivers the correct change into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons, make these machines a valuable adjunct to the most important business of the theatre.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Monex Corporation, 22 W. 32nd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

CHANGEOVERS

DEVICES FOR changing projection or sound, or both, from one projector to the other, or for changing from projector to stereopticon or vice versa. A number of intricate operations are performed mechanically and with perfect timing at the touch of a single switch.

Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.
Guerico & Barthel, 908 South Wabash Avenue, Chicago, Ill.
Hoffmann-Soons, 387 First Avenue, New York City.
E. W. Hulett Manufacturing Company, 216 North Clinton Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Sentry Safety Control Corporation, 13th and Cherry Streets, Philadelphia, Pa.
S. O. S. Corporation, 1600 Broadway, New York City.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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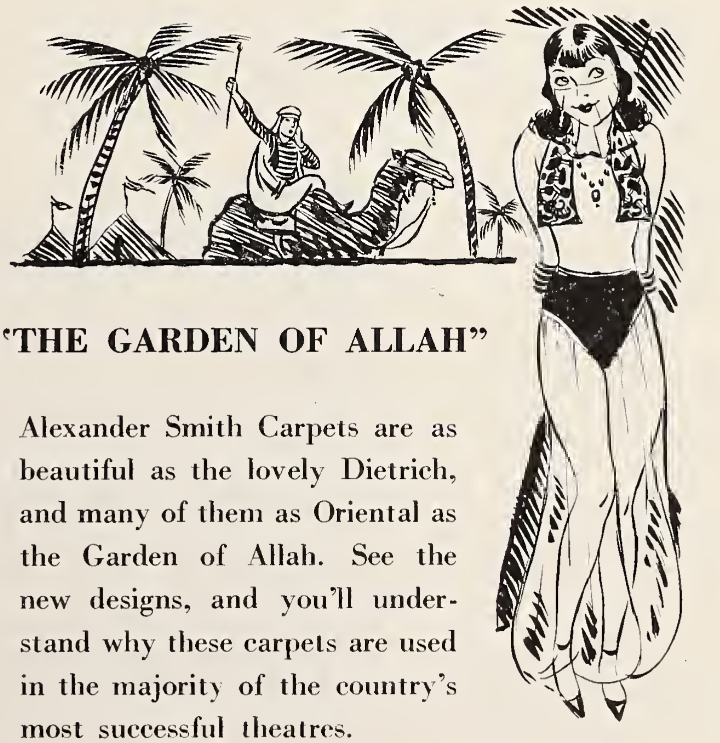
Cleaners, Film

Refer to FILM CLEANING MACHINES



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CLEANING COMPOUNDS

CLEANING COMPOUNDS facilitate janitor work and provide a neat appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Budge-It Products Corporation, 24 Bond Street, New York City.
Florozone, Inc., Brooklyn, N. Y.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Company, Philadelphia, Pa.
Hewes-Gotbam Company, 520 W. 47th Street, New York City.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pag Laboratories, Wallingford, Conn.
Rochester Germicide Company, Rochester, N. Y.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work run from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Ilex Optical Company, Rochester, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Wenzel Company, 2507 South State Street, Chicago, Ill.

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CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room controls, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Electric-Air, Inc., 308 Monroe Avenue, Grand Rapids, Mich.
Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Pictur-Fone Company, 212 West North, Lima, O.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Building, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CURTAIN TRACKS

THESE MUST be noiseless and smooth in functioning to permit that flawless operation that distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Company, 3729 Easton Avenue, St. Louis, Mo.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Display Stage Lighting Company, 442 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street. Chicago, Ill.
Pictur-Fone Co., 212 West North, Lima, O.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CURTAINS, FIREPROOF

ASBESTOS CURTAINS, or combinations of steel and asbestos curtains, are now required by law in many states and nearly all cities for theatres with full stages and dressing rooms.

Arvee Equipment Company 3729 Easton Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Johns-Manville Corporation, 22 E. 40th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Laine Textile Corporation, 212 Lexington Avenue, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
The Orinoka Mills 183 Madison Avenue, New York City.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.

Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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DIMMERS

THESE ARE electro-mechanical devices for controlling illumination. They permit fading out of any desired set of lights and fading in of others, soft or bright color combinations, and all the beautiful lighting effects that produce as desired, a gay or a restful tone and atmosphere. They are necessary to any effective system of decorative illumination in variable color tones.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Company, 108 W. 46th Street, New York City.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York City.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISINFECTANTS, PERFUMED

LIQUIDS THAT kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that forms in urinals and toilets are also combined with deodorants.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 E. 19th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pag Laboratories, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

EFFECT MACHINES

EFFECTS IN lighting and still projection for both stage and screen are obtained with special machines, essentially stereopticons that produce illusions of depth. These are available in various types, depending upon the effects desired. Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
The GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Transformer Corporation of America, 69 Wooster Street, New York City.

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ELECTRICAL MEASURING INSTRUMENTS

THE DEPENDENCE of the modern theatre upon electricity, and the immensely varied and intricate apparatus used in the projection room, backstage and throughout the house, frequently advise having in the theatre measuring and testing equipment to assist the projectionist, stage electrician and maintenance engineer.

Voltmeters and ohmmeters are essential to finding most electrical troubles if the work is to be done with any reasonable speed. Ammeters, wattmeters, illuminometers, decibel meters and oscilloscopes are valuable adjuncts that pay for themselves in reducing current consumption, avoiding equipment breakdown, making possible faster repairs, and minimizing maintenance costs.

Combinations of most of these instruments are available; thus, a single instrument with suitable auxiliaries mounted on the same panel may serve as voltmeter, ammeter, ohmmeter and decibel meter. Such combinations may, in the latest equipment, be further combined with an oscilloscope.

Amthor Testing Instrument Company, Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hoffmann-Soons, 387 First Avenue, New York City.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark, N. J.

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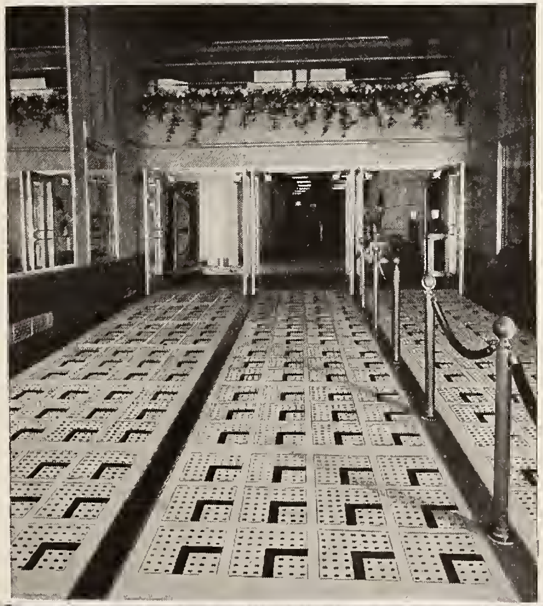
EXIT SIGNS

SUCH SIGNS are required by law in substantially all theatres. They consist in a metal incandescent lamp box with a glass front bearing the word *Exit* (or its equivalent in any language). These boxes may be obtained in various designs, sizes and lettering.

The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Ben Adler Signs, Inc., 720 South Dearborn Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Guercio & Barthel Company, 908 South Wabash Avenue, Chicago, Ill.
Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.

ANOTHER RECENT TYL-A-MAT INSTALLATION



Perhaps **YOUR THEATRE** does not warrant such an elaborate **TYL-A-MAT** as the one which we recently installed in the

←PLAZA THEATRE, Stamford, Conn.

This beautiful mat was made to order in colors of bright red, orange and black. Your requirements, however, may only be for something simple yet durable and inexpensive.

If you are building a new theatre, modernizing your present house or simply want to dress up old, cracked, or otherwise unsightly floors—**TYL-A-MAT** is the answer. **TYL-A-MATS**, now more beautiful than ever, can be installed in the smallest house at very reasonable cost. An investment in **TYL-A-MATS** will cut your cleaning costs because their construction tends to keep dirt outside your auditorium.

Our color-illustrated **TYL-A-MAT** folder, together with a generous sample of the actual mat, is yours for the asking. Write for it today.

Prominent Users of TYL-A-MATS
Paramount-Publix Corp.
RKO Corp.
Warner Bros.
Comerford Amusement Co.
Brandt Theatres
Skirball Bros.
Shea Chain, Inc.
Schine Circuit
Sparks Circuit
United-Detroit Theatres

O.W. JACKSON & CO. INC., 290-5TH AVE., N.Y. World's Largest Mat House

Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.
Rawson & Evans Company, 710 Washington Blvd., Chicago, Ill.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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FILM CABINETS

METHODS OF storing film methodically, and in a manner that avoids any chance that the projectionist may use the wrong reel, are provided by modern fireproof film cabinets. They are available in units holding from three to twelve reels, and some are so arranged that on opening the cover the reel is raised and brought within grasp. Each reel occupies an individual compartment heat-insulated from all others. Arrangements for outside ventilation are also provided.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2507 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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FILM CABINET STANDS

AVAILABLE in sizes that accommodate from one to three film cabinets, these units mount the film cabinets at the most convenient operating height and permit them to be moved about the projection room when necessary. Some models hold the cabinet at an angle that prevents a reel of film being laid on top, compelling the projectionist to store it properly, and leave it stored until the time has come for its use.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
The GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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FILM CEMENT

THIS ADHESIVE is a special preparation for splicing motion picture film —indispensable in all projection rooms.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Harry S. Millar, 545 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Safety Projector Company, 310 W. 2nd Street, Duluth, Minn.
Wenzel Company, 2507 South State Street, Chicago, Ill.

FILM CLEANING MACHINES

WITH THESE devices, dirt, oil and grit are removed by running the film between pads saturated with a cleaning fluid.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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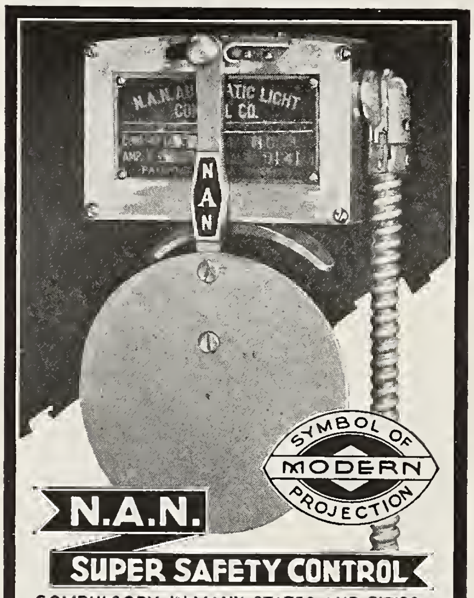
FILM PROCESSING MACHINES

THESE ARE devices operated in association with rewinding. They are used to apply a special wax to the surface of green film, to prevent accumulation of the emulsion on mechanical parts during projection.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.
Malcolm Film Laboratory, 244 W. 49th Street, New York City.
S. O. S. Corporation, 1600 Broadway, New York City.


N.A.N. AUTOMATIC LIGHT CONTROL CO.
N A N
SYMBOL OF MODERN PROJECTION

N.A.N.

SUPER SAFETY CONTROL

COMPULSORY IN MANY STATES AND CITIES

WRITE FOR FULL DETAILS

N.A.N. AUTOMATIC LIGHT CONTROL CO.

JOHNSTOWN, PENNA.

Can the **Deafened** Hear in Your Theatre?

Many theatres are finding an installation of hearing aid equipment proving a source of loyal patrons—patrons who, because of their impairment, have been unable to attend your theatre.

Since the advent of sound, the name TRIMM has been identified with the finest equipment available for the hard of hearing — today it is a symbol of certainty; there is no better equipment available.

A word from you will bring complete information about theatre hearing aid installations as well as our specific recommendations.

You are sincerely invited to write for complete information.

TRIMM RADIO MFG. CO.
1770 W. Berteau Ave.
Chicago, Ill., U. S. A.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
American-LaFrance and Foamite Corporation, Elmira, N. Y.
C. S. Caldwell, Birmingham, Ala.
Dayton Safety Ladder Company, 121 W. 3rd Street, Cincinnati, O.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
International Fire Equipment Corporation, West New Brighton, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
National Theatre Supply Company, 92-96 Gold Street, New York City.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
Paramount Device Corporation, 908 Windsor Avenue, Chicago, Ill.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or through the intervention of the projectionist. They minimize the chance of panic and lower insurance rates, and are commonly required by fire regulations.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.

National Theatre Supply Company, 92-96 Gold Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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FLOOR SURFACING MATERIALS

COMPOSITION flooring materials based on cork or rubber, in association with suitable gums, afford comfort and resilience underfoot. They are obtainable in any desired color and many patterns suitable to lobbies, toilet rooms and other parts of the theatre.

American Mat Company, 1717 Adams Street, Toledo, O.
Armstrong Cork Company, Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Congoleum-Nairn, Inc., Kearny, N. J.
Franklin Research Company. Philadelphia, Pa.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Johns-Manville Corporation, 22 E. 40th Street, New York City.
Rochester Germicide Company, Rochester, N. Y.
Stedman Rubber Flooring Company, South Braintree, Mass.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.
U. S. Rubber Company, 1790 Broadway, New York City.
Wear Proof Mat Company, 2158 Fulton Street, Chicago, Ill.
Zenitherm Company, Inc., Kearney, N. J.

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FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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FOUNTAINS

ORNAMENTAL fountains are sold as units for installation in lobby, foyer or lounge, alone or in conjunction with statuary. Drinking fountains are offered in plain and decorative types, recessed or pedestal.

Two types of automatic drinking fountains are available; one operating by means of a photocell (the head of the person stooping to drink interrupts a beam of light, which interruption actuates the water valve); the other operates upon the principle of electrical capacitance, the approach of a human head upsetting the balance of a critical electrical circuit, and thus actuating the water valve. The latter type is analogous, in its electrical action, to the "squealer" radios of fifteen years ago, that changed their tuning through the mere approach of the electrical capacitance of a human hand.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angles, Calif.
The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
G-M Laboratories, Inc., 1731-36 Belmont Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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FURNITURE, LOBBY AND LOUNGE

FURNITURE of durable materials, suitable to the hard use of the theatre lounge, lobby and retiring rooms, can be had to match any decorative background. Metal furniture that is entirely comfortable, yet easily and inexpensively maintained, is especially indicated where modernistic design permits its use. Coverings may be obtained in many fabrics, designs and colors, and in leather.

Allied Seating Company, 358 W. 44th Street, New York City.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Heywood-Wakefield Company, 174 Portland Street, Boston, Mass.
The Howell Company, 666 Lake Shore Drive, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 670 W. 4th St., Cincinnati, O.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Royal Metal Manufacturing Company, 1140 South Michigan Avenue, Chicago, Ill.

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HEARING AIDS

THESE ARE receiving instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired. They are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls, which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system, thus avoiding all direct contact with the sound system proper.

Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.
Better Hearing Inc., 1 W. 34th Street, New York City.
The Brush Development Company, E. 40th and Perkins Avenues, Cleveland, O.
Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, Ft. Wayne, Ind.
Federated Purchaser, Inc., 23 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Harrison Radio Company, 12 West Broadway, New York City.
Hearing Devices Company, Time Square Building, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Mellaphone Corporation, 174 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 112 W. 14th Street, New York City.
Radio Receptor Company, Inc., 106 Seventh Avenue, New York City.
RCA Manufacturing Company, Inc., Camden, N. J. (Sonotone system).

HOW ACOUSTICON INCREASED PATRON RADIUS TWENTY MILES!

Roth's Strand Theatre of Summit, New Jersey, installed ten ACOUSTICON THEATREPHONES. After receiving over 100 cards and letters from grateful hard of hearing persons, Mgr. Kane writes:

> **"Formerly our business was confined to the immediate area and did not exceed a radius of five miles. Now we have patrons coming from an area of about twenty-five miles. This was accomplished without the aid of any extensive advertising. I am sure you realize, we are more than pleased with our Acousticon installation."**

Observation shows that *one* deafened person attracted to any one of the scores of theatres featuring ACOUSTICON THEATREPHONES brings, on the average, two other people. And there are 15,000,000 hard of hearing people in this country—10% of the public not able to enjoy sound pictures!

ACOUSTICON THEATREPHONES would be a good investment for you. Write us for the facts and low prices.

DICTOGRAPH PRODUCTS COMPANY, INC.
580 FIFTH AVENUE NEW YORK

Remler Company, Ltd., 2101 Bryant St., San Francisco, Calif.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (*See Air-Conditioning*).

The fuel may be oil, gas or coal. Oil and gas are preferable where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Airtemp, Inc., 1119 Leo Street, Dayton, O.
American Blower Corporation, 6000 Russell Street, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J.
Delco Appliance Corporation, Rochester, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, Schenectady, N. Y.
Grinnell Company, Providence, R. I.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.
Kohler Company, Kohler, Wis.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 North LaSalle Street, Chicago, Ill.
Southern Fan Company, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.
Tiltz Air Conditioning Corporation, 230 Park Avenue, New York City.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Worthington Pump and Machinery Corporation, Harrison, N. J.

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High Intensity Lamps

Refers to LAMPS, HIGH INTENSITY

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HORN LIFTS AND HORN TOWERS

SOUND HORNS or speaker combinations may be struck to make room for stage performances by a number of means, of which one is the horn lift. When the stage is in use, the horns are concealed beneath it. When the screen is in use, an elevator working on hydraulic, drum and cable, or screw principle, lifts a portion of the stage with whatever setup may be on it toward the grid; the horns or speakers follow, rising until they are in correct position behind the screen.

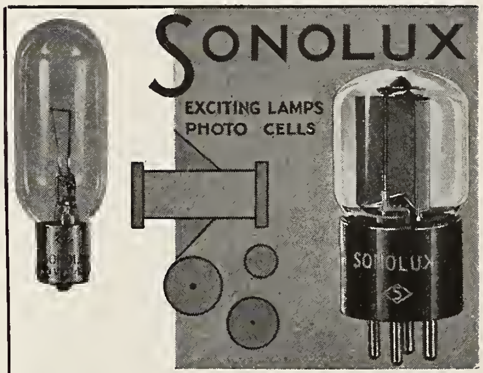
Horn towers are steel structures on which the speaker equipment is mounted at the proper height above the stage; they are often mounted on rubber-tired, ball-bearing casters by means of which they can be moved silently into the wings when the stage is needed.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Company, 3729 Easton Avenue, St. Louis, Mo.
Atlas Sound Corporation, 1451 - 39th Street, Brooklyn, N. Y.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 443 East Pearl Street, Cincinnati, O.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Pictur-Fone Company, 212 West North, Lima, O.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.

●

INTERIOR DECORATION

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work, designers and artisans should have had considerable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, advertising, projection optics, etc.



Don't neglect the heart of your sound system by using mis-matched sound lamps.

The Sonolux Company has been the recognized specialist in tube manufacturing since the early days of sound motion pictures. By following the leading makers of sound systems who not only use but specify Sonolux as standard equipment, you will obtain the best in projection and sound results.

Your equipment should have the advantage of the high standard created by the Sonolux research laboratories.

In addition to the exciter lamp and photo-electric cells, Sonolux has a 6 and 15 ampere rectifier bulb for arc rectifier, also a 6 and 2 ampere for battery charge. PATENT PENDING.

Reliable supply dealers are invited to write for territorial agencies

THE SONOLUX COMPANY
Est. 1932
East Newark New Jersey

The Celotex Corporation, 919 N. Michigan Avenue, Chicago, Ill.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Rambusch Decorating Company, 2 West 45th Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
United States Plywood Company, Inc., 103 Park Avenue, New York City.
Voigt Company, 1745 North 12th Street, Philadelphia, Pa.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.
Zouri Store Fronts, Niles, Mich.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

"Acme" Stage Equipment Company, 191 Lafayette Street, New York City.
American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.

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LAMPS, EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
The Sonolux Company, East Newark, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Wenzel Co., 2509 South State Street, Chicago, Ill.

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LAMPS, HIGH INTENSITY

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type is generally operated at from 115 to

130 amperes. The reflector type is generally operated at from 70 to 80 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Auhin Avenue, Detroit, Mich.
Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Dominion Theatre Equipment Company, Ltd., 60 Dundas Street, East Toronto, 2, Canada.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallherg, 303 Fourth Avenue, New York City.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
S.O.S. Corporation, 1600 Broadway, New York.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

●

LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

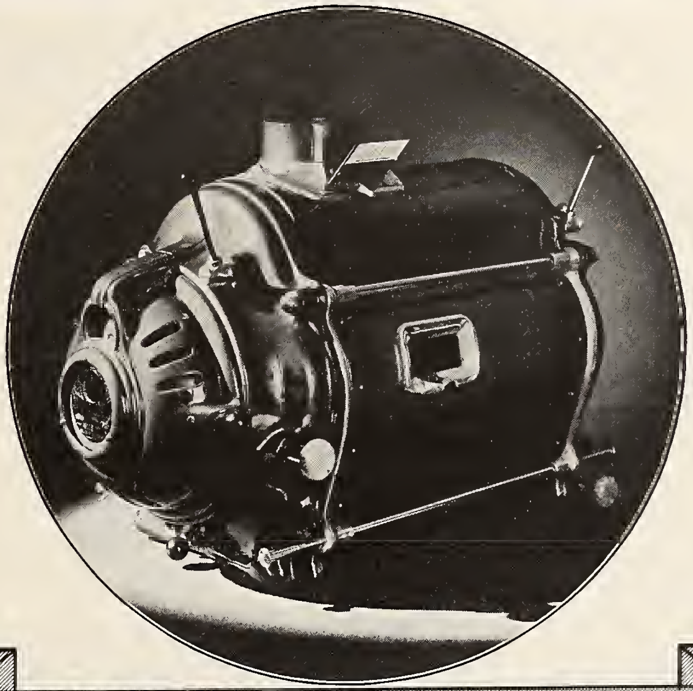
"Acme" Stage Equipment Company, 191 Lafayette Street, New York City.
Art Lamp Corporation, 469 East Ohio Street, Chicago, Ill.
Century Lighting Equipment, 419 West 55th Street, New York City.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
J. H. Hallberg, 303 Fourth Avenue, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Weher Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

●

LAMPS, GENERAL LIGHTING

INCANDESCENT lamps are made for every conceivable lighting use, and are described according to wattage, voltage, bulb shapes, bulb diameter, color or special purpose. Spotlight and floodlight lamps have concentrated filaments, and some types are prefocussed, the filament being mounted with especial accuracy. Colored lamps are available with spray finish inside the glass, and these are particularly suited to applications in which the lamps themselves are visible. Particularly effective in decorative schemes are "lumiline" lamps, which provide a practically continuous line of light.

"Acme" Stage Equipment Company, 191 Lafayette Street, New York City.
Century Lighting Equipment, 419 N. 55th Street, New York City.
Champion Lamps, Davers, Mass.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Huh Electric Company, 2219-29 West Grand Street, Chicago, Ill.
Hygrade Sylvania Corporation, Clifton, N. J.
Kliegl Brothers, 321 W. 50th Street, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.



the STRONG MOGUL

- - - the answer to your demand for more light at lower operating cost.

THE STRONG MOGUL marks a distinct advance in projection arc lamp design and construction, providing many fundamental advantages available only in Strong Lamps.

Designed to deliver a tremendous volume of light — a steady, brilliant light that is distributed uniformly over the complete screen area, projecting a picture full of depth and definition, which fairly sparkles, bringing out all the delicate details and possessing a realistic daylight effect.

The higher efficiencies attained through the modern Strong lamp result in the greatly increased volume of light without a corresponding increase in operating costs.

See a demonstration in your own theatre. Any Independent Theatre Equipment Dealer will, without obligation, demonstrate the lamp meeting your requirements. Write today for the new, interesting and instructive catalog.

THE STRONG ELECTRIC CORPORATION
2501 Lagrange Street Toledo, Ohio
Export Offices Room 301 220 W. 42nd St. New York City

STRONG
PROJECTION ARC LAMPS

National Theatre Supply Company, 92-96 Gold Street, New York City.
North American Electric Lamp Company, 1151 South Broadway, St. Louis, Mo.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

LAMPS, LOW INTENSITY

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

The Ballantyne Co., 219 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Dominion Theatre Equipment Company, Ltd., 60 Dundas Street, East Toronto, 2, Canada.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Mellaphone Corporation, Rochester, N. Y.
Morelight Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

LAMPS, SUPREX ARC

THESE ARE projection lamps designed for the suprex d.c. arc, which gives, through the use of a non-rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-low arcs. At 45 amperes, the d.c. arc has a light intensity as high as 7,000 lumens, as much as hi-low develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

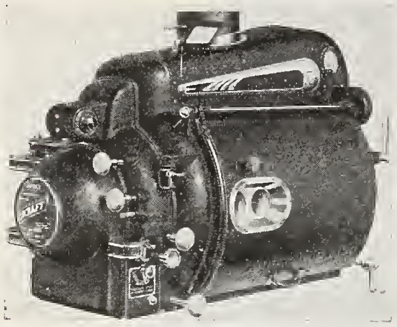
C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.
The Ballantyne Co., 219 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Dominion Theatre Equipment Company, Ltd., 60 Dundas Street, East, Toronto, Canada.
Hall & Connolly, 24 Van Dam Street, New York City.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
S. O. S. Corp., 1600 Broadway, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*see Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen and its distance from the projector.

Bausch & Lomb Optical Company, Rochester, N. Y.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Corning Glass Works, Corning, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Mellaphone Corporation, Rochester, N. Y.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Semon Bache & Company, Greenwich & Morton Streets, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Safety Projector Co., 310 W. Second Street, Duluth, Minn.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Semon Bache & Company, Greenwich and Morton Streets, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

ASHCRAFT SUPREX
TRADE MARK REG. U. S. PAT. OFF



THE STANDARD OF PROJECTION EXCELLENCE THE WORLD OVER

The thousands of purchasers of ASHCRAFT lamps, during the past 14 years will attest to the fact that ASHCRAFT projection lamps have given satisfaction beyond all expectations.

ASHCRAFT is known as the most progressive manufacturer of projection lamps. The majority of radical improvements in light output and dependability have originated from our factory.

ASHCRAFT service is unexcelled — Every customer must be satisfied. The unquestioned reputation of our products is sufficient reason why a complete installation of ASHCRAFT SUPREX arcs and ASHCRAFT copper-oxide rectifier should be made in **your theatre.**

INSIST ON THE BEST — BUY ASHCRAFT

C. S. ASHCRAFT MANUFACTURING CORP.
47-31 Thirty-fifth Street, Long Island City, NEW YORK

"I Mean Business"
Say These **ADLER** *'Streamline'*
SILHOUETTE LETTERS

DREXEL
"CAPTAIN BLOOD"
WITH ERROL FLYNN
OLIVIA DE HAVILAND

Your program signs stand out beautifully, brilliant—give maximum attraction value—easy readability day and night—quick changing—if you use the famous, Modern ADLER SILHOUETTE LETTERS. Cast Aluminum—Guaranteed Unbreakable. Adapted for any kind of existing sign as well as new signs. Moderate in cost. Also ADLER SOLID BACK LETTERS. Write—no obligation.

FULLY PATENTED
ADLER "Streamline" SILHOUETTE LETTERS AND SUPPORTING FRAMES are fully covered by U. S. PATENT No. 2,038,978 granted April 28, 1936. Copies available. Infringers will be prosecuted.

Manufactured by
ADLER SIGN LETTER CO.
720-B SO. DEARBORN ST. CHICAGO
Phones: Harrison 3148-8626

Better Theatres Service

J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

Merely write:

BETTER THEATRES
ROCKEFELLER CENTER NEW YORK

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Simpson Instrument and Lens Company, 3200 W. Carroll Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent and the surrounding panel area opaque.

The so-called silhouette marquee letter gained wide usage immediately upon its introduction. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee in such a manner as to be really an integral part of it. As many rows of such letters may be arranged in the construction of the lamp box as desired.

Adler Sign Letter Co., 720 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Co., Lima, O.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.
The Tablet & Ticket Co., 1021 West Adams Street, Chicago, Ill.
Texlite, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre lighting have been established by leading manufacturers. Designs are developed to meet any specific decorative style, while many stock designs are well suited to theatres, particularly those of modern architecture and interior treatment.

Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
C. S. Ashcraft Manufacturing Corporation, 47-31 35th Street, Long Island City, N. Y.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Capital City Electric Company, 516 West Third Street, Des Moines, Ia.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Climax Lamp, Inc., 315 Reynolds Street, S. W., Canton, O.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
North American Electric Lamp Company, 1151 S. Broadway, St. Louis, Mo.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Rambusch Decorating Company, 2 W. 45th Street, New York City.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.
Southern Fan Company, Atlanta, Ga.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where

Hidden treasure

Movie fans are becoming more and more critical of picture quality. They patronize the house that gives them pictures with the best definition, contrast and illumination—that means the house that uses Cinephor Projection Lenses.

Cinephor Lenses will uncover a hidden treasure for you in the form of many patrons who will come back for more.

Remember one more patron a day pays for a Cinephor in a single year. For complete details write to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB
SUPER-CINEPHOR

more than one power line is available in the theatre motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Worthington Pump & Machinery Corporation, Harrison, N. J.

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 3 to 150 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Carpenter Manufacturing Company, 125 Broadway, Boston, Mass.
Century Lighting Equipment, Ltd., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th Street, New York City.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1739 N. Damen Avenue, Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
C. I. Newton Company, 253 W. 14th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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LOBBY DISPLAY FRAMES

FRAMES ARE now made not only to obtain the maximum advertising space for building area used, but to enhance the appearance of the theatre entrance, and are available in types that match the architectural style and decorative scheme of the theatre, at its front and in the lobby and foyer.

American Display Corporation, 521 W. 57th Street, New York City.
Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
Basson's, Inc., 123 Fulton Street, New York City.
The Formica Insulation Company, Cincinnati, O.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Company, 442 W. 42nd Street, New York City.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago, Ill.
Workstel Studios, Inc., 45 W. 57th Street, New York City.

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Type HC-10

BETTER PROJECTION

• "H & C" is the accepted standard throughout the world for perfection in Projection Lighting — assuring superior projection results because of *better screen illumination.*

Write for Illustrated Booklet

HALL & CONNOLLY, Inc.
24 Van Dam Street, New York City

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction

A TRYOUT WILL CONVINCE YOU

Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U. S. A.

OUR COLORFUL LIGHTING
will add the final touch of beauty and refinement to your theatre.

Write for our suggestions covering your requirements. No obligation for this service.

Excellent Proposition for Jobbers

ROMAN ART COMPANY, Inc.
2700 Locust St. St. Louis, Mo.

MACHINES, TICKET

MOTOR DRIVEN ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion.

Also available is a ticket dispenser which automatically prints the ticket as it is issued. This mechanism is loaded only with blank rolls of paper tape, and the printed ticket bears both the number of the ticket and the date.

Automatic ticket dispensers are obtainable with from two to five ticket channels, each issuing mechanism being a unit so that a case for five channels will accommodate added mechanisms, up to five, as the business and price policy of the theatre call for at a time following the original installation. The cases are designed with counter tops to set flush with the counter of the box office.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
The Ticket Issuing Company, 1988 East 66th Street, Cleveland, O.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit any theatre entrance, complete with all attraction board equipment.

Most marquees have been rectangular in

shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should always incorporate the attraction boards as integral parts of the structure.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.
The American Sign Company, 1940 Riverside Drive, Cincinnati, O.
The Artkraft Sign Company, Lima, O.
Everbrite Electric Signs, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Monroe Sign Shop, Inc., 795 Main Avenue, Passaic, N. J.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Claude Neon Lights, Inc., 36-08 - 33rd Street, Long Island City, N. Y.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.
Sobel & Kraus, Inc., 525 East 136th Street, New York City.
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.
Texlite, Inc., 500 Fifth Avenue, New York City.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-ampere supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal and magnetic microphones. The condenser microphone used in early sound recording, while less favored today, is still decidedly advantageous to meet certain conditions of stage pickup. The crystal microphone, and the various types of magnetic microphone (velocity dynamic) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.
Atlas Sound Corporation, 1451 - 39th Street, Brooklyn, N. Y.
Audio Research, Inc., 105-107 E. 16th Street, New York City.
Better Hearing, Inc., 1 W. 34th Street, New York City.
The Brush Development Company, 1890 E. 40th Street, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Colortone, Inc., Sturgis, Mich.
S. H. Couch, Inc., North Quincy, Mass.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, Fort Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Harrison Radio Company, 12 West Broadway, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.
Mellaphone Corporation, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Parker Engineering Products Company, 16 W. 22nd Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
RCA Manufacturing Company, Camden, N. J.
Radio Receptor Company, Inc., 106 Seventh Avenue, New York City.
Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Safety Projector Company, 310 West Second Street, Duluth, Minn.

Put the MARQUEE of TOMORROW on your THEATRE TODAY

A radical departure in marquee design, endorsed by America's leading theatre specialists, and rated by Nela Park Engineers 100% efficient as against all other types at 20%-60%.

THE ZEPHYR UNIT V-TYPE MARQUEE

with its modern V-shape, offers for the first time a really high quality marquee at prices unbelievably low, radical reductions being made possible through standardization of basic parts and mass production methods.

Each Zephyr sparkles with individuality, flexibility of appearance being evident in the choice of available effects, color schemes, ornamental trims and uses of neon, which combine to create a perfectly balanced and correctly lighted front that is strikingly different.

Will fit any front.

The highly attractive Zephyr provides abundant space for attraction copy with no wasteful old style marquee front. Comes complete with several hundred new modern Artkraft silhouette letters which are easily read at great distance.

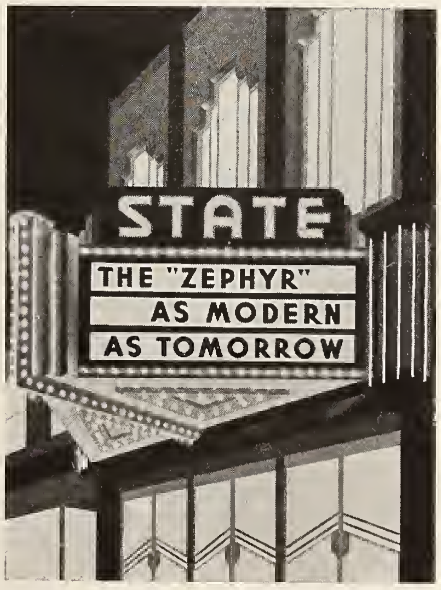
Write for literature, prices and terms, giving width of front and width of sidewalk.

The STANDARD of COMPARISON

THE ARTKRAFT SIGN CO.

LIMA, OHIO

World's Largest Manufacturers of All Types of Signs. 130 Sales Offices Throughout America.



H. & A. Selmer, Inc., Elkhart, Ind.
Shure Brothers Company, 215 West Huron Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.
Transformer Corporation of America, 69 Wooster Street, New York City.
Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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MOTOR GENERATORS

MOTOR-GENERATORS for converting a.c. line power to d.c. for projection arc lamps are available in a variety of types suited to the requirements of various projection installations. They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail. They are also used in mobile ballyhoo public address systems, for driving amplifier and loudspeakers from the power of automobile or truck storage batteries.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler, Ampere, N. J.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Fidelity Electric Company, Lancaster, Pa.
Gates Radio & Supply Company, Quincy, Ill.
General Electric Company, 1 River Road, Schenectady, N. Y.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Hobart Brothers Company, Troy, O.
Ideal Electric & Manufacturing Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Kohler Company, Kohler, Wis.
Marble-Card Electric Company, Gladstone, Mich.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Pictur-Fone Co., 212 West North, Lima, O.
Robbins & Meyers Company, Springfield, O.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Universal Motor Company, Oshkosh, Wis.

Wagner Electric Manufacturing Company, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MOTORS, PROJECTOR

THE SYNCHRONOUS type a.c. motor is almost universally used, except in theatres having direct current power supply only, in which case auxiliary speed control equipment becomes essential. The a.c. synchronous motor must be chosen for the precise frequency available, and its speed cannot be varied.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Crocker-Wheeler, Ampere, N. J.
Delco Appliance Corporation, Rochester, N. Y.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
General Electric Company, Schenectady, N. Y.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Mellaphone Corporation, Rochester, N. Y.
Harry S. Millar, 545 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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MUSIC STANDS

RACKS ON standards, to hold sheets of music, are available in simple or highly elaborate designs suited to most auditorium decorative schemes and stage settings.

Channon-Klemm Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, O.

Mandell Brothers, Inc., State and Madison Streets, Chicago, Ill.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.

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ORGANS

WITH THE exception of the all-electric organ, the only organ suited to the motion picture theatre is a pipe organ, and the theatre pipe organ is usually different from the church type in many of its characteristics. The theatre instrument is capable of simulating a variety of orchestral tones, which are required for effective rendition of the classes of music performed in the theatre. Consoles are most frequently of two-manual type, and may be obtained in a variety of decorative styles.

The all-electric organ produces the tones of a pipe organ (as well as the orchestral effects of which theatre pipe organs are capable), but it has no pipes: the tones are effected by the transmission of electrical frequencies, through suitable amplifiers, to one or more loudspeakers. The console is of standard two-manual type, but in addition to the keys, has certain drawbars with which specific tone-types are created; through the keyboard and tone control devices, the performer varies the frequency of the electrical current which, suitably amplified, actuates the speaker diaphragm.

Display Stage Lighting Company, 442 W. 45th Street, New York City.
Hammond Clock Co., 2915 N. Western Ave., Chicago, Ill.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
A. J. Schantz, Sons & Co., Orrville, O.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, O.

●

ORGAN BLOWERS

AVAILABLE in units from 1/6- to 75-h.p. to supply all types of pipe organs, this equipment is available from organ manufacturers and also from companies making only the blower and the motor that drives it. Blowers supply the air to the organ pipes.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
A. J. Schantz, Sons & Company, Orrville, O.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Zephyr Electric Organ Blower Company, Orrville, O.

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PAINT, SCREEN

PAINT FOR resurfacing motion picture screens is available in flat white and metallic types. It is adapted to fabric screens of diffusive type. Although no resurfacing material can restore more than a relatively small percentage of the original reflective capacity of a screen, paint of proper mix and pigmentation can effect some improvement if applied with sufficient expertness to insure uniformity of surface. In resurfacing perforated screens, care must be taken to prevent filling of the holes (application of a vacuum cleaner at the rear is recommended).

Da-Lite Screen Company, 2723 N. Pulaski Road, Chicago, Ill.
Hewes Gotham Company, 520 W. 47th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.

TransVerteR

FOR OVER TWENTY YEARS

THE FIRST CHOICE OF THOUSANDS.

GIVES QUIET, EFFICIENT, UNIFORM CURRENT

Sold through The National Theatre Supply Company

THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVE., CLEVELAND, OHIO

The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

PERFUMES AND PERFUMERS

PERFUMES are available especially prepared for concealment of disagreeable odors in the theatre. They are particularly aromatic and are effectively diffused by porous containers. The containers, which are usually vase-like in form and decorative, are located at various points along the walls. The perfume saturates the porous clay and gradually penetrates to the air.

Other methods of disseminating perfume are by direct spraying and by placing a suitable disseminator in contact with the ventilating system.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pag Company, Professional Building, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 N. Stanley, Hollywood, Calif.
Rochester Germicide Co., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Company, 1127 Roy Street, Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

PHOTOELECTRIC CELLS

IN THE THEATRE, photoelectric cells function principally as a vital "organ" of the sound reproduction system, though they have other applications in many fields.

Although they have many applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Some few equipments require photoelectric cells of a certain type differing from the type generally used, and in ordering it is well to specify the make and model of the soundhead.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.
Continental Electric Company, St. Charles, Ill.
Cutler-Hammer, Inc., N. 12th Street & St. Paul Avenue, Milwaukee, Wis.
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
General Electric Company, Schenectady, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Gordos Products Company, 17 W. 60th Street, New York City.
Harrison Radio Company, 12 West Broadway, New York City.
Hygrade Sylvania Corporation, Clifton, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company. 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corporation. 421 Lyell Avenue, Rochester, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
Mellaphone Corporation, Rochester, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Telephoto & Television Corporation, 133-35 W. 19th Street, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, N. Y.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Weston Electrical Instrument Corporation, Newark, N. J.

PLASTIC PAINT

MARKETED in the form of a white powder that is mixed with water, with color added as desired, plastic paint can be applied to any surface and given most any type of texture appearance. It can be sized and glazed with oil paints, and cleaned with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 40 Central Street, Boston, Mass.
Hewes Gotham Company, 520 W. 47th Street, New York City.
General Electric Company, Schenectady, N. Y.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

POPCORN MACHINES

CORN POPPING and dispensing equipment mounted on wheels and neatly finished is available for theatres (usually located in the entrance vestibule or lobby) as a means of obtaining added revenue and of providing a confection service to patrons. They may be obtained in a number of sizes and styles.

C. Cretors & Company, 620 West Cermak Road, Chicago, Ill.
Kingery Manufacturing Company, 420 East Pearl Street, Cincinnati, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Southern Fan Company, Atlanta, Ga.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.

PORTABLE PROJECTORS

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations and are well adapted to smaller theatres not operating on a "grind" policy. These projectors, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings more easily than the standard theatre projector. Sound apparatus specially

A NEW DEAL Ticket Machines

THE LATEST NOISELESS AUTOMATIC TICKET-REGISTER
—
PERMANENT SILENCE

TAMPER PROOF CASH CONTROL
—
DOUBLE TICKET CAPACITY WITH GREATER SELLING SPEED

INTERCHANGEABLE UNITS
—
INSULATED MOTOR NO SHORTS NO SHOCKS
—

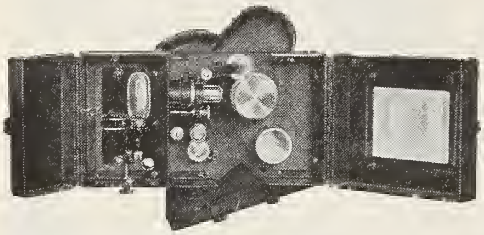
NO REPAIR WORRIES
—
RESPONSIBLE FACTORY GUARANTEE

TICKETS
Standard Quality Tickets
Lowest Market Prices
Roll or Folded—Any Color
Your Own Copy . . Attach Sample
Service . . Courtesy . . Satisfaction
Mail Us Your Next Order

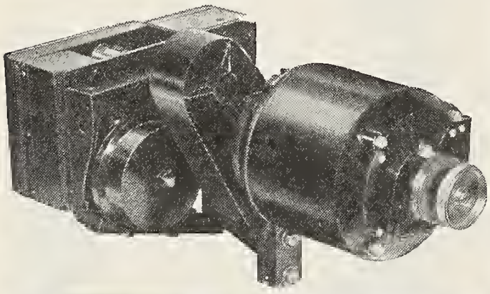
THE Standard TICKET REGISTER CORP.
1600 BROADWAY NEW YORK CITY

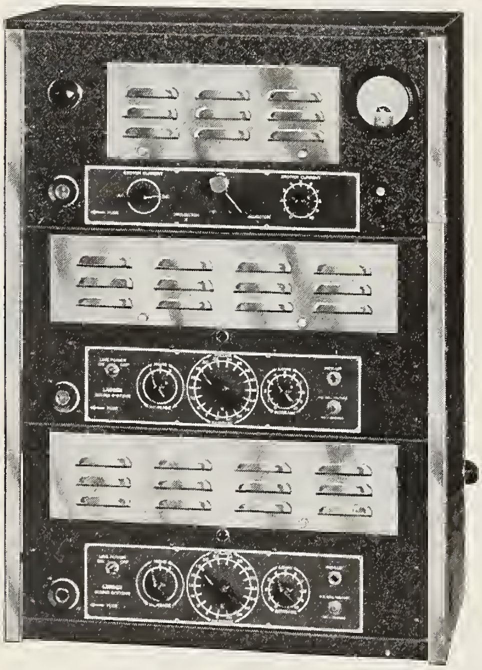
PERFORMANCE
PLUS!

"LARGEN"
PERFECT FIDELITY
SOUND SYSTEMS



MASTER SERIES SOUND HEADS, with,—New improved Gyroscopic Filter,—Direct connected motor-driving through lifetime hardened spiral gears,—New Perfect Fidelity Optical Systems,—All mechanical contact with emulsion side of film rotates with film—it cannot scratch,—Individual designs for Simplex-Powers and Motiograph.





SIXTY SERIES "BEAM POWER" AMPLIFIERS—Featuring new "HUSHED BACKGROUND" reproduction,—Metal tubes—Copper oxide rectified "DC" exciter supply,—Volume control calibrated in D.B.,—Full power output with harmonic content less than 2% and inaudible noise level,—Many other new and important engineering achievements.

THE BALLANTYNE CO.
MANUFACTURERS AND WHOLESALERS
219 NORTH 16TH STREET . . . . OMAHA, NEBR.

constructed for these projectors is also available.

Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Edco Electronic Device, 112 W. 21st Street, New York City.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
Harry S. Millar, 545 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, 212 West North Street, Lima, O.
RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Victor Animatograph Corporation, Davenport, Ia.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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POSTER LIGHTS

THESE ARE tubular-shaped reflectors mounted to the poster frame, for illuminating displays. They are available completely wired, with suitable bracket for mounting.

Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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POSTER PROJECTORS

USED FOR making posters for lobby displays and similar services, these devices project opaque surfaces upon any desired screen. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter upon the surface on which his own drawing is to be made. Image size is controlled by moving the projector nearer to or farther from the surface in question. The image is in the same direction and proportions as the original, and the artist merely traces along the lines and fills in the colors indicated.

Bausch and Lomb Optical Company, Rochester, N. Y.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
F. D. Kees Manufacturing Company, Beatrice, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.

PROJECTION ROOMS AND ACCESSORIES

THE DESIGN of the vital nerve center of the motion picture theatre involves many factors, including local building regulations and general safety, as well as provisions for efficient and competent work on the part of the men who produce the commodity the theatre sells.

Ventilation is essential, and fireproof construction mandatory. To secure uninterrupted attendance to operations on the part of the projectionist, washroom and toilet facilities are highly desirable. The projection room proper should not be less than 15 feet wide and 10 feet deep to accommodate two projectors, a stereopticon and effect machine, amplifier panels, rewinder and film cabinet, while for proper ventilation the ceiling should not be less than 12 feet high. (The various kinds of projection equipment and accessories are discussed under their own titles.)

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Atlas Metal Works, P. O. Box 5532, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 West 18th Street, Kansas City, Mo.

GARVER CURRENT CHANGERS
save 20%-30%

changing A.C. to D.C., eliminating current-wasting moving parts and outside rheostats. Heavy windings produce the steady current (15 to 30 amps.)

necessary to a stable arc,
unvarying light intensity and undetectable changeovers. The quietest rectifier made. Sets up no interference. See your dealer or write for details. $82 up.

Electric Garver Company
UNION CITY, INDIANA

NEW HEAVY
PROJECTOR BASE
THREE and FIVE POINT
PEDESTALS COMPLETE
16" and 18" MAGAZINES
PARTS FOR SIMPLEX, POWERS, MOTIOGRAPH, PEERLESS HY-LOW & PEERLESS LOW INTENSITY LAMPS
Manufactured by
EDW. H. WOLK
1018 S. WABASH AVE.
CHICAGO, ILLINOIS.

GORDOS
RECTIFIER BULBS
•
Made by
TELE-RADIO CORPORATION
86 SHIPMAN ST., NEWARK, N. J.

Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pictur-Fone Company, 212 West North Street, Lima, O.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
U. S. Theatre Supply Company, Film Exchange Building, Omaha, Nebr.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. Neglect of reasonable and necessary replacement results in unnecessary deterioration of the entire mechanism, makes expensive overhauling or replacement necessary later on, and is also a threat to the performance.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th Street, New York City.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Dominion Theatre Equipment Company, Ltd., 60 Dundas Street, East, Toronto, Canada.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, N. Y.
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Guercio & Barthel, 908 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Mellaphone Corporation, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 West North Street, Lima, O.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
U. S. Theatre Supply Company, Film Exchange Building, Omaha, Nebr.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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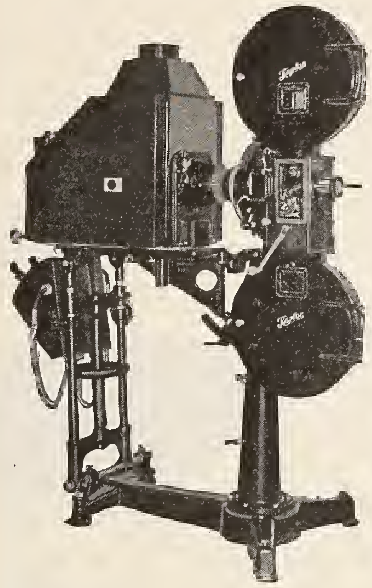
PROJECTORS, MOTION PICTURE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also available for permanent

Proven BEST by Actual TEST



Kaplan Projectors

The method of carefully planned development employed by Kaplan, results in the manufacture of the industry's most efficient, dependable and modern projector.

Realizing the importance of this high quality, *necessary for continued dependable operation and long machine life,* exhibitors and projectionists have endorsed the Kaplan Projector as "Proven BEST by Actual TEST."

These modern projectors made famous by Kaplan Quality are adaptable to all of the leading sound systems.

Kaplan Sure-Fit Parts

Their acknowledged quality and their accepted superiority to other products have made genuine Kaplan Sure-Fit Parts — STANDARD— Interchangeable with Simplex parts. The finest metals, micrometer tested, every part individually checked . . . by such inspection we attain real perfection.

KAPLAN SURE-FIT PARTS

Write for catalog—All inquiries will be forwarded to our dealer in your territory.

SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.
729 Seventh Avenue New York City

★ Brighter CLEARER PICTURES

dependable, LOW-COST SAFE OPERATION

$150.00

RECT-O-LITE Rectifier is soundless—both electrically and mechanically. No hum, no whine, no sputtering. Gives even, steady strong light.

No. 60-M. (at left) Delivers 30-60 amps. at 30-40 volts, for Suprex Carbon arc. Also has 55-volt D.C. tap for Low Intensity arc. Operates from 220-volt 60-cy. 3-phase current. Price, less bulbs and ammeter **$150.00**

No. 30-M. (at right) For low intensity carbon arc. 15-30 amps. Operates from 110 or 220-volt, 60-cy. current. Price, less bulbs but with ammeter.. **$80.00**

BALDOR ELECTRIC COMPANY
(Electrical Manufacturers for 16 years)
4367 DUNCAN AVE., ST. LOUIS, MO.

RECT-O-LITE
A BETTER RECTIFIER

$80.00

theatre installation (see Portable Projectors).

It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent projectionist. Modern projectors are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago. Ill.
Baird Motion Picture Machine Company, 31 East Runyon Street, Newark, N. J.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 W 18th Street, Kansas City, Mo.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Mellaphone Corporation, Rochester, N. Y.
Harry S. Millar, 545 Fifth Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pictur-Fone Company, 212 W. North Street, Lima, O.
RCA Manufacturing Company, Inc., Camden, N. J.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
S. O. S. Corporation, 1600 Broadway, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
U. S. Theatre Supply Company, Film Exchange Building, Omaha, Nebr.
Victor Animatograph Company, Davenport, Ia.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

•

PROJECTION, REAR: EQUIPMENT FOR

THIS EQUIPMENT consists essentially of a translucent screen, and a lens designed to project the image from behind the screen without reversal of image and with a very short throw (10 feet). Standard projectors and soundheads are used.

RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. (Trans-Lux equipment).

•

PUBLIC ADDRESS SYSTEMS

SUCH A SYSTEM provides means for amplifying stage sound, for managers' announcements, for lobby ballyhoo, on sound trucks in street exploitation, also over the marquee, and even in association with theatre billboards.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
Better Hearing, Inc., 1 W. 34th Street, New York City.
The Cincinnati Time Recorder Company, Cincinnati, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
S. H. Couch Company, Inc., North Quincy, Ill.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Harrison Radio Company, 12 West Broadway, New York City.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, 212 West North Street, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.

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Completely revised from cover to cover, the new Chicago Cinema catalog shows our quality line of booth, stage and orchestra equipment—rewinds, rewind tables, cabinets, magazines, effect projectors, arc lamps, Stability projector base, Mazda spots, spotlight fittings and the country's most complete line of orchestra stands. It will pay you to get this catalog before buying.

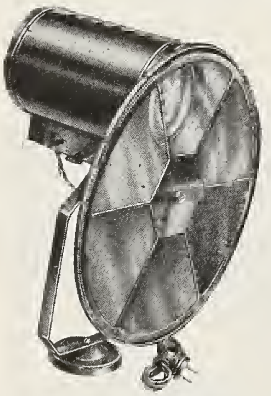


Fig. 1

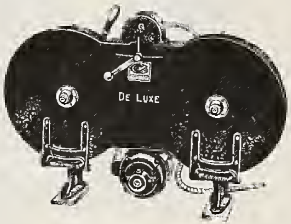


Fig. 2

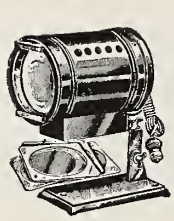


Fig. 3

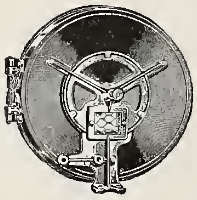


Fig. 4

Fig. 1.—ROTACOLOR. The sensational display light unit that has swept the country. Projects six colors per minute—ideal for display or decorative use.

Fig. 2—CHICAGO CINEMA DE LUXE REWIND. The only Underwriters' approved rewind on the market. No finer rewind built at any price. The last word in safety and film protection.

Fig. 3—JUNIOR SPOT. For 250 or 400 watt Type G bulb. Has adjustable focus, 4½" condenser, four color frames with gelatine, Universal bracket and heavy base. Complete less bulb for only $7.00.

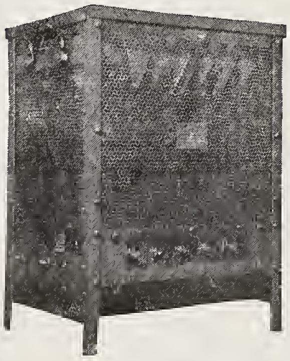
Fig. 4—MAGAZINES. For all leading projectors. Built for long life—unquestionably the best magazines on the market. Available in 16 and 18" sizes. The 18" size takes 2000 ft. reels.

CHICAGO CINEMA PRODUCTS CO.
1737 N. Springfield Ave., Chicago, Illinois, U. S. A.

★PERFECTION★

Reg. Patent Office U. S. A.

RHEOSTATS



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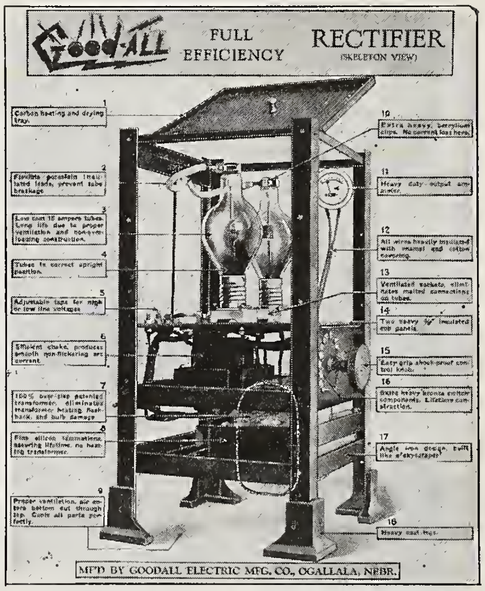
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GOODALL ELECTRIC MFG. CO., Ogallala, Nebraska
Mfrs. of Quality Electrical Products—Super Sound Systems—Blowers—Washers—Multicolored lamps. Catalog on Request.

RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 106 Seventh Avenue, New York City.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Samson Electric Company, Canton, Mass.
S. O. S. Corporation, 1600 Broadway, New York City.
H. & A. Selmer, Inc., Selmer Bldg., Elkhart, Ind.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Wholesale Radio Service, 100 Sixth Ave., New York City.

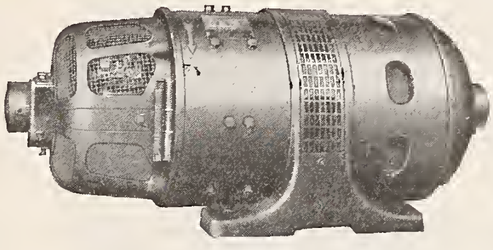
•

RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Mo.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
Gates Radio & Supply Company, Quincy, Ill.
General Electric Company, Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corporation, 89-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Kneisley Electric Company, 3852 Watson Avenue, Toledo, O.
Mellaphone Corporation, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Raytheon Manufacturing Company, 190 Willow Street, Waltham, Mass.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
The Sonolux Company, Inc., East Newark, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.



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Unvarying Brilliance on the Screen

The unvarying brilliance necessary to good screen projection is assured by the use of Century-Roth Actodectors — Multiple-arc Motor Generator Sets which supply a continuously steady source of direct current which reduces lamp flicker to a minimum even during change over . . . Furnished in 2- and 4-Bearing Types.

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A new Century-Roth Actodector for "Suprex" carbons has been developed, which supplies a uniform direct current voltage with rapidly drooping voltage characteristics beyond the normal working range. This limits the current at striking the arc to less than twice normal current—and prevents destroying the crater, thus insuring proper light while a new crater is being formed.

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Simplicity . . No small complicated parts, tubes or relays.

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True Direct Current . . Non-pulsating — will not synchronize with shutter.

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ROTH ACTODECTORS

PROVE TO YOURSELF
that 10¼"
REFLECTOR EQUIPMENTS
in
PEERLESS LOW INTENSITY LAMPS
will give 70% more light

INTERNATIONAL PROJECTIONIST says, quote: If one happened to get a combination that just matched with the 10¼" reflector, and if the lamp happened to be set back from the aperture so that the angles of light from the reflector and speed angles of the lense just about matched, then one would obtain a considerable increase in light. Unquote.

Let our representatives show you the correct combination to employ.

Available for Peerless, Strong, Motiograph, Powerlite, Brenkert, Ashcraft and others. Write direct to

THE KNEISLEY ELECTRIC COMPANY, Toledo, Ohio, U. S. A.

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The only advanced development in hand rewind construction and design since "movies" started a necessity for 2000 ft. reels.
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TELE-RADIO CORPORATION
86 SHIPMAN ST., NEWARK, N. J.

REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Some reels have embossed sides, some wire welded or die cast sides, and while a particularly flexible reel (resisting so-called "dishing") has tempered band spokes and rims and is available for both 35-mm. and 16-mm. film in the 15-inch size.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Movie Reel Corporation, 449 W. 42nd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Projection Accessories Company, 434 Broome Street, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
E. J. Schaub, 30 North Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 W. 21st Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.

●

REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic. They are available for mazda projectors, reflecting arc projectors and spotlight projectors.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Kneisley Electric Company, 3852 Watson Avenue, Toledo, O.
Mirror-Guard Company, 837 11th Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pompeian Metallizing Company, Inc., 235 Fourth Avenue, New York City.
Reflector Shield Company, 235 Fourth Avenue, New York City.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Theatre Sound Service, 65 Atlantic Avenue, Rochester. N. Y.
United Optical Corporation, 55 W. 11th Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

●

REFLECTOR SHIELDS

SUCH SHIELDS protect reflector arc mirrors against pitting. The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 230 E. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
United Optical Company, 55 W. 11th Street, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either one or two thousand foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Atlas Metal Works, P. O. Box 5532, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill,
GoldE Manufacturing Company, 1730 N. Damen Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Harry S. Millar, 545 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pictur-Fone Company, 212 W. North Street, Lima, O.
S. O. S. Corporation, 1600 Broadway, New York City.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

●

RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Rheostats may be very large in size, suited to operation in the projection arc circuit, or extremely small for use in certain sound circuits. They are rated according to the range of resistances available, and the current or wattage with which they can safely be used.

Charles Bessler Company, 131 E. 23rd Street, New York City.
Better Hearing, Inc., 1 W. 34th Street, New York City.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Cutler-Hammer, Inc., Milwaukee, Wis.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
General Electric Company, 1 River Road, Schenectady, N. Y.
Harrison Radio Company, 12 West Broadway, New York City.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.
Metropolitan Electric Manufacturing Company, East Avenue & 14th Street, Long Island City, N. Y.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SAFE, BOX OFFICE

PROTECTION against hold-up losses higher than the amount of cash on hand for the purpose of making change is afforded by a safe connecting through a slot or chute with the box office counter. Surplus coins or bills not needed for change are dropped into the slot and reach the safe through the metal chute. Another type of safe is anchored inside the box office. Theatres equipped with such safes are allowed lower rates of robbery and burglary insurance than they otherwise would be.

Gunite Foundries Corporation, Rockford, Ill.
Herring-Hall-Marvin Safe Company, 111 Eighth Avenue, New York City.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERY

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SCREENS

THEATRE SCREENS are classified according to their construction, surface and reflective characteristics. Four general types of construction are in use—solid, porous, perforated and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use the diffusive type.

The light reflection and sound transmission characteristics of screens can be measured and screens bought according to definite specifications.

Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
Da-Lite Screen Company, 2723 North Pulaski Road, Chicago, Ill.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Delmar Boulevard, St. Louis, Mo.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.
Pictur-Fone Company, 212 West North Street, Lima, O.
Raven Screen Company, 143-145 E. 24th Street, New York City.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.
Raytone Screen Company, Brooklyn, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Tiffin Scenic Studios, Tiffin, O.
Theatre Screen Corporation, Roosevelt, L. I.
Theatre Sound Screen, 65 Atlantic Avenue, Rochester, N. Y.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Twin City Scenic Company, 2819 Nicollet Avenue, Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
Whiting & Davis, Plainville, Mass.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Williams Screen Company, 95 North Case Avenue, Akron, O.

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SCREEN MASKS OR MODIFIERS

THESE PROVIDE means for masking the screen automatically, affording a large screen for dramatic effect in scenic sequences, or for the projection of titles, announcements, effects, etc., while reduction to normal screen size is made in two or three seconds without interruption of the picture.

Arvee Equipment Company, 3729-37 Easton Avenue, St. Louis, Mo.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.

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Screen Paint

Refer to PAINT, SCREEN

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Seat Indicators

Refer to USHER SIGNAL SYSTEMS

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SEAT PATCHING MATERIALS

KITS ARE available containing fabric glues that may be used by members of theatre staffs to effect repair of chair coverings and other fabrics that have suffered cigarette burns or other small injuries.

Allied Seating Company, 341 W. 44th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Independent Seat Company, 1600 Broadway, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.

Seats, Theatre

Refer to CHAIRS, THEATRE

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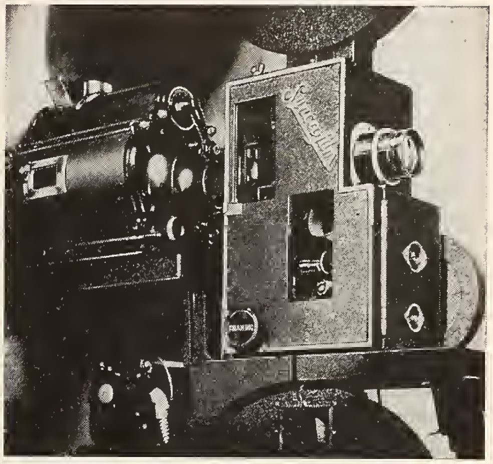
SHUTTERS (FIRE), PROJECTION PORT

ALL PROJECTION room ports must have fireproof means of being closed in the event of fire in the projection room. Such shutters are metal shields sus-



SYNCROFILM
S P PROFESIONAL SOUND PROJECTOR
AGAIN A LEADER

The new Syncrofilm S P Professional Sound Projector is additional evidence of the leadership long held by the Weber Machine Corporation.

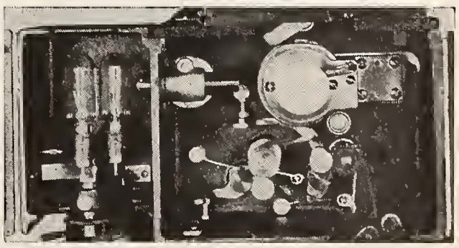
So thoroughly satisfactory has Syncrofilm proven that just the name on projection and sound equipment is written guarantee of perfect performance.

Combines projection and sound in one unit. Up to the minute in every detail, designed by engineers associated with sound since its very inception. May also be mounted on powers 6A or 6B stands. Its features have been proven by world wide success. Write for complete details.

WEBER
MACHINE CORPORATION
59 RUTTER STREET, ROCHESTER, N. Y.
Export: 100 Varick Street, New York City
Cable Address: "ROMOS," New York

SYNCROFILM A B H revolutionizes the art of sound reproduction. Never before has such perfect performance been possible. Features rotating film drum, long proven as the only means for perfect reproduction. Ball bearing film rollers. Cushion starting free from shock. New optical system designed by one of the world's leading manufacturers. Let us tell you more about Syncrofilm A B H.

SYNCROFILM A B H



SPECIFY THE GOLDE STANDARD
Golde
Model "H" Automatic Enclosed
REWIND
$45.00 Less Motor
$65.00 with Built in Motor
The standard in all specifications because best.
AT ALL DEALERS
ASK FOR FOLDER

pended above the ports by a pulley system dependent upon fusible links, which melt in case of fire, permitting the shutters to slide down and seal the projection room from the auditorium.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
S. O. S. Corporation, 1600 Broadway, New York.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. They frequently are specially designed, but there are also stock designs often adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, O.
The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.
Federal Electric Company, 8700 South State Street, Chicago, Ill.
Flexlume Corporation, 2039 Military Road, Buffalo, N. Y.
Good-All Electric Manufacturing Company, 251-63 Spruce Street, Ogalalla, Nebr.
Guercio & Barthel, 908 South Wabash Avenue, Chicago, Ill.
Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.
Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Jewelite Sales, Inc., 1737 Stout Street, Denver, Colo.
Kliegl Brothers, 321 West 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.
Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
Philadelphia Sign Company, 305-9 Brown Street, Philadelphia, Pa.
Q-R-S Neon Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 West Washington Street, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.
Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Tablet & Ticket Company, 1015 West Adams Street, Chicago, Ill.
Textile, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Viking Products Corporation, 330 West 42nd Street, New York City.
The Voigt Company, 1745 North 12th Street, Philadelphia, Pa.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
Kansas City Slide Manufacturing Company, 1719 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.
Workstel Studios, Inc., 34 E. 23rd Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALITIES

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SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first introduction. Only the larger theatres now use sound power supplies disassociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeakers.

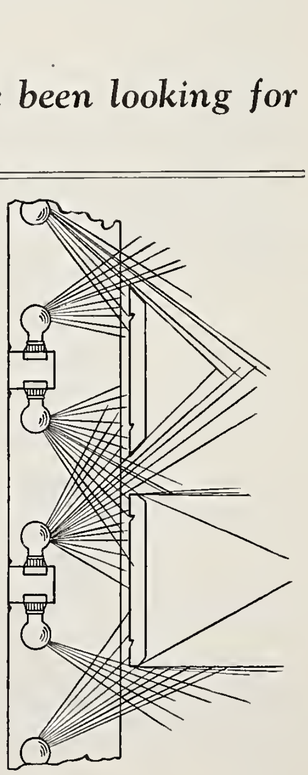
More elaborate apparatus may include complex speaker assemblies with sound filter systems, an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

The Ampro Corporation, 2839-51 N. Western Avenue, Chicago, Ill.
Argus Manufacturing Company, 1392 E. 110th Street, Cleveland, O.
Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
William E. Asplin Basket Company, 15101 Lorain Street, Cleveland, O.
The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Engineering Company, 15101 Lorain Avenue, Chicago, Ill.
S. H. Couch Company, North Quincy, Mass.
Andre Debrie, Inc., 115 W. 45th Street, New York City.

Y . . . here's the letter you've been looking for

SEMI-BEVEL SILHOUETTE

No. 5 in the series of Wagner Silhouette Sign Letters is now ready. It fits in with a family of letters—Egyptian, Gothic, Duo-Silo, Poster, in all sizes from 6- to 12-inch—and the new Semi-Bevel retains the advantage of the straight-side letter with an added finished appearance. No "halo" is created by the crossing of light rays as occurs in full bevel-edged letters. Note in lower portion of diagram how light rays are spread—compare with upper view. Full contrast between aluminum, white background and jet-black face—with a broad stroke—increases reading distance. Ask your local sign man and send at once for our latest descriptive circular.



WAGNER SIGN SERVICE, Inc.

216 S. Hoyne Avenue
CHICAGO

708 E. Hancock Avenue
DETROIT

123 W. 64th Street
NEW YORK

Southeastern Representative: FLEXLUME SOUTHERN CORPORATION—Atlanta, Ga.

Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., 2131 Bueter Road, Ft. Wayne, Ind.
Electrophone Corporation, 2019 Rittenhouse Square, Philadelphia, Pa.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.
Gries Reproducer Corporation, 485 E. 133rd Street, New York City.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
Langsenkamp-Wheeler Brass Works, 1200 Shelby Street, Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 W. 14th New York City.
Harry S. Millar, 545 Fifth Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Company, North Vernon, Ind.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Projection Optics Company, 330 Lyell Avenue, Rochester, N. Y.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
H. & A. Selmer, Inc., Selmer Building, Elkhart, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Screen, 65 Atlantic Avenue, Rochester, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. Striking improvements have been made in this item of equipment, producing steadier film motion and hence finer sound, with reduced strain on the film and less wear and friction in the soundhead itself.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
Herman A. DeVry, Inc., 1111 Center Street, Chicago, Ill.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City.
Mellaphone Corporation, 714 University Street, Rochester, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Platter Sound Products Company, North Vernon, Ind.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The trend toward using several types of speakers to reproduce selected bands of sound frequencies has been countered by the development of units said to be capable of faithful reproduction of every tone recorded on modern extended range sound tracks.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, proper distribution of sound cannot be secured without directional baffles, or trumpets, to point the sound toward locations otherwise "dead" and away from locations where it is not desired, particularly reflecting surfaces likely to cause echo or excessive reverberation. Directional trumpets or baffles are now also used for high-frequency speakers or tweeters, clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency and improve sound in every seat.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Co., 219 N. 16th Street, Omaha, Nebr.
Brush Development Company, 1890 E. 40th Street, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Colortone, Inc., Sturgis, Mich.
S. H. Couch Company, Inc., North Quincy, Mass.
Herman A. DeVry Company, 1111 Center Street, Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Company, 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.

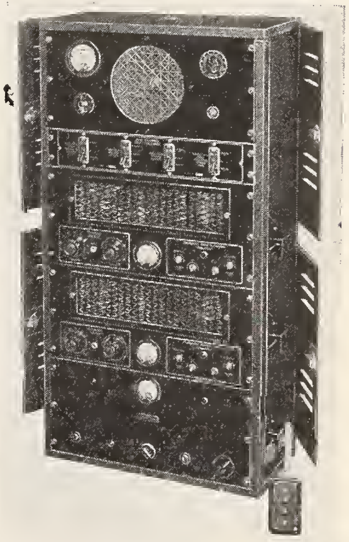
Lafayette 40 Watt Theatre Amplifier

LAFAYETTE offers the Model 705-P and associated systems which are designed to act either as a complete unit by themselves or to augment any existing equipment. By use of the emergency amplifier and the selector panel, all standard tests including volume indicator readings, buzz track and adjustment of exciter lamp, photographic check of sprocket hole interference, etc., can be made on one projector while the other carries on the show.

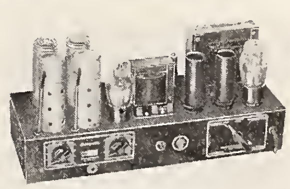
Five fundamental units illustrated above, compose this Lafayette Theatre equipment.

1. THE D.C. EXCITER PANEL . . .
2. THE A.C. EXCITER PANEL . . .
3. THE MONITOR PANEL . . .
4. THE DUAL CHANNEL SELECTOR PANEL . . .
5. THE AMPLIFIER . . .

By properly choosing these units, a system can be assembled to practically meet any requirement of sound on film work. Consult with our engineering staff who will be glad to advise on the most economical system to fit your particular needs. Write for free copy of catalogs on Theatre Amplifiers.



For the smaller theatre and portable shows, Lafayette offers the 15 Watt Model 410-A amplifier and power supply unit, illustrated below.



MAIL THIS COUPON TODAY

Wholesale Radio Service Co., Inc.
100 Sixth Ave., New York City.
Dept. K76
Please send us more information on Theatre Amplifiers.

Name ....
Address ....
City .... State ....

WHOLESALE RADIO SERVICE CO. INC.
CHICAGO, ILL. 901 W. JACKSON BLVD. ● NEW YORK, N.Y. 100 SIXTH AVENUE ● ATLANTA, GA. 430 W. PEACHTREE ST. N.W.
BRONX, N.Y. 542 E. FORDHAM RD. ● NEWARK, N.J. 219 CENTRAL AVE.

Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Neb.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Kansas City Sound Service Company, 130 W. 18th Street, Kansas City, Mo.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam St., Pittsburgh, Pa.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
Mellaphone Corporation, Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Stromherg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.
Theatre Sound Screen, 65 Atlantic Avenue, Rochester, N. Y.
Transformer Corporation of America, 69 Wooster Street, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Herman A. DeVry, Inc., 1111 Center St., Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Harry S. Millar, 545 Fifth Avenue, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Rosco Lahoratories, 367 Hudson Avenue, Brooklyn, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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Spotlights

Refer to LIGHTS, SPOT, FLOOD

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, flood lights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Bruckner-Mitchell, Inc., 132-134 West 24th Street, New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchhoard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
J. R. Clancy, Inc., Syracuse, N. Y.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 442 W. 45th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hewes-Gotham Company 520 W. 47th Street, New York City.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Neh.
Metropolitan Electric Manufacturing Company, East Avenue and 14th Street, Long Island City, N. Y.
National Theatre Supply Company, 92-96 Gold Street, New York City.
C. I. Newton Company, 253 W. 14th Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittshurgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance that appears to the audience to run on simply and without effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Company, 3729-37 Eastern Avenue, St. Louis, Mo.
Automatic Devices Company, Samuels Bldg., Allentown, Pa.

REELS
14½"—4" hub
2000 Ft.
59c
SMPE STANDARD
See the loads of other bargains in our Special Sale Bulletin just out. Everything for the projectionist and the booth at big cash savings. Get your copy now.
S. O. S. CORPORATION
1600-BT BROADWAY NEW YORK

SPECIFY THE GOLDE STANDARD
Golde
250 500 Watt $23.00 STEREOPTONS 1000 Watt $35.00
SLIDE PROJECTORS
Superior in Construction Design and Accessories.
AT ALL DEALERS
ASK FOR FOLDER

GORDOS
RECTIFIER BULBS
●
Made by
TELE-RADIO CORPORATION
86 SHIPMAN ST., NEWARK, N. J.

Beaumont Studios, 443 W. 47th Street, New York City.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
N. C. Nusshaumer, 2921 West Van Buren Street, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollet Avenue. Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Yale & Towne Manufacturing Company, Stamford, Conn.

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STAGE SCENERY AND DRAPERIES

DRAPERIES at the proscenium and wings give stage and all that takes place thereon a frame removed from reality; they soften hard angles and architectural lines; they dress up doorways and arches, providing a pleasant impression of softness and luxury. In motion picture theatres, stage scenery kept on hand for general use consists in conventional drops and cycloramas, made according to specification.

American Theatrical Valance Company, 900 Fifth Avenue, Pittsburgh, Pa.
Arvee Equipment Company, 3729-37 Easton Avenue, St. Louis, Mo.
Beaumont Studios, 443 W. 47th Street, New York City.
Bruckner-Mitchell, Inc., 132-134 W. 24th St., New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newhurg, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Modernage, 162 E. 33rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides. Available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models can be obtained at very moderate prices.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.

Best Devices Company, Film Building, Cleveland, O.
Chicago Cinema Products Company, 1936-54 North Springfield Avenue, Chicago, Ill.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Cosmopolitan Studios, Inc., 145 W 45th Street, New York City.
Herman A. DeVry., Inc., 1111 Center Street, Chicago, Ill.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Harry S. Millar, 545 Fifth Avenue, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Quality Slide Company, 6 East Lake Street, Chicago, Ill.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
S. O. S. Corporation, 1600 Broadway, New York City.
Victor Animatograph Corporation, Davenport, Ia.

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SWITCHBOARDS

INDISPENSABLE adjuncts to proper stage lighting are switchboards for the control of all stage illumination. A lighting schedule can be preset to provide rapid changes of lighting according to cue, with a single motion.

Some types use grid-control tubes in place of rheostats. Few or many banks of switches and controls can be installed, according to the requirements of the theatre; additional banks can be added to an existing installation and tied in electrically and mechanically to constitute a single unit of increased size.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Trumhull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittshurgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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TEMPERATURE CONTROL APPPARATUS

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners.

There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

Airtemp, Inc., 1119 Leo Street, Dayton, O.
Baker Ice Machine Company, Inc., Omaha, Nebr.
Carbondale Machine Corporation, Harrison, N. J.
Fedders Manufacturing Company, 57 Tonawanda Street, Buffalo, N. Y.
The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Johnson Service Company, 149 East Michigan Avenue, Milwaukee, Wis.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, South, Minneapolis, Minn.
National Regulator Company, 2301 North Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Tiltz Air Conditioning Corporation, 230 Park Avenue, New York City.

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TICKETS

CONSECUTIVELY numbered, and always (according to law) carrying the price of admission, motion picture theatre tickets are made up in rolls (tickets can also be made up in folded forms and as coupon books). Tickets of the commoner denominations are stocked by manufacturers; others are printed to order. Price decreases substantially with orders in large quantities.

American Ticket Corporation, 360-362 East Grand Avenue, Chicago, Ill.
Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 North Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Calif.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Theatre Supply Company, 92-96 Gold Street, New York City.
National Ticket Company, Shamokin, Pa.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
Weldon, Williams & Lick, Fort Smith, Ark.

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TICKET CHOPPERS

THESE ARE machines for mutilating tickets in a manner that prevents re-use but does not prevent subsequent check of ticket sales. Hand, foot, or electrically operated, they are available in wood or metal finishes to match any lobby or entrance.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 426 W. 42nd Street, New York City.
Newman Brothers, Inc., 660-670 W. 4th St., Cincinnati, O.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
Stanley Frame Company, Inc., 442 W. 42nd Street, New York City.

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TICKET HOLDERS

THESE ARE devices that hold ticket rolls under tension to keep them from unwinding. They facilitate box office handling.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
National Theatre Supply Company, 92-96 Gold Street, New York City.
National Ticket Company, 201 Pearl Street, Shamokin, Pa.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Standard Ticket Register Corporation, 1600 Broadway, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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Ticket Machines

Refer to Machines, Ticket

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TOOL KITS

SETS OF TOOLS specifically needed for maintenance of the projector

FOR THE BUSINESS
WHICH MADE NECESSARY REMOVAL TO
LARGER QUARTERS
WE THANK YOU!
OUR NEW ADDRESS IS
107 N. WATER ST.
ROCHESTER, NEW YORK

NOW WAIT! Before you decide on sound equipment, make sure you have found the make that has features that bring better business. Wherever Le Roy Sound Equipment is used it unfailingly provides that box-office draw you love so well! You keep most of the extra take, too, for there is no sound equipment less costly to maintain than Le Roy. With this freedom from repairs goes such long life due to sturdy, simple construction that you enjoy the extra profit for many years. Investigate Le Roy Sound Equipment. Write today.

LE ROY
SOUND EQUIPMENT CORPORATION

mechanism are referred to here. These kits commonly include *sprocket puller, taper pin remover, taper pin reamer, driver pins, split screw driver* and *"V" Block.*

Federated Purchaser, Inc., 23-25 Park Place, New York City.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.

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UNIFORMS

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton Street, New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 14 West Lake Street, Chicago, Ill.
The Lilley-Ames Company, Long & Sixth Streets, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier & Company, 205 West Monroe Street, Chicago, Ill.
Morgan-Lane Corporation, 212 Lexington Avenue, New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery coverings in a great variety of materials, patterns and colors, but the hard usage such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are velour and mohair.

Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs. It is also suited to other theatre furniture, particularly that in men's lounges, although in white or gay colors it has been effectively employed for women's lounges as well. Wool weaves in colorful patterns, rayon and damask are among upholstery coverings well suited to lobby, foyer and lounge furniture.

Allied Seating Company, 358 W. 44th St., New York City.
Associated Fabrics Corporation, 723 Seventh Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.
B. F. Goodrich Company, Akron, O.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Ideal Seating Company, Grand Rapids, Mich.
Independent Seat Company, 1600 Broadway, New York City.
Laine Hughes Corporation, 212 Lexington Avenue, New York City.
Mandel Brothers, State & Madison Streets, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Oakland Silk Mills, 440 Fourth Avenue, New York City.
The Orinoka Mills, 833 Market Street, Philadelphia, Pa.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Union Fibre Company, Inc., Winona, Minn.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

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USHER SIGNAL SYSTEMS

THESE ARE electrical means for convenient direction of theatre traffic in the auditorium. In general they consist in an indicating board supervised by the head usher; on the board is a tiny lamp for each seat, and by suitable wiring and switches, occupancy of a seat turns out the lamp corresponding to that seat. One system also provides a row end light to indicate when there is a vacancy in the row.

The Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.
S. H. Couch Company, Inc., North Quincy, Mass.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.

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VACUUM CLEANING EQUIPMENT

VACUUM CLEANING is usually the most satisfactory kind for carpets, upholstery, drapes and fabrics. Central vacuum systems, with pipes leading to various locations, provide maximum economy in the larger theatre. Heavy-duty unit vacuum cleaners are commonly used in the smaller houses. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where the other equipment cannot conveniently be applied.

Delco Appliance Corporation, Rochester, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hoover Company, Canton, O.
Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.
The Kent Company, Rome, N. Y.
National Super Service Company, 1946 N. 13th St., Toledo, O.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.

SPENCER
HARTFORD
S-82

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HELLO CUSTOMERS!

Remember the first time you opened your theatre? New seats—new rugs—new decorations — everything to attract and hold the public. Why not keep it that way?

You can't stop the public from tracking dirt in, but with a Spencer Vacuum Cleaning System you can remove it before it becomes dust and before it spreads to all parts of the house.

The finest dust is the part that wears the floors and carpets, lodges on decorations and eventually gets into the projection room. Spencer Vacuum is the one method that can quickly and surely reach down into a rug, pull dirt from under the seats, and remove the finest dust from the stage or the smoothest or roughest floor surfaces in the building.

Spencer Systems save cleaning time, increase the degree of cleanliness and are built to give reliable and efficient service over long periods of time.

Bulletins on theatre cleaning on request.

Central AND PORTABLE
Vacuum Cleaning Systems

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

NEWS IN ADVERTISING

- For intelligent buying of theatre equipment and furnishings, advertisements are invaluable sources of information, not merely an appeal of a manufacturer. The advertising columns of Better Theatres, as well as the editorial columns, contain news and suggestions about vital affairs of the theatre. The shrewd buyer reads the ads.
- For the reader's convenience, a complete cross-index of advertisers and Equipment Index classifications appears on page 4.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

ALABAMA

QUEEN FEATURE SERVICE, INC., THE, 1912½ Morris Avenue, Birmingham, Ala. *All classes equipment. General repair service.* Member ITSDA.

ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson, Ariz. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

WESTERN THEATRICAL EQUIPMENT COMPANY, 225 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2106 Broadway, Denver, Colo. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

FLORIDA

BURGERT, W. C., INC., 117 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 156 Walton St., N. W., Atlanta, Ga. *All classes equipment. General repair service.* Member ITSDA.

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.* Member ITSDA.

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing. Member ITSDA.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair serice.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 561 W. 7th Street, Des Moines, Ia. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY CO., 514 - 12th St., Des Moines, Iowa. *All classes equipment. Projection and sound repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

KENTUCKY

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 212 West Chestnut Street, Louisville, Ky. *Sound and public address equipment. General repair service.*

LOUISIANA

ELECTRICAL SUPPLY CO., 201-207 Magazine St., New Orleans. *All classes equipment.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3745 Keswick Road, Baltimore, Md. *All classes equipment. Projector repairing.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service.* Member ITSDA.

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Sound and projection equipment. Sound and projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis, Minn. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS. OPTICAL CO., 610 Olive St., St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3238 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

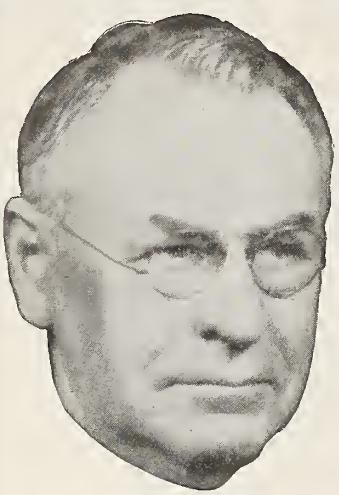
NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City, Mo. *All classes equipment. General repair service.* Member ITSDA.

NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Sound equipment and projector repairing.* Member ITSDA.



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SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, 219 North 16th St., Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment.* Member ITSDA.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 West 46th Street, New York, N. Y. *All classes equipment.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. Motor generator, rheostat and projector repairing.* Member ITSDA.

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

CROWN MOTION PICTURE SUPPLY COMPANY, 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 344 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 1600 Broadway New York, N. Y. *All classes equipment. National distribution on mail order plan.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Sound and projection equipment. Sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 1600 Broadway, New York, N. Y. *All classes equipment.*

THEATRE SOUND SERVICE, 65 Atlantic Avenue, Rochester, N. Y. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service.* Member ITSDA.

WHOLESALE RADIO SERVICE COMPANY, INC., 100-6th Avenue, New York, N. Y. *Sound and public address equipment. National distribution on mail order plan.*

NORTH CAROLINA

HOLLAND SOUND AND VISION CO., 216 S. Green St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

MUTUAL THEATRE SUPPLY CO., 124-126 E. Washington St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 222 W. Fourth Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

THE STANDARD THEATRE SUPPLY COMPANY, 126-128 East Washington Street, Greensboro, N. C. *All classes equipment.*

NORTH DAKOTA

MCCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

OHIO

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service.* Member

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment.* Member ITSDA.

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair serice.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

PICTUR-FONE COMPANY, 212 W. North, Lima, O. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. Okla. *All classes equipment.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 708 West Grand Ave., Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

OREGON

AUDITORIUM EQUIPMENT & SUPPLY COMPANY, 1538 N. W. Johnson, Portland, Ore. *All classes equipment. General repair service.*

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

A. & S. STEINBERG, 82 Van Braam St., Pittsburgh, Pa. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.* Member ITSDA.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. Carolina. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 320 S. Phillips Avenue, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 W. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

GOOD-ALL THEATRE SUPPLY CO., 310 Soledad, San Antonio, Texas. *All classes equipment. Projection and sound repairing.*

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. Projection and sound equipment repairing.*

UTAH

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

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(*Continued on page* 76)

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Acoustic materials
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Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
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B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
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Color hoods
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D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
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M

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O

Organs

P

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Perfumers
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Projectors, motion picture (specify kind)
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R

Rectifiers
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Regulators, mazda
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S

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[9-19-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
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State.................... Seating Capacity....................

TERRITORIAL DEALERS

(*Continued from page* 75)

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec, Can. *All classes equipment. Projector repairing.*

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DOMINION THEATRE EQUIPMENT COMPANY, LTD., 1206 Burrard Street, Vancouver, B. C. *All classes equipment. General repair service.*

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PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec, Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 277 Victoria Street, Toronto, Ontario, Can. *All classes equipment. Sound and projection repairing.*

RICE, J. H. & CO., Canada Building, Winnipeg, Man. *All classes equipment.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vaucouver, B. C., Can. *All classes equipment. General repair service.*

Will Rogers Theatre

(*Continued from page* 16)

sidered unnecessary because of the light tones of the decorative scheme.

The auditorium is of two-floor plan with a total of 1,050 seats, 436 in the balcony. The seating is arranged in four banks with two wall aisles, two side aisles and a center aisle. There are 30 rows on the main floor, and ten in the balcony. Chairs (by the International Seating Company) have green end standards, backs of orange, patterned velour, and seats of white and green leather. The arm rests are white wood.

The projection room is of eccentric shape, 8 feet deep at one end, and 14 feet deep at the other, with a mean width of about 20 feet. It is painted an apple green throughout. The angle of projection is 10°, while the throw is 120 feet. The screen image is 24 feet wide. Projection equipment includes two Super-Simplex projectors with Brenkert Enarc lamps supplied from motor-generators. The sound is Western Electric "Mirrophonic."

The entire theatre is completely air-conditioned with automatic control. Cooling is by mechanical refrigeration (Kelvinator units). Oil is the fuel used for heating.

Morgan Walsh

(*Continued from page* 17)

has grown to twenty-one, with several additions to be made shortly.

The name of the parent Walsh-Mann company is derived from the Redwood Highway, on which several of the houses of Redwood Theatres are located. This highway, extending for miles through the famous redwoods of California is declared by many travelers to be the most wonderful drive in the world. And there is that in the man and his methods which affirm that the inspiration of these monarchs of the forest has not been lost on Morgan A. Walsh.—T. A. CHURCH.

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SIMPLEX SEMI-PROFESSIONAL
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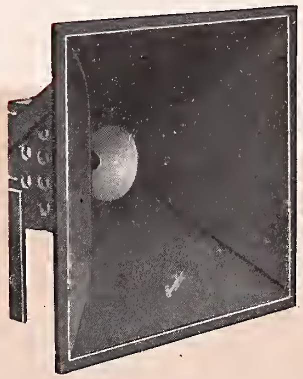

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SIMPLEX SEMI-PROFESSIONAL
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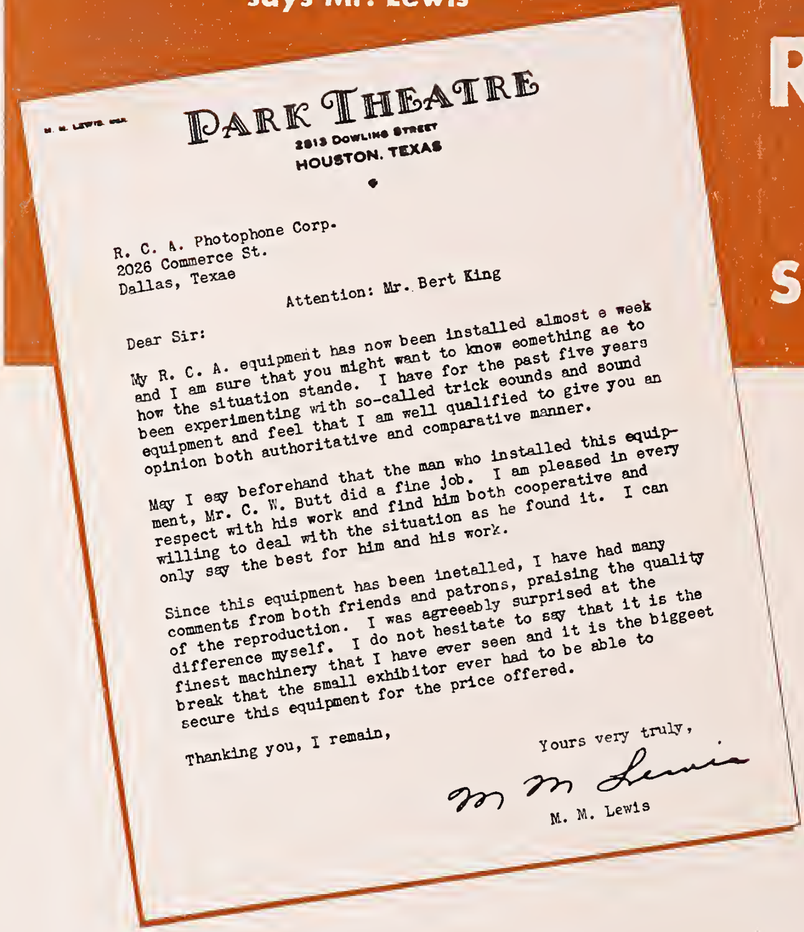
"THE BIGGEST BREAK THE SMALL EXHIBITOR EVER HAD!"

says Mr. Lewis



M. M. LEWIS, MGR.

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2813 DOWLING STREET
HOUSTON, TEXAS

R. C. A. Photophone Corp.
2026 Commerce St.
Dallas, Texas

Attention: Mr. Bert King

Dear Sir:

My R. C. A. equipment has now been installed almost a week and I am sure that you might want to know something as to how the situation stands. I have for the past five years been experimenting with so-called trick sounds and sound equipment and feel that I am well qualified to give you an opinion both authoritative and comparative manner.

May I say beforehand that the man who installed this equipment, Mr. C. W. Butt did a fine job. I am pleased in every respect with his work and find him both cooperative and willing to deal with the situation as he found it. I can only say the best for him and his work.

Since this equipment has been installed, I have had many comments from both friends and patrons, praising the quality of the reproduction. I was agreeably surprised at the difference myself. I do not hesitate to say that it is the finest machinery that I have ever seen and it is the biggest break that the small exhibitor ever had to be able to secure this equipment for the price offered.

Thanking you, I remain,

Yours very truly,

M M Lewis

M. M. Lewis

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Sound Equipment

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ROTARY STABILIZER SOUNDHEAD

The same *proven* Rotary Stabilizer Soundhead furnished with the highest-priced de luxe RCA Photophone equipments.

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MOTION PICTURE HERALD

CBS INVADING HOLLYWOOD WITH $1,000,000 STUDIO TO BROADCAST FILM STARS

SCREEN PLAYERS FORMING STAGE PLAY TOURING UNIT

BRITISH COURTS UPHOLD WARNERS' DAVIS CONTRACT

VOL. 125, NO. 4 OCTOBER 24, 1936

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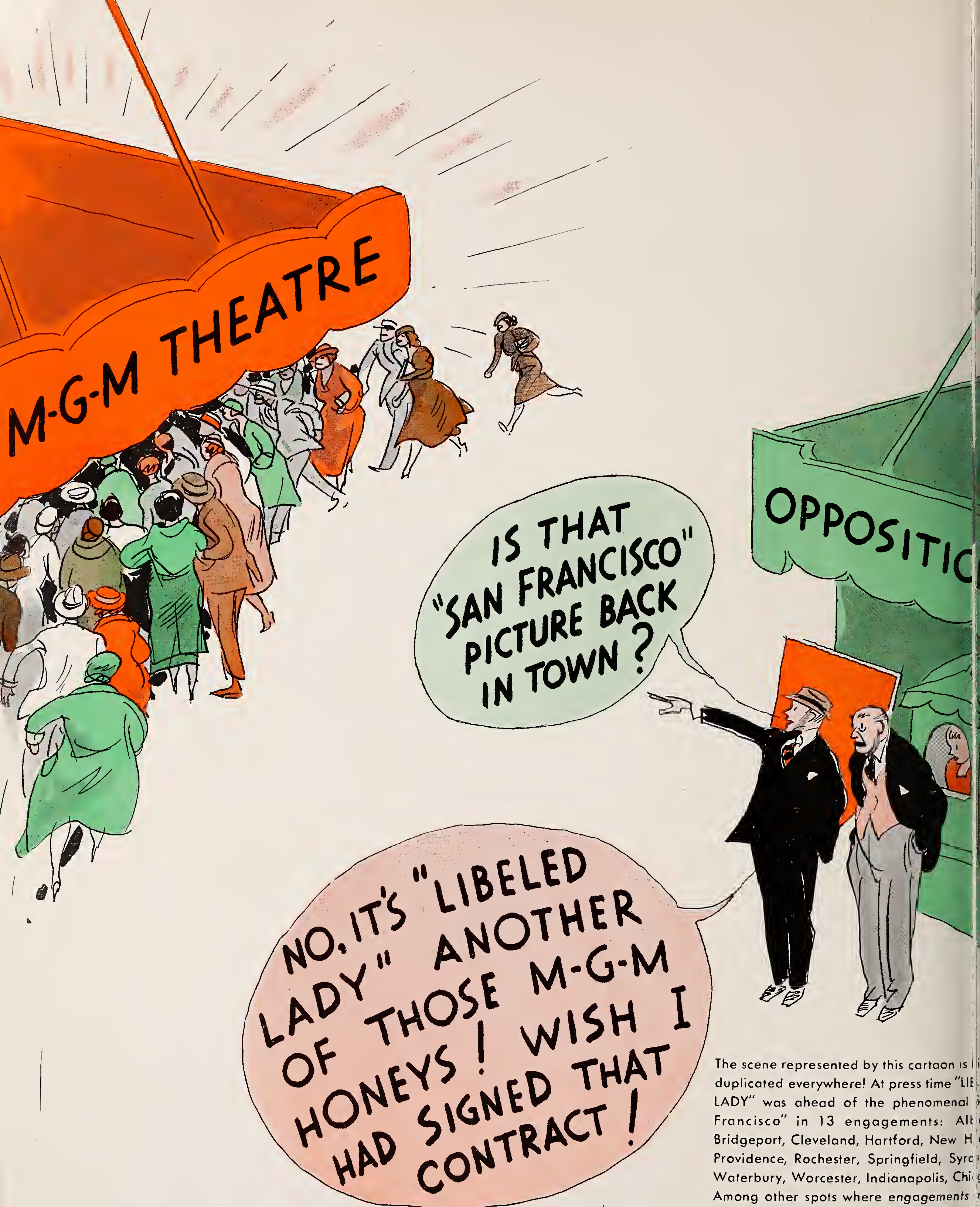
M-G-M THEATRE
OPPOSITIO
IS THAT "SAN FRANCISCO" PICTURE BACK IN TOWN?
NO, IT'S "LIBELED LADY" ANOTHER OF THOSE M-G-M HONEYS! WISH I HAD SIGNED THAT CONTRACT!

The scene represented by this cartoon is l duplicated everywhere! At press time "LIB LADY" was ahead of the phenomenal Francisco" in 13 engagements: Alb Bridgeport, Cleveland, Hartford, New H Providence, Rochester, Springfield, Syra Waterbury, Worcester, Indianapolis, Chi Among other spots where *engagements* *been extended* are: Baltimore, Albany, Co bus, Philadelphia, Los Angeles, Wilmin Worcester, Chicago, Denver and many as we approach publication deadline *going to happen in your town too!*

They're here!!

FOR THE

HOLIDAYS!.

For **Election Day**

History's Bravest Adventure Reunites the Unforgettable Stars of 'Captain Blood'!

ERROL FLYN

"THE CHARGE OF THE

For **Thanksgiving**

The Comedy Sensation of Five Nations—Second Roaring Year on Broadway!

"THREE MEN

A First National Picture

FRANK M

OLIVIA DE HAVILLAND

LIGHT BRIGADE"

With PATRIC KNOWLES • HENRY
STEPHENSON • NIGEL BRUCE
Donald Crisp • David Niven • Robert Barrat
Spring Byington • Directed by Michael Curtiz

ON A HORSE"

HUGH JOAN BLONDELL

GUY KIBBEE • CAROL HUGHES • ALLEN JENKINS
Sam Levene • Teddy Hart • A MERVYN LEROY
Production—Sold To The Skies By

Warner Bros.
THE 'ANTHONY
ADVERSE' COMPANY!

THE "WOMAN'S PICTURE" THAT'S—

tre-men-dous!

Janet **GAYNOR** · *Loretta* **YOUNG** · *Constance* **BENNETT**

in

Ladies in Love

with

SIMONE SIMON

DON AMECHE · PAUL LUKAS

TYRONE POWER, Jr. · ALAN MOWBRAY

Directed by Edward H. Griffith

Associate Producer B. G. DeSylva

Screen play by Melville Baker

Based on the play by Ladislaus Bus-Fekete

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 125, No. 4 October 24, 1936

THOUGHTS ON TAXES

IN addition to all of their other normal and routine contributions to the operation of government through taxation of individuals and business, the exhibitor showmen of the United States paid federal admission taxes for the fiscal year of 1936 totaling $17,112,174. That is a conspicuous figure, but vastly more is paid by the motion picture industry in indirect taxes that turn up under the guise of costs. What can happen when tax assessors discover conspicuous currents of cash is evidenced in the plight of the motor car operator who is buying about as much tax as he is gasoline every time he fills his tank. Taxation tends to keep pace with reductions in production and distribution cost, leaving the consumer where he was and not especially encouraging industry to cut costs.

△ △ △

PINK CHRISTIAN

THAT militant palladium of the faith, our contemporary *The Christian Century* regales the reader with a piece of editorial correspondence from Moscow extolling the virtues of the Soviet governmental cinema along with adverse criticism of the American motion picture for its share in and sympathy with the American economic system. The distinguished *Christian Century,* it appears, finds the screen altogether satisfactory when made a tool, instrument and servant of a government also engaged in writing off God Almighty and organized religion.

△ △ △

WHAT PAULETTE THINKS

EXTRAORDINARY, even if not profound, sensations are to be derived by regarding the no less than precocious expressions of Miss Paulette Goddard recorded by the metropolitan press incident to her visit to Broadway before beginning the rehearsals of Mr. Charles Chaplin's impending opus known as "Production No. 6."

Now is revealed some part of what can happen to a pretty young person from the great school of Ziegfeld when subjected to the simultaneous pressures of Hollywood, the brooding, recluse philosopher Mr. Chaplin and the continuously brooding-and-hatching Mr. H. G. Wells, best known in our tight little industry as a writer on the staff of Mr. Alexander Korda. Miss Goddard, it is to be remembered, has come to fame about equally for her work in "Modern Times" and related matters, and as Hollywood hostess to Mr. Wells, when he was over this side coloring his cinema meerschaum last year.

It now appears that the bombardment of Paulette's pretty head by such emanations as the beta rays, or maybe even Phi Beta Kappa rays, from big minds is causing her to give forth sparkling social, political and economic thought. Specimens from the press include the young lady's discovery that short-sighted Hollywood stars are easy victims for fascism; that fascism is "fast outdistancing communism" in the film colony; that income tax dodgers would like to transplant Hollywood to Italy and that Italy, without natural resources of the soil, needs a big money-making industry like the screen—especially now that Ethiopia seems to be no Golconda, or words to that general effect.

Do not be hasty, either. The press really did ask Miss Goddard about another matter on which she might be expected to be even more authoritative but the reporters got what they call "Chaplin reticence."

What this all adds up to is that Mr. Charles Spencer Chaplin is a tremendously able public relations counsel. His technique of opportune silences requires the press to do his publicity job for him, with a minimum of effort on his part. Mr. Chaplin with his mouth shut gets really better notices than Mr. George Bernard Shaw, who talks all the time.

△ △ △

HONORING "F. H. R."

A PLEASANT glow of appreciation attends our marking here the anniversary of Mr. Frank H. Richardson, technical editor of *Motion Picture Herald* and author of the famous institutional series of Bluebooks on the art and science of projection. Mr. Richardson's thirty years of militantly enthusiastic attentions and service in this key department of motion picture presentation is being signally recognized by his friends, fellows and contemporaries, as recorded in other pages. It is given to few men indeed to so long and consistently pursue such a straight-line career of specialization and for so long a time maintain a position of authority.

△ △ △

THEY CAN'T HELP IT

THERE'S a subtle something about Hollywood and its influences that is as inescapable as gravity. A glance over the photographic publicity material of the new grandiose British studios, including just now the glories of Pinewood, its country club, lounges, gardens and cocktailing facilities, shows us Hollywood again, in British format. And from Moscow comes the tidings that the Soviet cinema is to have its own exotic film colony in the subtropical glamours of the Crimea. We thought they were of sterner stuff.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Radio and Hollywood

Hollywood is to be given the dubious honor of becoming the "country's most modern broadcasting center," Columbia Broadcasting System this week announcing a budget of $1,000,000 with which to invade the fertile talent fields of the motion picture. National Broadcasting Company is already established on the ground for the same purpose. Still exhibitors' complaints continue against radio's use of screen stars on commercial air broadcasts. They charge "unfair competition" to theatre box offices.

Radio's newest invasion of the Hollywood talent source is described on page 13.

Admissions Higher

The trend toward increased admission prices is continuing with exhibitors advancing their scales in several cities. House records continue to fall in unusual numbers as the new product is released despite the fact that managers, in many cases, advance prices for showings of the bigger pictures.

Reports from many points on both these aspects of the current season are included in the story on page 14.

Lower Quotas Asked

Modification of the British Quota Law to place it upon a cost basis, with the quota for exhibitors less than that for distributors, has been proposed by distribution representatives before the Department Committee on Cinematographic Films. This is brought out in the second volume of the minutes of evidence. The 82 pages of the volume contain 110,000 words.

Further details in the article on page 37.

Lauds British Progress

New and complete studios in England make it possible for British producers to make pictures equal in quality to American product, in the opinion of Jack Cohn, vice-president of Columbia. There is plenty of room in both the English and American markets for such pictures, he believes, and their sale in both countries would be advantageous to the industry as a whole. Columbia has made arrangements for production of several pictures in England this year.

Mr. Cohn's report on his recent trip to London is cited on page 48.

47 in Production

Forty-seven feature pictures were in active production as of the week-end, with seven completed and eleven started during the period.

For particulars see page 45.

New French Association

Completion of organization of the Confederation Generale de la Cinematographie, representing the four large branches of the industry in France, production, distribution, exhibition and technics, is the answer to the Government's threat that it would undertake the reorganizing if the film leaders themselves did not act. Jules Demaria heads the Confederation.

Further details on page 34.

◆ ◆

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The Release Chart Page 79
Technological Page 51

Programs for Pupils

The Schools' Motion Picture Committee, representing some 50 private and public schools whose 50,000 pupils influence an additional 150,000 potential box office patrons, has been formed in New York to review theatre programs and select theatres that may be attended by young folks over weekends with the assurance of seeing features and short subjects free of "the vulgar, the horrid and the risque." This movement is not to be confused with the various "kiddie" programs being presented by several of the circuits and independent theatres, for it is primarily for audiences ranging from 12 to 18 years.

A discussion of the organization, its methods of operation and its aims are found in the story on page 30.

Films Not the Target

Exhibitors who have had misgivings over the campaign being conducted by the American Newspaper Publishers' Association to prohibit free publicity from the news columns of papers can be reassured by the statement, made by a spokesman for the ANPA, that the campaign is not directed against news or reviews of motion pictures, nor against legitimate news of any kind or from any source. Publishers in eight large cities have adopted the ban.

The purposes and conduct of the drive are detailed on page 20.

Taxation Problems

Taxation problems this week centered around New York City, where exchanges serving theatres in Northern New Jersey again are finding it difficult to collect the municipal sales tax. The Jersey exhibitors at first paid the tax under protest and now have stopped altogether. City attorneys insist the exhibitors are liable for the amounts but until the court case now pending before the court of appeals at Albany is cleared, there appears to be no immediate remedy.

Other legislative measures, such as Sunday "blue" laws and overseating ordinances, are also discussed in the story on page 40.

New "Camille"

Five times between 1917 and 1927 the screen gave its audience Alexander Dumas' "Camille," each successive version embodying the technological developments of its interval. Now Metro-Goldwyn-Mayer is producing it with Greta Garbo and Robert Taylor in the leading roles and George Cukor directing.

Gus McCarthy's pictorial preview of the picture in production is presented on page 16.

U.S. Protests

Last summer Carlo Roncoroni, head of the motion picture division of the Italian government, visited America in an effort to obtain agreements with Hollywood producers to use the new Italian studio now nearing completion outside Rome. Walter Wanger was the only American who signified any willingness to produce in Italy, and, upon his departure, Signor Roncoroni hinted that changes in Italy's financial regulations governing the withdrawal of revenue from the country by motion picture countries might be expected as the result of the apparent lack of American cooperation.

This week it was revealed in Washington that the State Department is instructing the Roman Ambassador to act on behalf of American interests in opposing the Italian government's proposed legislation restricting the amount of monies that can be withdrawn by film companies.

Details of the situation are found in the story on page 40.

Bette Davis' Contract

Bette Davis must remain a "slave" drawing a pittance of $3,000 a week, a British court ruled this week in granting an injunction, on application of Warner Brothers, restraining the actress from appearing in films for any company other than Warner Brothers during the life of her contract. Miss Davis had signed for the leading role in "I'll Take the Low Road," a production planned by Ludovico Toeplitz of Toeplitz Productions, Ltd. Mr. Toeplitz' Italian connections and background have caused much speculation in the British film industry.

Miss Davis' harsh future and the career of Mr. Toeplitz are related on page 21.

To Play or Not to Play

Whether to follow Balaban and Katz into the double feature policy is the question before Chicago exhibitors. Executives of the circuits say they're well pleased with a business increase. Yet officials of other circuits insist they have felt no loss at the box office since the duals started in the B & K houses.

Additional details from the Chicago area appear on page 46.

ASCAP Conference

Withdrawal from Canada of music controlled by the American Society of Authors, Composers and Publishers, a step previously considered, will be discussed on Monday of next week when E. C. Mills, general manager, confers with Leslie J. Boosey, representative of the International Council of Performing Rights Societies of London, in New York.

The story is on page 44.

Financial Progress

General financial improvement for the industry was indicated this week in optimistic reports on earnings from three companies and a general increase in value of motion picture issues in the stock and bond markets. One explanation for the stock advance was believed to rest in the reports that most large companies are working on plans for consolidation or dissolution of subsidiaries in a general move for simplification. Increased dividends are expected to result.

Brief financial news from Universal, Paramount and Columbia and an account of the simplification movement are given on page 18.

Concessions Near

While at the Chicsa hotel in Memphis last weekend for the semiannual convention of the Tri-States Motion Picture Theatre Owners Association, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said that certain concessions asked by his organization from major distribution companies, for establishing fair trade practices, will soon be forthcoming. Mr. Kuykendall was not at liberty to reveal what these concessions were, but developments in New York indicate the points he has been asking will be granted.

See the story on page 22.

Exhibitors Gather

Exhibitor activities this week centered around the conventions of Pennsylvania's western counties and owners in the tri-state section of Tennessee, Mississippi and Arkansas, where annual and semi-annual conventions were held. At the same time, Ohio's operators decided on December 1-2 as the date of their annual meeting, which will be held this year in the Deshler Hotel in Columbus.

Details of the various meetings, with the names of new officers, are found on page 26.

RKO Plan Near

The final emergence of Radio-Keith-Orpheum Corporation with a plan of reorganization appears, finally, to be only a matter of a few days. Both Wall Street and Broadway look for it to be presented to the federal court before the end of this week. Indications are, however, that under the plan which is said to be ready for the courts, provisions will be made for unsecured creditors, but unsecured claims may be made later.

Details of the present status of the plan may be found in the story appearing on page 48, *along with other discussions of RKO's corporate affairs that figure in the news of this week.*

GB Deal Statemented

John Maxwell of Associated British Pictures, who is acquiring the Ostrer brothers' holdings in Metropolis and Bradford Trust, controlling owner of Gaumont British, has refused to purchase the minority interest held by 20th Century-Fox in M and B on the terms offered. Sidney R. Kent, president of the American company, who has been conducting the negotiations in London following the collapse of the original Fox agreement with Isidore Ostrer, was scheduled to sail for home this week. The long and involved negotiations thus end with control of GB remaining in England but with Fox still holding its 49 per cent interest.

Statements issued by Mr. Kent and Mr. Maxwell and a preliminary GB financial report are detailed on page 25.

Paramount Session

Presided over by Neil F. Agnew, vice-president in charge of sales, home office and divisional sales executives of Paramount Pictures met in St. Louis last weekend for a two-day sales convention, the highlight of which was a message from President Barney Balaban.

The meeting is discussed in the story found on page 40.

William Fox's Troubles

William Fox's many court actions against others returned to harass him this week when he was openly accused by Hiram Steelman, trustee in bankruptcy, in the New Jersey courts, of plotting to defraud his creditors as far back as 1930. At the same time the court ordered the Fox family to show cause why the All-Continent Corporation assets should not be used to pay off Mr. Fox's debts. The All-Continent Corporation, controlled by Mrs. Fox and her two daughters, now has all the former assets of the film executive. The United States supreme court this week also consented to hear the appeal of Mr. Fox from a $235,082 penalty imposed on him by the New York courts.

Details of the various actions are found on page 26.

RKO Hearing

Hearing of the case of RKO Distributing Corporation versus John W. Bricker, attorney general, and others, seeking to invalidate the Ohio statute making it unlawful to enforce preferred playing time, has been set for November 20 in the United States district court at Columbus.

The preferred playing time bill was passed by the legislature, March 20, 1935, and automatically became a law three months later.

This Week in Pictures

ADDRESS. Dr. A. H. Giannini, United Artists president, told members of the Association of Foreign Correspondents at a luncheon last week that films have important part in world relations. (L. to r.) Nino Martini, Paulette Goddard, A. Bernard Maloney, Dr. Giannini, Walter Huston, Rouben Mamoulian and William Wyler.

AMERICAN AIRLINES

RETURNS. Back on the screen after three years, Lenore Ulric plays the role of Olympe in "Camille," MGM production.

ARRIVAL. Adolph Wohlbruck, Continental star, arrives in the United States to make his American screen debut in RKO Radio's "Michael Strogoff," from the novel by Jules Verne.

SOUTH. Richard Day, art director, Commander Lucien B. Green, USN, and Percy Ikerd, assistant director, set out for American Samoa, location of the Samuel Goldwyn production, "Hurricane," to be joined later by a complete production unit.

START. Les Pollock, manager of Loew's Rochester (N. Y.) theatre, entertained the Rochester Better Films Committee and the press at dinner in the mezzanine, by way of launching the new motion picture season.

DEPARTURE. Herbert Marshall leaves for a brief vacation in Europe, having signed a term contract with Columbia for two pictures a year and completed work in "A Woman Rebelled."

PRESENTATION. Tim Leahy, of the editorial staff of "Motion Picture Daily," presented a Quigley Trophy to Jack White, manager of the RKO baseball team and president of the Motion Picture Athletic Association, whose nine won the league championship this year. (L. to r.) Mr. Leahy, George Woodward and Mr. White.

RESUMES. Myrtle Steadman returns to the screen in "Three Men on a Horse," the stage hit Mervyn LeRoy is directing for First National.

LISTENING. F. H. Richardson, writer on technological subjects for Motion Picture Herald, listens to Dr. C. E. K. Mees, of the Eastern Kodak Company, during a lull in the SMPE convention held in Rochester.

EN ROUTE. On its way to Hollywood is the League of Nations Gold Medal awarded David O. Selznick for "Little Lord Fauntleroy." League Committee Secretary M. Pillat is shown (left) presenting the medal to United Artists Representative Curtis Melnitz in Paris.

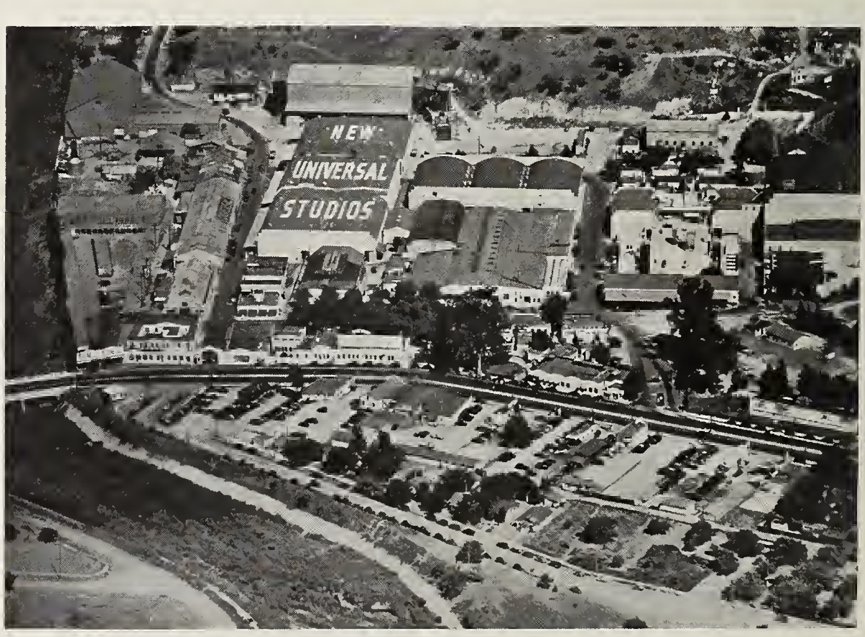
New Laughs With An Old Friend
ABE KABIBBLE
(ABIE THE AGENT... Business Man! Philosopher!)
by HARRY HERSHFIELD
THE MIRROR
DAILY and SUNDAY

HONORED. Harry Hershfield was honored on his birthday, October 13, and the eve of his departure for Hollywood to fulfill a Warner contract, by a luncheon at the Hotel Commodore, New York. From left to right are Chet Bahn, Jack Halpin, George S. Luddington, Charles Einfeld, Jack Alicoate, Samuel E. Morris, Harry Warner, Jack Warner, Major Albert Warner, Hon. Carlos D'Avila, Nick Kenny, Mr. Hershfield, Donald Flamm, Bugs Baer, Gene Buck and I. J. Fox.

KNOW HER? She's Dorothy Parker, humorist, in Hollywood with her husband, Alan Campbell, to write the screen play of "A Star Is Born" for David O. Selznick. The dog is Jack, and he's only one of the seven family pets.

FIND. Beverly Arnett, winner of the MGM Traveling Studio Contest, has been awarded a contract and is preparing for serious screen work at the studio school.

HURRIED. Anatole Litvak, Russian French director, arrives in the United States to direct Claudette Colbert in Warners' "Joan of Arc" and may be forgiven, therefore, indecorous haste.


NEW UNIVERSAL STUDIOS

NEW UNIVERSAL. Attention of the film industry has been sharply drawn to the affairs of Universal, known by common reference as the new Universal since its sale by Carl Laemmle early this year, and the Universal studios, abuzz with renewed activity, looked like this to an aviator-photographer on a recent flight over the plant.

CBS STUDIO IN HOLLYWOOD TO BROADCAST FILM STARS

Columbia System Plans to Build $1,000,000 Broadcasting Center on Sunset Boulevard, To Be Ready Next Fall

Radio broadcasters this week promised that Hollywood will definitely become the "country's most modern broadcasting center," thus giving tangible evidence that their determination is stronger than ever to concentrate their talent-building ambitions on Hollywood's motion picture roster, despite the pronounced protestations of many theatre owners against the increasing use of Hollywood stars on the air in "unfair" competition to box-offices, the while others seek to adopt radio as an exploitation medium.

Already tenanted by the expensive and expansive studios of National Broadcasting Corporation, Hollywood faces a second big pumping by radio of its screen talent well, this time by Columbia Broadcasting System, second only to NBC in networks size. The CBS radio structure, of which William Paley is president, will undertake an invasion of the Hollywood talent field in much the same manner as NBC, by building a broadcasting center costing $1,000,000.

Arrangements for the purchase of a site in Hollywood by CBS were announced this week in New York by Columbia. Plans were said to be nearing completion. Work is to be started in January and the date for occupancy is set at about October 1, 1937.

On Sunset Boulevard

Columbia's radio center will front on Sunset Boulevard, between Gower and El Centro streets, conveniently adjacent to the film studios. Experimental television studios will be part of the project, of which William Lescaze, architect and designer, is in charge.

Apparently unconcerned over the vigorous protests of exhibitors and exhibitor organizations against the practice of using film stars on commercial air programs, radio has been trying for months to effect some sort of "cooperative" arrangement with Hollywood for an assured source of talent for the air.

Merlin H. Aylesworth, of the NBC-RKO interests, in July called on Will H. Hays and the Motion Picture Producers and Distributors of America, and on the individual components of the film business, to sit in "friendly round table discussion" with the broadcasters to effect a tangible plan for bringing together America's two leading entertainment institutions, radio and the screen.

Complaints Stentorious

Mr. Aylesworth, so far as is known, has received no acceptances of his invitation, but, instead, there have developed even louder complaints by exhibitors against radio's "unfair" competitive aspects in the using of screen talent for its broadcasts. There is hardly an organized exhibitor group in the country that has not protested.

Denying that radio is a competitor to the screen, Mr. Aylesworth, evidently expressing the general opinion of broadcasters, has declared that radio's invasion of the Hollywood talent field is "a natural development."

Films have "a moral obligation to cooperate with radio," he added. "Then, too, advertising sponsors are insisting on picking up the great names of the screen for their commercial broadcasts, for the entertainment values which they offer."

Mr. Aylesworth conceded that sponsors' desires explained the reason why NBC had invaded Hollywood with its "million-dollar" broadcasting center, to be followed now by Columbia Broadcasting.

Second Large Air Studio

NBC opened its Hollywood "air center" on Saturday evening, December 7, 1935, the dedicatory program consisting almost entirely of motion picture names and concerning itself in every respect with endeavors to utilize screen fame and the public's interest in the motion picture.

For almost a year—to be followed now by Columbia in another year—NBC has been uninterruptedly distilling screen fame into advertising, building for the motion picture's greatest star names an association in the public mind with soap, lubricating oil, pickles and patent medicines, to say nothing of tin cans, cheese and hair tonics.

The speeches of the radio officials on hand at the NBC Hollywood dedication—principally those of Mr. Aylesworth and Richard Patterson, then an executive vice-president of NBC—were remarkably clear on the point that they had brought to Hollywood the plant and machinery and plan of operation for taking personalities held by the screen at a price for the box office patrons and delivering them free to the millions "in hovels," and so on.

Many Film Stars in Radio

Scores of prominent box office names of the screen since have been placed on the air from Hollywood by such NBC sponsors as the programs known as "Hollywood Hotel" and "Packard-Fred Astaire Hour." Many hours on the radio are now being brightened by musical numbers developed not in the Hollywood studios of radio but in the motion picture studios of Hollywood. Dramatic sketches, too, are found on frequent occasion to have the same point of emanation. Meanwhile, some 15,000 motion picture theatres will continue seeking to hold customers, some protesting radio's competition, some trying to use it as an ally.

"Lady Be Careful" Is Title, Company Warns Exhibitor

When a script title is rejected by the Production Code Administration for specific reasons, exhibitors will find difficulty in exploiting the original title instead of the one labeled for the picture completed from an accepted script.

Arthur Mayer, manager of the Rialto, New York, billed "Lady Be Careful" for a few hours on his marquee under its original title of "Sailor Beware," after the stage play. Officials of Paramount, distributor of the film, telephoned him to remind him that the franchise called for "Lady Be Careful" and no other title. Mr. Mayer changed his billing.

Although Paramount did not invoke any legal threats, it was pointed out that the company holds title to the copyright on the title "Sailor Beware" and could prevent its use in any manner.

When the script of the comedy was submitted to the Code Administration after purchase, it was rejected. Paramount changed the title and the story in parts, and the completed picture was accepted.

Radio Law Changes Urged in Washington

The allocation of radio facilities on a basis of business opportunity, rather than strict engineering deductions, was urged this week in Washington on the Federal Communications Commission by E. J. Gough, vice-president of Hearst Radio, Inc.

Mr. Gough proposed that the allocation of radio facilities in the future be made on the basis of the number of radio-owning families located in an area.

HIGHER ADMISSIONS MAINTAINED; NEW HOUSE RECORDS ESTABLISHED

Independents and Large Circuits Alike Increase Charges; Warner's New England Experiment Is Being Watched

Admission prices have continued the upward trend begun during the summer, with independent theatres and circuits raising scales almost everywhere. Too, additional houses records have been broken in many situations, both in attendance figures and in gross receipts, with the large number of outstanding pictures now available.

The movement for increased admissions has been particularly strong in New England, where the Warner circuit is feeling its way with higher scales. Prices have been raised from 25 and 35 cents to 30 and 40 cents at the State in Waterbury, and the Cameo in Bristol, Conn. Matinee prices also have been increased to 30 cents. No conclusions can as yet be drawn as to the advisability of the move, B. E. Hoffman, manager, reports. No comparative increases in grosses have been recorded. The entire scale has been advanced five cents at Loew's Palace and Leo Ricci's Capitol in Meriden, Conn.

The RKO Palace in Columbus, Ohio, advanced matinee and evening admissions from 30 to 40 cents to 35 cents until 1 P. M., 42 cents until 6 P. M. and 60 cents in the evening for a stage engagement of "Folies Parisienne." "Two in a Crowd" was the screen feature.

Second Detroit Raise Planned

Plans for the second neighborhood price increase in Detroit are under way, with east side houses in the present move. A group of 20 houses already have increased prices five cents on the west side. M. Richey, general manager, of Allied Theatres of Michigan, is unofficially sponsoring the move for increases. The Fisher and Riviera theatres, operated by United Detroit, will advance prices five cents to 35 cents as soon as competing houses agree, according to George W. Trendle, president. Michigan Avenue theatres, which recently increased their Saturday, Sunday and holiday prices by five cents, are making the increase effective for weekdays also.

For the first time since 1930 a large Houston, Texas, theatre has raised admission prices. The Loew's State top price has been advanced to 50 cents from 40, in effect after 3 P. M. Tickets bought before that hour are 35 cents and the balcony seats remain at 25 cents all day.

The conviction that admissions should be raised is accepted in the middle west, but exhibitors have had little success in reaching unanimity on the method. Recently Glen W. Dickinson's Dickinson at Herrington, Kan., advertised "A Whale of a Show at Minnow Prices." Previously the house had had varied admission prices, going as low as seven cents, and on one occasion two adults for 10 cents and two children for a nickel. The Dickinson advertised, on September 27th, a showing of "My Man Godfrey" for four days, "Jack Pot" all four nights, five cents each adult admission goes to the "Jack Pot." The posters noted that "The producers of 'My Man Godfrey' insist that we increase our admission to matinee 10 and 15 cents, night 10 and 25 cents."

"MR. DEEDS" RUN IN SIXTH MONTH

"Mr. Deeds Goes to Town" is in the sixth month of a record run at the Blue Mouse in Portland, Ore. The film's engagement is figured by months instead of the usual weeks. Unique contests devised by Herb Sobottka, manager, have so helped to stimulate civic interest as to make the picture something of a Portland institution.

The plan under which New York exhibitors have generally eliminated "early bird" matinees and established a 5 P. M. beginning of evening admission prices is working out "very satisfactorily," according to Max Cohen, executive secretary of the exhibitor committee in charge of the move.

"There have been complaints in connection with the plan," Mr. Cohen said, but he denied that the committee has been balked in its efforts to persuade Broadway houses to adopt the arrangement.

After four weeks at a considerably higher admission the Stanley in Pittsburgh returned to its regular "early bird" price of 25 cents with the opening of "Stage Struck." During September the scale was 35 cents from opening to 6 P. M. and then 50 cents. The evening price, a 10-cent increase over the scale in effect for the last year, remains, however. The Warner theatre in Pittsburgh raised its prices for "Swing Time," the matinee price going from 26 to 37 cents and the evening scale from 42 to 52 cents.

Ready to Increase Price

The Varsity in Lincoln, Neb., is planning a price increase to lead the way in that city, according to Milton Overman, executive of the Westland Theatres. The present top price is 25 cents and the new scale will be 20 cents for "early bird" matinees, 25 cents to 6 P. M. and 35 cents for the evening.

All three Fox West Coast first-run houses in San Francisco, the Paramount, Warfield and Fox, are now charging 55 cents in the afternoon and 75 cents at night for loge seats. The St. Francis, subsequent run theatre, is continuing the old scale with a 40-cent top.

Equivalent to a price reduction from the established 42-cent rate, including tax, at the Mayfair, independent house in Cincinnati is the sale of patrons' tickets, which are offered at $2 for six admissions. The tickets are good for any show at any time.

New Season Product Bringing All-Time High Grosses in Many Sections; 113,262 at New York Roxy in Four Days

The new season's pictures are continuing to break house records in spite of increased admission prices often charged during their runs. "The Great Ziegfeld" broke all house records at the Orpheum in Denver during its first week with prices advanced from 25, 35 and 40 cents to 30, 40 and 50 cents. The same picture, and "The Gorgeous Hussy," also a Metro-Goldwyn-Mayer release, have been held over on 90 per cent of their engagements, according to the MGM home office.

The Plaza, a Fox Midwest subsequent-run house in Kansas City, broke all attendance records for a Sunday when Paramount's "Rhythm on the Range" played to 6,000 persons. This was in spite of rain and the Jubilesta, a 125,000 eight-day show with which Kansas City introduced its new municipal auditorium.

"The Big Broadcast of 1937," also by Paramount, exceeded weekly average grosses by large percentages on 16 first runs and broke several records. The picture set an opening day record at the Florida theatre in Jacksonville and broke records on four successive days at the Main Street theatre in Kansas City. All Sunday records were broken by the picture at the Malco in Memphis on the third day of its run, the gross being more than $1,700.

New Record at the Roxy

"Dimples," 20th Century-Fox's new vehicle for Shirley Temple, set a new four-day attendance record at the Roxy in New York. During the first four days of the run 113,262 persons visited the theatre, a figure far greater than any previously recorded during the receivership and trusteeship of Howard S. Cullman. The gross for the four days totalled $41,350.

Samuel Goldwyn's "Dodsworth," released by United Artists, is the seventh picture to play four weeks or more in the last two years at the Rivoli in New York. The film had the biggest third week of any picture at the theatre. During the first five days of its second week the picture equalled the attendance record set by Charlie Chaplin's "Modern Times." Over the second weekend "Dodsworth" surpassed all records for the house for the last five years.

Pittsburgh Record Run

"My Man Godfrey" was held over for a seventh week at the Fulton in Pittsburgh, establishing the longest run of any picture to play the territory since 1929, when "The Broadway Melody" stayed eight weeks at Loew's Aldine. The Universal picture broke the house run record set by "The Count of Monte Cristo" two years ago.

Warner Brothers' "Anthony Adverse" broke records with a dual engagement at the Paramount and Fenway theatres in Boston. The first five days' business exceeded that done by the previous record holder. "Captain Blood," which had played both theatres during Christmas week. "Give Me Your Heart," also a Warner release, set new records at the Strand in Albany when it opened on a Saturday to the biggest business in the history of the house.

CAGNEY IS ORGANIZING FILM STARS TO TOUR COUNTRY IN STAGE SHOWS

Pat O'Brien, Robert Montgomery and William Gargan Recruited for "Flying Circus" to Give Legitimate a "Break"

Hollywood's second move in a week to revive interest in its erstwhile competitor of the legitimate drama finds a group of Hollywood motion picture stars, led by the red-headed James Cagney, organizing a theatrical "flying circus" to tour the country, visiting towns of consequence under 100,000 population, for the expressed purpose of giving theatregoers "a break" by appearing in and producing for them "worthwhile stage attractions."

RKO Radio in Hollywood, as mentioned last week, announced to the radio listening public that it, too, is going to give the "dying" stage a big hand to re-establish itself by lending its young motion picture stars, free of charge, to any legitimate theatre, stock company or little theatre of the drama which may formally request their services for one week or two.

"We all think it would be grand fun," Mr. Cagney explained even as he was preparing in Hollywood to appear in a motion picture for Grand National Films, at a salary reported to be $50,000.

Mr. Cagney already has recruited Pat O'Brien, Robert Montgomery and William Gargan.

Announcement of the Cagney plan for building up the stage came on Monday, strangely, from the motion picture publicity offices of Edward Finney at Grand National's headquarters in New York. Mr. Cagney is under contract to Grand National to appear in two pictures a year over a long period. Apparently he intends invading the field with his stage plan between pictures.

Fought Warner Contract

The star previously had been with Warner Brothers, ending his acting association with the Jack Warner studio at Burbank last winter during a hotly-contested court fight which he had instigated in order to break his contract and become a "free-lance" player. Warner Brothers lost the suit, and so Mr. Cagney found his way to the talent roster of the new, independent Grand National company.

Variously between the time he left Warners and joined his present producing employer, Mr. Cagney had spoken freely to the press about being "blackballed" by the "Big Eight," socalled, for his behavior in forcing the termination of his Warner contract.

The chief complaint of Cagney in the Warner matter was that he was being "overworked"—at $4,500 salary per week. The star haled the Warners to public trial, during which the news press of the country and abroad gave much attention to the heated trade arguments of both sides. The public never before had had the opportunity of listening at first hand to such choice epithets on studio-star "inside" relations as those offered in the open courtroom. Thus Mr. Cagney, in the public eye, became in fact the fighting type of star for which he had been noted at the box office.

The present action of Mr. Cagney, as announced by Grand National's press statement, is explained thus: "The red-headed star is organizing a theatrical 'circus' intended to revive interest in the legitimate drama in communities which have heretofore had difficulty in securing worthwhile attractions."

Time Between Pictures

The announcement, however, gave no indication as to whether Mr. Cagney's "flying circus" will refrain from putting on their contemplated stage productions in those communities where such dramatic stagings would work to the competitive disadvantage of established motion picture theatres. Nor was there any intimation, formal or through the Hollywood "grapevine," that Mr. Cagney now aims to give vent to his previously admitted feelings toward the large producers by "bucking" either their product or theatres in the field.

Grand National's statement added that "Cagney is first obligated to make 'Great Guy,' but since his Grand National deal calls for only two pictures a year, he will have ample time to carry out his idea between pictures."

Round-Robin Plan

"Their plays will be presented under a round-robin idea," continued the announcement, "with the various stars alternating in the roles on different nights."

Mr. Cagney was quoted by Grand National as saying he hoped to be able to do things in his new stage venture that he has been unable to do in Hollywood. There was no explanation of what he has in mind, save the observation by Mr. Cagney that "we have a lot of ideas we can work out in this way that we haven't been able to do on the screen," adding that he sees the opportunity "to meet theatre managers and to work with real audiences."

"We don't expect to make money out of the tour, but we do hope to cover expenses," Mr. Cagney explained. "We can thus give the public a break and at the same time take one for ourselves."

The action of RKO Radio in lending stars and of Mr. Cagney in staging plays, both containing assurances of reviving the "dying" stage to some extent, could be construed as answers to the pleas of Actors' Equity Association that the motion picture aid the legitimate drama. Equity, a players' union, existing on dues paid by its working members, has been campaigning for months in the open to induce what they term the "wise movie men" to supplant motion pictures at some of their theatres, exclusively or otherwise, with stage shows of the type of the legitimate drama, in order to put more Equity actors to work.

Supply Dealers Hear Patman at Chicago Session

The Independent Theatre Supply Dealers' Association have concluded a three-day weekend meeting at Chicago's Congress hotel, discussing the effects the Patman-Robinson law would have on their business.

On Sunday afternoon Congressman Patman spoke at a closed meeting. The dealers were reported to have agreed that the law would stop many unfair practices which they claim the manufacturers are now using in order to dispose of their products.

The parts of the speech of most interest to the dealers concerned prices. Representative Patman pointed out that once a price was set it remained that way to all buyers. Special prices for quantity lots could not be made unless the dealer could prove that by selling in such a quantity he could offer a lower price.

The main point of business at the Monday session, it is reported, was a discussion of possible formation of a number of manufacturers and dealers into a group similar to National Theatre Supply Company. Such a group would be harmful to the independents' association, some delegates said, and efforts will be made to stop it. According to executives of the independent group the other plan is merely a sales plan. Others, however, seemed to think differently and indicated that the new organization probably would be ready to function within the next 30 days.

Several local equipment dealers displayed their product at the meeting.

Carriers to Form Delivery System

The National Film Carriers' Association, which held its annual meeting this week at the Palmer House in Chicago, unanimously passed a resolution calling upon each carrier to set up his own system of distribution similar to the Horlacher system now in use in Philadelphia. The system will be available for all motion picture companies.

Speakers at the meeting included Theodore V. Rogers, president of the American Trucking Association; John V. Lawrence, general manager of the same organization, and J. L. Rogers, director of the motor carrier bureau, Interstate Commerce Commission. In general discussion was the Motor Carrier Act and its connection with the industry as regards the pickup and distribution of films.

"CAMILLE" CLASSIC ROLE

FIVE TIMES in the decade dated 1917–27 the screen gave its public a picturization of "Camille." Veterans remember that "Camille" was a favorite, too, sometimes under its proper title and sometimes under others, in the dim days of one- and two-reel films trademarked AB for American Biograph and E for Edison. It has been called everything from tear-jerker to classic and, by evidence of the world's box offices since and prior to the coming of the cinema, it is each and all of these.

Metro-Goldwyn-Mayer, acutely aware of the import of names in this modern day, has elected to feature a gayer and more sparkling Greta Garbo and the meteoric Robert Taylor in its production of "Camille." Assignment, as it pertains to Miss Garbo, seems particularly wise. In her preceding picture, "Anna Karenina," in which she retained her stature as the acknowledged peer of dramatic screen artists, she also gave pleasing demonstration of her natural, spirited character. As the glamorous Parisian siren of Dumas' "Camille," the star will be given ample opportunity further to demonstrate her inherent and but lately discovered character in comparison with the manner in which many stage greats, Sarah Bernhardt, Helena Mojeska, Ada Gray, Olga Nethersole and Mme. Duse, essayed the same role.

George Cukor, whose "Little Women," "David Copperfield" and "Romeo and Juliet" have won him acclaim as a superior director of films based on classic stories, is staging "Camille" with the same opulence and lavish scope that characterized these screen efforts. Production effects, sensibly, will receive proper attention. But, to the end that name merit shall be of primary consideration, a cast of supporting principals has been recruited from the screen and New York and London stages. It includes Lionel Barrymore, Henry

FOR GRETA GARBO

A HERALD
PICTORIAL PREVIEW
IN ADVANCE STILLS

by GUS McCARTHY
in Hollywood

Daniell, prominent in the theatres of two continents, Laura Hope Crews, Elizabeth Allen, Jessie Ralph, Russell Hardie, Zeffie Tilbury, May Beatty, Mahlon Hamilton, Dorothy Granger, E. E. Clive and King Baggott, among the better known personalities, and in it is listed Leonore Ulric, star of such stage plays as "Bird of Paradise," "Kiki" and "Lulu Belle," returning to the screen after a three-year absence.

Costuming of the stars and support, the time being the middle years of the past century, constituted quite a problem for Adrian. The extent of wardrobe required is seen in the fact that Miss Garbo has 18 changes and Mr. Taylor 14. Twenty-seven different costumes were designed for the principal male supports and 350 for the male extras. For the principal feminine supports and minor players, 300 costumes were produced.

Dances which are incidental to the action and atmosphere within the theatre and during the course of the story are being directed by Val Raset.

William Daniels is the photographer, the man behind the camera on "Anna Karenina," "Painted Veil" and "Queen Christina," other recent Garbo pictures, whose credits also include the photography of "Rose Marie," "Naughty Marietta," "The Barretts of Wimpole Street" and "Dinner At Eight."

Original preparatory detail of the picture and initial shooting came under the personal guidance of the late Irving Thalberg. The film is being carried to conclusion by George Cukor and others close to Mr. Thalberg, who knew what he had visioned, and who are exerting their utmost efforts to assure a production of which Mr. Thalberg would have been proud.

SIMPLIFIED CORPORATE STRUCTURES SEEN AS FURTHER AID TO EARNINGS

General Financial Gains Reflected in Three Companies' Reports and in Marked Increase in Values of Stock

General financial gains in the industry were reflected this week in reports from three companies and in a marked increase in stock values. Universal announced that more than $500,000 of questionable assets will be written off in order to place the company in a favorable position for earnings next year. Stanton Griffis, chairman of the executive committee of Paramount, in discussing the company's present position said that it is making money in every department and this was indicated in a pronounced rise in the preferred stock on the exchange. Columbia voted a quarterly dividend of 68¾ cents a share on the $2.75 convertible preferred stock.

The write-offs of Universal assets, announced by J. Cheever Cowdin, chairman of the board, are expected to result in a loss being shown for the fiscal year ending November 1st, but they will place the company in a more favorable earnings position for the new fiscal year. The write-offs follow a survey of Universal's domestic and foreign units made by the new management during the six months which it has been in control.

In addition to involving questionable assets, the write-offs will include a number of employment contracts which were considered unwise by the new management and are being bought up, it was said.

"These sweeping changes will place the company in a perfectly healthy condition to start its new fiscal year next month," Mr. Cowdin said. "They will put Universal in a position to capitalize fully on the striking general gains throughout the industry. Current operations are on a very satisfactory basis."

New budgets for the 1937-38 production season, which provide for an increase in the company's schedule to 46 features and six westerns, have been approved by the board. The improvement in studio operations under Charles R. Rogers and William Koenig will be evidenced in the release of 36 features during the current season. Of the current schedule 17 pictures have been completed, two are in work and four are set to start this week.

$150,000 Saving in Talent Cost

A saving of more than $150,000 has been effected, Mr. Cowdin said, in the allowance for the unused time of players through the building up of the company's stock talent to 72 players from a former 15. The saving, it was said, represents an appreciable improvement in what has been a large item of studio expense in recent years.

Paramount, in a few brief months, has been transformed into a smooth running money making company, Mr. Griffis said in discussing briefly the position of the company after the preferred shares had touched new highs on the stock exchange. Last week the stock passed the 100 mark for the first time and continued to climb from there, being quoted at 112¾ on Tuesday. Other stocks showed corresponding gains.

SEPTEMBER TICKET TAXES SHOW GAIN

Registering a sharp increase, admission tax collections in September reached a total of $1,670,044, *compared with* $1,384,107 *in August and* $1,173,507 *in September, 1935, the Bureau of Internal Revenue in Washington revealed this week.*

The September collections were the highest in a long period, and were more than $100,000 *over the previous* 1936 *high of* $1,568,487, *recorded in the month of July, it was said.*

For the first nine months of the current year, admission tax receipts of the Treasury totaled $12,859,943, *about* $1,564,000 *over the* $11,295,124 *reported for the corresponding period the year before. For the third quarter, ended with September, collections were* $4,622,639, *as against* $4,117,380 *in the preceding quarter and* $3,764,073 *in the corresponding quarter last year.*

Paramount Earnings Up

The report for the third quarter, which will not be issued for some time, will be "very good," Mr. Griffis said. He expressed the view that Paramount's earnings from now on will compare favorably with those of any previous period.

Mr. Griffis paid a tribute to Barney Balaban, elected president on July 2nd after John E. Otterson, former head of the company, left the office in June. The management is now in harmony, he said, with Adolf Zukor, chairman of the board, running the coast studios, and the company now is making money on picture production as well as in theatres.

Stock Showing Strength

The *Wall Street Journal* took notice of the strong tone of motion picture issues in a report which said, in part:

"Movie stocks are showing more determined strength than in some time. The strength coincides with remarks made by M. H. Aylesworth, chairman of Radio-Keith-Orpheum, before the Society of Motion Picture Engineers at Rochester. Higher general admission prices and an early end to double features were foreseen. Assuming the public is ready for these changes, an important turning point in movie company earnings may well be at hand. Some of the bulls on the industry point out that there has been little construction of new theatres for several years and with the growth in population and the recent residential building developments in suburban areas, the companies with large theatre circuits are in a position to benefit."

The American Telephone and Telegraph Company and its 23 associated companies, including Western Electric and Electrical Research Products, Inc., reported a net, for the quarter ending August 31st, of $42,942,001, equal to $2.30 a share.

Savings Seen under Amalgamations of Subsidiaries Now Required to Pay 15 Per Cent Dividend Tax under Federal Law

Substantial increases in profits are expected to accrue from plans undertaken by most of the large companies under which practically all their subsidiaries will be dissolved and their operations turned over to the parent companies. The fact that nearly all the companies are reported to be working on revision of corporate structures is believed to be one explanation of the rise in film issues on the stock and bond markets in the last week.

Under the present federal laws, each subsidiary declaring a dividend must pay a dividend tax of 15 per cent. With elimination of the individual operating units the parent companies will benefit by this 15 per cent, it has been pointed out by an attorney for one of the large companies. In the amalgamation of the many units the companies will be able to consolidate losses with the profitable operations.

The realization is present, particularly among large circuit operators, that the reorganizations will remove the limited liability aspects of their present setup and open the way to a wholesale liability on the part of the parent companies, but their attitude is that the savings in taxes through dissolution of subsidiaries will more than offset possible litigation.

Most of the companies which have undertaken the work are well along with the simplification. Paramount already has dissolved or consolidated its former top holding companies for both foreign and domestic distribution, production and theatre interests. The company is now engaged in further breaking down the intricate structure of its theatre owning and operating interests.

Loew's has made considerable progress toward elimination of dispensable subsidiaries under the MGM banner.

Warner Brothers recently dissolved First National Pictures and is now studying a possible simplification of its theatre structure.

Although Universal is considering similar action company officials are of the opinion that another 60 to 90 days may be required to develop an acceptable plan. Indications are that either Universal Corporation, the present holding company controlling the organization, or a new company which may be organized later in its place, will emerge as the new parent company.

RKO plans to eliminate various studio and distributing companies soon, but probably will not disturb its present theatre corporation setup. Its most profitable theatre subsidiary is Keith-Albee-Orpheum, which is not a wholly owned company and, therefore, cannot be dissolved.

Attorneys for National Theatres, holding company for more than 400 Fox theatres, are studying means of consolidation. Fox Wisconsin, Fox Midwest, Evergreen States, Fox Rocky Mountain and Fox West Coast are among the important subsidiary operating units. Each of the theatres in the five groups is operated by an individual corporation. Whether attorneys will merge the individual units with regional companies or consolidate them all in the realignment is among the factors now being weighed by circuit executives.

POPULAR

A MIDSUMMER NIGHT'S DREAM

AT ANY PRICE!

Max Reinhardt's Production of
'A MIDSUMMER NIGHT'S DREAM'
By William Shakespeare
Music by Mendelssohn
Starring JAMES CAGNEY • JOE E. BROWN • DICK POWELL
JEAN MUIR • VICTOR JORY
VERREE TEASDALE • HUGH HERBERT • ANITA LOUISE
FRANK McHUGH • IAN HUNTER
ROSS ALEXANDER • OLIVIA de HAVILLAND • MICKEY ROONEY
Directed by Max Reinhardt and William Dieterle

BOSTON, MASS. • CHARLESTON, W. VA. ST. LOUIS, MO. • JOHNSTOWN, PA. OAKLAND, CAL. • STOCKTON, CAL. • NEW YORK CITY . . . FIRST CONTINUOUS-RUN BOOKINGS EVERYWHERE PROVE IT!

Warner Bros.

The 'Anthony Adverse' Company!

PUBLISHERS DENY PUBLICITY BAN IN NEWSPAPERS INVOLVES FILMS

Newspapers in Eight Cities Are Agreed to Prohibit "Free Publicity" but Space for News Is Retained for the Most Part

A campaign to eliminate "free publicity" from the news columns of America's daily publications, being conducted through the American Newspaper Publishers Association, is not directed, except in a few instances, against motion picture news or reviews which are usually carried on the amusement pages.

Newspaper publishers in eight cities—Atlanta and Augusta, Ga,; Columbia, S. C.; Binghamton and Syracuse, N. Y.; Los Angeles, Nashville and Pittsburgh—have agreed to ban "free publicity," and newspaper proprietors in many other cities are considering similar agreements. In those cities where the plan has been tried the newspapers reported that both advertisers and readers were for the most part pleased with the results.

Fears of theatre owners and circuit operators that the campaign would result in elimination of motion picture news of exploitation value were allayed by the assurance that newspapers which have adopted the ban will not cut down their dramatic or motion picture editorial staffs nor reduce the space devoted to motion picture or amusement news.

Some publishers said that the volume of press agent material and releases from persons interested in getting the name of some product, from cheese and onions to beauty preparations and liquor, before the public eye without paying for advertising, had grown to such proportions that city desks were hampered in their handling of real news. A spokesman for the ANPA, in explaining the publishers' stand, said:

"Newspapers are organized to carry messages to the public for pay, much as the telegraph companies or other communication systems carry messages. The efforts of over-enthusiastic or, in some cases, dishonest partisans of a particular product, movement, industry, or whatever, to get their releases published as news, without paying for it, give rise to resentment among advertisers who are paying for their message."

$6,000,000 Free Publicity

An example cited was the achievement of a press bureau which last year received $20,000 from the Nova Scotia board of trade for acting as "press relations counsel." The bureau, in literature designed to attract other clients, boasted that it had obtained $6,000,000 worth of free publicity for Nova Scotia.

Recent bulletins of the ANPA have warned publishers of specific instances in other directions. In several cases sample stories sent out by various press bureaus or agents were set up and printed as advertisements, showing the type of material which floods editors' desks under the guise of legitimate news. In preparation is a list of industries, trade associations and other agencies concerned with hundreds of products, which are disseminating publicity as news.

Among releases against which publishers were warned were such examples as stories, designed for women's page, extolling the value of Roquefort cheese for slenderizing purposes, issued by an association of cheese manufacturers, and similar health stories featuring onions, issued by an onion grower's group.

The point was emphasized, however, by ANPA officials that the movement was by no means directed against stories of real interest to readers even when such stories were received from press agent sources. Into this category, it was pointed out, falls most of the material used in the motion picture columns of newspapers.

Executives cited the instance of the hundreds of news writers who are in Hollywood engaged in sending out regular columns and feature stories for syndicates and newspapers. Such material is expected and read avidly by subscribers, hence was classified as legitimate news.

Similarly, exploitation material sent out by exhibitors to their local newspapers is entirely concerned with pictures which are being shown or are scheduled for future dates at the local theatres. The majority of newspaper readers are actively interested in more news about the theatre's program than is usually contained in the advertisements, it was added.

The two leading papers in Nashville, the *Banner* and the *Tennesseean,* recently adopted the ban, the publishers declaring in a joint statement that "the unwarranted amount of so-called publicity which our newspapers have been carrying is beginning to undermine reader confidence."

The statement, which was addressed to all advertisers in the two newspapers, continued: "In the mutual interests of you and ourselves, we have decided to discontinue publicity stories and pictures, except in those instances where the subject discussed is of such public news interest that it would be deserving of comment in our newspapers without regard to advertising, or when such publicity is included in the charge for advertising."

The daily theatrical notices, usually sparse, have been eliminated, but the Sunday theatrical page and picture layout are continuing. Copy for the Sunday page has been invariably "puff" material supplied by the local theatres. Tony Sudekum, president of the Crescent Amusement Company, said:

"The usual page is given on Sunday with a page or more devoted to the coming week's programs, with pictures in a layout. The ruling applies to the weekday stories, but where there is a picture or program of special interest, an exception is made."

Statements similar to that issued by the Nashville papers have been made in other cities where the ban has been adopted. Ralph E. Bennett, general manager of the Binghamton *Press,* in a letter to his advertisers said:

"Operative at once, store publicity will not be handled in the news columns of the Binghamton *Press,* excepting such as can stand 'on its own feet' for its genuine news value.

"This rule has become necessary because of the constantly increasing budget of publicity flooding the city editor's desk. The volume has grown to such proportions that it is difficult to handle the local and general news of the day which the subscriber expects and to which he is entitled.

"From this date the editorial department will accept only such material as in its judgment can pass muster on a news basis."

Syracuse Theatres Certain the Agreement Has a Negative Effect but Refuse to Enter Any Campaign of Retaliation

Mr. Bennett, in a later report to the New York State Publishers Association on the success of the plan, pointed out that the editorial department has been given full authority to decide on any piece of copy, with news value the sole basis for judgment. Advertisers who offer publicity material are told it will be submitted to the editorial department for use or rejection at the editor's discretion.

"Newspapers have weakened the value of their advertising in the minds of their patrons by running a grab-bag propaganda paper filled with impossible claims and statements to boost this or that product or to tickle the vanity of the vice-president or some other official of a manuacturing company located perhaps a thousand miles from the home office of the newspaper," Mr. Bennett said.

According to officials of the ANPA the only obstacle to universal adoption of the prohibition is the difficulty found in persuading publishers of competing newspapers to agree.

Retaliation Denied

Reports that Syracuse theatre managers are contemplating withdrawal of all amusement advertising from three local newspapers in retaliation for the "free publicity" ban voted by Syracuse publishers were found to be false.

Local exhibitors say such a move is practically unthinkable. Though the theatre managers, along with other business men, have been severely hit by the agreement, all local film officials refuse to take individual exception for their theatres, explaining that the ban affects everyone.

A checkup of national advertising schedules for both Loew's and RKO Schine, which control the five major theatre outlets in Syracuse, show that there has been no slicing in this classification since the agreement went into effect on September 21st.

Edward McBride, speaking for the Loew's management, said: "Loew's has continued its advertising, both nationally and locally, and we intend to do so."

Gus W. Lampe, director of the four RKO Schine houses, said he viewed the publicity ban as aimed at all commercial enterprises. He said the RKO Schine interests expect to continue their present local and national advertising schedule.

Newspapers involved are *Post-Standard,* morning daily, published by Jerome D. Barnum, president of the ANPA; *Journal-American,* Hearst afternoon daily, and the *Herald,* independent afternoon daily. All three papers publish on Sunday.

Under the new plan all outside cooperative advertising must be paid for at the amusement rate, which means virtual abandonment of the exhibitors' former practice of obtaining full page cooperatives.

Goldwyn Demurrer Overruled

A demurrer filed by Herman P. Selvin, attorney for Samuel Goldwyn in a suit involving the services of Gary Cooper, has been overruled by Federal Judge James in Los Angeles on the ground that the Paramount complaint sets forth a just cause for action. The case will be set for trial after Mr. Goldwyn files an answer.

BETTE DAVIS MUST "SLAVE" FOR WARNER AT $3,000, BRITISH RULE

King's Bench Grants Company Injunction Against Star Who Left Hollywood to Appear in Toeplitz Production

Justice Says Player Won't Be "Driven to Perform Contract" but May Be "Tempted to Perform It"

London's courts have ruled that Bette Davis must continue in "bondage" to Warner Brothers—at $3,000 a week.

After a brief hearing at which Miss Davis was characterized as "a naughty little girl who wants more money," and she pitifully told reporters that "you have no idea how these body and soul contracts bind you," an English court granted an injunction restraining the actress from appearing in motion pictures or other performances in England for any company except Warner Brothers.

The injunction was granted by Justice Sir George Branson in King's Bench Division upon application by the American film company after it was announced that Miss Davis intended to appear in a picture for Ludovico Toeplitz of Toeplitz Productions, Ltd. The action was called the first time in which an American star and company have engaged in litigation in an English court under such circumstances.

The testimony was avidly seized upon by both the British and American press and in many cases was quoted in full in American papers with the "naughty girl," "slave" and "body and soul" aspects played to their fullest in headlines. British motion picture fans crowded the courtroom during the hearings.

Left Warner Lot

Miss Davis left the Warner lot last summer, refusing to accept a role in "God's Country and the Woman." She went to London immediately afterword and was offered the starring role in "I'll Take the Low Road," by Mr. Toeplitz.

Justice Branson's decision, finding for Warner Brothers in the suit, agreed with the film company's attorneys that Miss Davis had left Warner Brothers for "no discoverable reason except that she wanted more money." He pointed out in his decision that the actress is a "person of intelligence and means," and that although she might find employment in some other field than acting, "she will not be driven to perform the contract, although she may be tempted to perform it."

The plaintiff's testimony closed with the appearance for Warner Brothers of Alexander Korda, who observed that "an actress does not always understand her will or what she wants to do."

Toeplitz Counsel Protests

Counsel for Mr. Toeplitz was in court on the second day and protested the accusation made previously that his client was guilty of bribery, a criminal offense, in signing Miss Davis.

The injunction granted at the conclusion of the hearing will not go into effect until November 2d, to give the actress an opportunity to file an appeal. It specifies that Miss Davis is prohibited from working for anyone but Warner Brothers for the remainder of her contract with that company, or for the next three years, whichever period is shorter.

COMPANIES MODIFY THEIR "BLACK LIST"

Settlement of a distributor-exhibitor dispute which at one time threatened to extend into the territory of the law was formally announced in the official report of the last General Council meeting of the Cinematograph Exhibitors Association. Protesting against the listing of certain exhibitors by the Kinematograph Renters Society on the terms that they would be supplied with films only on percentage instead of flat rates, the CEA has obtained the concession from the KRS that, while it retains the right to prepare such a list of exhibitors it will be left to individual distributors to decide on what terms they will supply them with films.

Gently underlining the fact that, it seems, it has scored an unusual though perhaps illusory success, the CEA remarks that "every member who was placed upon the list which was the cause of the trouble has been removed from it and has been able to book with renters as he has normally done."

Toeplitz from Italy

Mr. Toeplitz, holder of the title "de Grand Ry" from the King of Italy, is managing director of Toeplitz Productions, Inc., Ltd., was formerly joint managing director with Alexander Korda in London Films, Ltd., and earlier a producer for Cines-Pittaluga of Rome. His Italian origin, his association with the political movements which established the present regime in Italy, and the fact that, at a time when the export of capital from Italy is prohibited and Italian nationals abroad are required to transfer the bulk of their money to Italy, he continues to make $500,000 pictures in England, have given rise to much speculation concerning him in the British film industry.

The producer was born in Genoa Feb. 21, 1893, the son of Giuseppe Toeplitz, managing director and later president of the Banca Commerciale Italiana. Giuseppe Toeplitz retired more than a year ago, a very wealthy man, but not the multi-millionaire he is reputed to be.

The Banca Commerciale is an institution with a history and a stability comparable to that of the British "Big Six" and is said to be one of the pre-Mussolini institutions in Italy which have retained some semblance of independence. The Toeplitz family connection with the institution is of long standing.

Ludovico Toeplitz, educated at the universities of Milan, Bologna, and Fribourg, at the age of 22 volunteered for the Italian Army and served until 1918 on the Italian front. He won promotion, the Medalgia al Valore, and the Croce di Guerra.

In the post-War disturbances in Italy he began the activities which now cause so much speculation about his present significance. Right hand man to Gabriele D'Annunzio in the occupation of Fiume, he was the poet-revolutionary's Minister of Foreign Affairs during the hectic life of the D'Annunzio government.

In 1923, Mr. Toeplitz, scorning the ready-made success waiting for him as the son of his father, head of the biggest bank in Italy, sought commercial experience abroad. For three years he worked for D. Heineman, electrical magnate of Brussels, then returned to Italy as general manager of the Terni Electricity Works; later he became a director. In his leisure hours he wrote and published poems and short stories and novels on mythological subjects.

Produced for Pittaluga

He entered the film world with the Cines-Pittaluga when it was still one of the biggest production companies on the continent. In four years he produced 20 pictures, including "Garibaldi" and "L'Armata Azzura," a successful pageant of Italian air power which Warner Brothers remade in an English version as "The Blue Squadron," retaining Mr. Toeplitz's most spectacular sequences.

The producer, eager for distinction in the world market, went to England, he says, because he saw England looming larger than America in production for European as well as for English-speaking markets. When he arrived, London Film Productions, with a record of mixed achievement and not unlimited financial resources, needed reorganization.

He achieved the reorganization in combination with Alexander Korda and supplied the money for the "big pictures only" policy which produced "The Private Life of Henry VIII" and "Catherine the Great." Then Mr. Korda and Mr. Toeplitz, strong men both, differed about the identity of the one strong man needed by London Film Productions. Mr. Toeplitz founded his own production company with the Tower Bridge instead of Big Ben as a trade mark and the slogan, "From London to the World."

Later Productions

For Toeplitz Productions, Ltd., he has made "The Dictator," with Clive Brook and Madeleine Carroll, released by Gaumont-

(Continued on following page)

BETTE DAVIS LOSES IN BRITISH COURT

(Continued from preceding page)

British, and "The Beloved Vagabond," with Maurice Chevalier, shortly to be released by Columbia in America. In preparation he has the comedy "I'll Take the Low Road," with Monty Banks, also Italian, directing. This is the picture for which Miss Davis was signed. Nigel Bruce and Douglass Montgomery were to support her.

Priding himself on his ability to organize production on a business basis, Mr. Toeplitz takes special pleasure in the fact that "The Dictator" was completed exactly in the twelve weeks shooting schedule he had laid down for it, and that that schedule was precisely the same as the shooting time of "Henry VIII." As a producer be believes in personal attention to matters on the floor and a degree of supervision of directors which not all directors like. Al Santell, first choice as man in charge of "The Dictator," walked out after a few scenes had been shot, with Mr. Toeplitz's assistance.

Source of Finances

Surmise about the source of Mr. Toeplitz's finance, giving rise to the suggestion that Mussolini may have relaxed stringent financial degrees in favor of an unofficial film ambassador, arises largely from the fact that "The Dictator" was an indifferent box-office picture in England and America. Admitting this fact freely, Toeplitz associates deny the conclusion generally drawn that Toeplitz Productions lost money on the picture and had to get more capital, from Italian sources.

Firstly, they say, "The Dictator" recovered its cost. European sales were big; in Italy it tied with "The Scarlet Pimpernel" and beat the figures of "Henry VIII." Secondly, it is asserted, the picture which succeeded "The Dictator" was made without a penny of Italian money. The financing of "The Beloved Vagabond" was all-British, and more than half of the capital used in "The Dictator" was British too, it is said.

From Insurance Companies

Carrying the explanation further, Toeplitz executives assert that Mr. Toeplitz now gets all the money he wants from British insurance and finance concerns before he starts a picture because he is able to show guarantees of distribution in all European countries as well as the United Kingdom and the United States, which definitely cover the cost of production.

When there was Italian money in the Toeplitz ventures, it is said, it was Toeplitz money, not that of the Banca Commerciale Italiana. The money invested in London Films was recovered with a profit, and part of it reinvested in "The Dictator," which demonstrated Toeplitz's ability to make profitable pictures and made personal investment no longer necessary.

Entirely British Production

The set-up which enables him to conduct a totally British production company consists, in its essential parts, of a highly efficient Continental organization, with offices at Paris, Rome and Berlin under the general charge of Paul Graetz, once of Ufa, who, working from Paris, is said to have obtained guarantees from the Continent on "The Beloved Vagabond" more than double those obtained from America and England together.

That it is not possible to export profits either from Germany or from Italy is a point not enlarged upon, but in this connection Mr. Toeplitz's international banking connections are not overlooked.

Conceding that Mr. Toeplitz's profits made in Italy as a British producer must remain there, his associates say further that probably some day he will make a picture or several pictures in Mussolini's new studios near Rome, since the money is accumulating there and cannot be withdrawn. They insist, however, that if and when he does he will do so purely as a British producer, not as a returned and perfected production expert for the Fascist Government. Mr. Toeplitz's record in England is made more British by the fact that the British Government, traditionally touchy about propaganda, finds nothing to object to in Toeplitz productions.

Concessions Near, MPTOA Believes

The Motion Picture Theatre Owners of America, within a week, will have a definite announcement on certain concessions from distributors as requested by that organization in its 10-point program for establishing fair trade practices in order to bring about more harmonious relations between distributors and exhibitors, Ed Kuykendall, president, said Monday in Memphis, where he had been attending the semi-annual convention of the Tri-States M.P.T.O. at the Chicsa Hotel.

"I cannot reveal the nature of the announcement," he said, "but it is along the line toward which we have been negotiating."

In New York, at the same time, distributors reported that definite progress was being made on sales policy revisions within individual companies to embrace concessions in line with the trade practice reforms which are sought by the M.P.T.O.A. Indications are that the first list of concessions will be made known by one of the major distributors before the end of the week and the decisions of other companies will be revealed shortly thereafter.

In general, a majority of companies are expected to make concessions which will include unrestricted cancellation, elimination of the score charge, adoption of the short form of exhibition contract and the establishment of local conciliation boards in exchange centers to handle local trade practice complaints. The concessions probably will vary in detail and some companies may not agree to all of these four major points of the exhibitor program, but basically the concessions to be made will represent significant gains for exhibitors, it was indicated.

Jesse Lasky Joins Radio to Work As Unit Producer

Jesse L. Lasky, prominent pioneer of the motion picture, this week signed a long-term contract with RKO Radio as a unit producer. Mr. Lasky will produce about six pictures a year, one of the first of which will star Nino Martini, who is under personal contract to Mr. Lasky.

Mr. Lasky recently dissolved Pickford-Lasky Productions, which he had formed with Mary Pickford, despite the success of their latest effort, "The Gay Desperado."

It was in 1914 that Mr. Lasky, Cecil B. DeMille and Samuel Goldwyn formed a partnership, after a fling at producing plays on Broadway, and organized the Jesse Lasky Feature Play Company. Mr. Lasky, being a native Californian, induced the others to go there with him and make motion pictures. As the years went on, Mr. Lasky was associated mostly with Famous Players, but later became an official of Paramount, Fox, and more recently, his own Pickford-Lasky Productions, Inc.

Immediately after Mr. Lasky joined Radio, word came that his first effort for that company would star Mr. Martini and Lily Pons, reuniting the famous Metropolitan Opera team. The press reported, however, that Miss Pons balked at this, saying one opera star in a picture was enough. Later, she denied making such a statement.

Producers Receive Copyright Reports

The producers copyright committee, of which E. P. Kilroe of Twentieth Century-Fox is chairman, were to meet this Thursday to receive the written report outlining the conditions on which the motion picture industry would recommend that the United States become a member of the Berne international copyright convention.

Four major changes in the Berne convention's present regulations are desired by the industry, Mr. Kilroe said in an oral report to the committee several weeks ago. He expressed the opinion then that the changes to be recommended probably would be accepted by the Berne convention.

Fights "Ecstasy" Eliminations

An effort to prevent the elimination of three scenes from "Ecstasy" is being made in Sacramento by Charles Holtz, manager of the Sierra. The deletions were ordered by the authorities who viewed the picture after the City Better Films Board complained of the nudity in some scenes.

**He's
on the
way—
with
amazing—
exciting—
death-defying**
*(Imagine! It took 50
cameramen to film them!)*
**and
exclusive**

Official Olympic Pictures

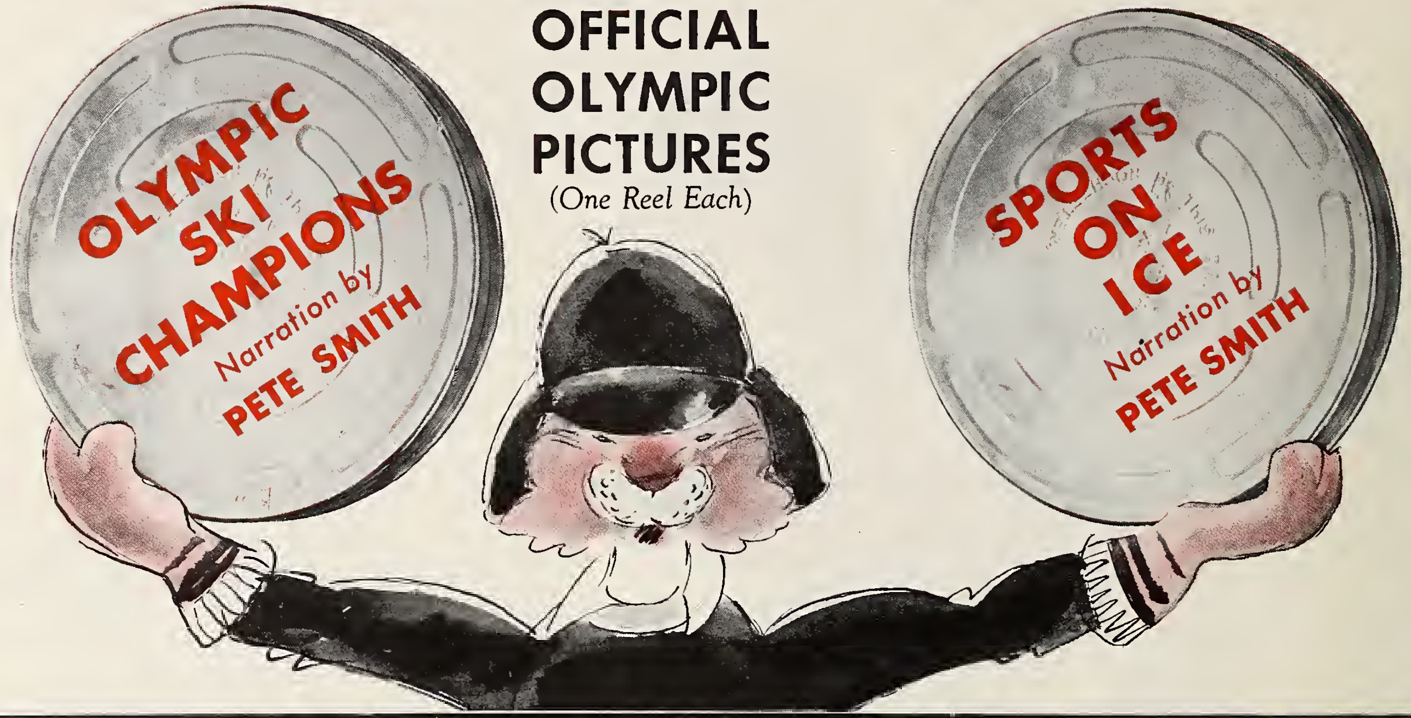
FOR IMMEDIATE BOOKING!

*(please follow our suggestions
on next page)*

THINGS TO DO

when you get M-G-M's OFFICIAL OLYMPIC PICTURES

(One Reel Each)



FOR IMMEDIATE BOOKING! AND QUICK PROFITS!

1. Screen them immediately. *(Watch for the death-defying bob-sled races. Watch for the ski-jumpers flying through limitless space, most sensational scenes ever filmed!)*
2. Book "Olympic Ski Champions" first. Then announce "Sports On Ice" to follow. This will give you TWO WEEKS of extra revenue.
3. Arrange for press screenings, sports writers, etc.
4. Make up special lobby frame. Also use M-G-M's colorful 1-sheet poster. Emphasize OFFICIAL OLYMPIC PICTURES! EXCLUSIVE!
5. Get the special M-G-M press sheet and see how easy it is to create *extra* receipts.
6. Put a brief copy trailer on your screen.
7. Emphasize these attractions in newspaper ads and on theatre marquee.

AND PLEASE DROP US A LINE!

Yes, we'd like to hear from you. Many exhibitors have already written to tell us they approve of our varied Short Subject program. Don't *you* agree that our Shorts are timely, vital and of lively interest to audiences. These Olympic Shorts, and Benchley's "How to Vote" and the Crime Doesn't Pay Series and all the others. They'd be SPECIALS with any other company. They're just part of our Showmanship Shorts. Write us a note and tell us how you like them. We'd appreciate knowing!

KENT WITHDRAWS 20th–FOX OFFER, LEAVING GAUMONT CONTROL IN U.K.

Control of Gaumont British Stays in England Through Pending Sale of Ostrer Brothers' Interests to Maxwell

20th Century - Fox Still Owns 49 Per Cent of Metropolis and Bradford; Kent Returning After Canceling Deal

Negotiations for acquisition of a further interest in Gaumont British, other than that already acquired, by John Maxwell of Associated British Pictures, have ended, at least for a time, with Sidney R. Kent, president of 20th Century-Fox, scheduled to leave England for New York on Thursday. The long and involved negotiations, which started with a plan for triple ownership of GB by the Ostrer brothers, 20th Century-Fox and Metro-Goldwyn-Mayer, thus conclude with control of GB remaining in England through the agreement of Mr. Maxwell to buy the Ostrer interests.

The situation was first disturbed by the entrance of Mr. Maxwell, who offered to buy the Ostrer interests at a price reported more advantageous to them than the terms of the agreement with Joseph M. and Nicholas Schenck, representing Fox and MGM. Mr. Maxwell's announced intention was to prevent the passing of GB control to American hands.

The purchase by the ABP head at first seemed blocked by a clause in the agreement under which the Ostrers and Fox jointly owned Metropolis and Bradford Trust, holding company for the controlling shares of GB. The clause provides that neither can sell its interest to an outside party without the consent of the other. This point is still in question, with British legal opinion inclining to the view that interpretation of the clause allows the sale to become valid if consent is not unanimously refused by the GB directors within two months.

The secretary of Associated British Pictures on Tuesday issued a statement to stockholders giving details of the deal with the Ostrer brothers. The price paid for the Ostrers' 'B' shares is £325,000 ($1,625,000) cash and £300,000 in ABP five shilling ordinary shares, the statement said. ABP now is unable to carry out its promise to shareholders to allow them to subscribe for 1,800,000 ordinaries at bonus rates as these unissued shares are now earmarked for purposes of the deal, it was pointed out. It also was announced that the ABP profit for the half year was £150,000 more than last year. The statement confirmed the announcement that the first half of the Ostrer deal, under which Mr. Maxwell acquired the 'B' shares, has been completed.

Negotiations Off, Says Kent

A statement issued by GB following press announcements that control of GB had passed to Mr. Maxwell declared that "the chairman of Gaumont British wishes to make it perfectly clear that all such statements are incorrect. No such change has taken place in the voting position of the Metropolis company controlling GB and control remains as heretofore. The second part of the deal (under which Mr. Maxwell would acquire the Ostrers' 'A' shares) has not yet gone through and the Ostrers still hold the 5,100 'A' shares of Metropolis."

Before sailing Mr. Kent said that negotiations for the sale of the Fox interest in M and B to Mr. Maxwell would not be conducted at this time. The outlook is not clear, he added, and he could not predict what might take place in the next few months.

Still Owns 49 Per Cent

There is no indication that the position of the American company is weakened by the turn that events have taken, since it still owns 49 per cent of the M and B 'A' shares with the remaining 51 per cent, formerly owned by the Ostrers, about to pass to Mr. Maxwell, who has purchased 250,000 'B' shares of M and B with the transfer of the 'A' shares dependent only upon the legal entanglements surrounding the consent clause.

Mr. Kent's statement follows:

"After lengthy telephone conversations with our board of directors in New York and with Joseph M. Schenck, my associate, in Hollywood, I have been advised to terminate all negotiations for the sale of our interests in Metropolis and Bradford Trust to John Maxwell or Associated British Pictures Corporation.

"Upon finishing my work here I shall return to New York. We do not consider the present atmosphere conducive to well thought out negotiations, while the outlook for the future is not clear enough to indicate what our attitude during a period of time will be.

"We intend to make use of every resource at our command to protect legally the position we occupy. We have no intention of doing anything just for the sake of causing trouble, and we make this statement with a feeling of friendliness toward all concerned.

"Our determination to terminate negotiations is the result of strict business considerations."

Terminated, Says Maxwell

Following a conference with Isidore and Mark Ostrer, Mr. Maxwell also issued a statement in which he said:

"We have been negotiating for some time for the acquisition of the 20th Century-Fox holdings in Metropolis and Bradford Trust. This was not a necessary part of our agreement, but we regarded it as desirable if it could be achieved for a reasonable price.

"We came to the conclusion that the price and other conditions were more than we could reasonably agree to and discussions for the acquisition of the 20th Century-Fox interests have been terminated for the time being. The agreement with the Ostrers for the acquisition of the controlling interest in Metropolis and Bradford remains in full force in accordance with the previous announcement, and we are advised that it can be carried through completely without the acquisition of any other interests.

U. S. Unit To Continue

"Our discussions with Mr. Kent were carried out in a most friendly reciprocal atmosphere and terminated with mutual assurances of good will."

The Gaumont British selling organization in America will be maintained without alteration under John Maxwell, Jeffrey Bernerd said in London this week. Mr. Bernerd has resumed his duties as general manager of G. B. Distributors, the company which handles selling of GB product throughout the world, and David Ostrer has been returned to his old post in charge of foreign sales.

Any deals which may have been pending for the sale of British International product in the United States have been held up pending completion of the negotiations. It has been reported that the Maxwell interests are seriously considering formation of a new exchange system in the United States on a scale more extensive than GB's present system, for the purpose of handling BIP as well as GB product. At present GB maintains its own sales force, with headquarters in the 20th Century-Fox exchanges and utilizing the physical facilities of the Fox organization.

Under the originally proposed 20th Century-Fox MGM deal the GB sales force was to be maintained intact probably until the completion of sales for the 1936-37 product next spring. The ultimate plan had called for elimination of the force and addition of at least five GB pictures a year to the schedules of both the American companies.

GB Net Shows Slight Drop

Official Gaumont British financial statements for the year to March 31st show a net profit of £715,514, a decrease of £4,969 from the previous year. With the balance brought forward the total is £865,779 against £855,358. After deduction of income tax, debenture interest, reserves and preference dividend the balance is £347,021 against £360,265.

The directors recommended the placing of £200,000 in a special reserve fund and the carrying forward of £147,021 as against £150,265 last year. These details of the report were made known in London without official comment. There was no dividend recommendation. Last year seven per cent was paid.

It is probable that public holders of the ordinary shares will protest the allotment to reserve in place of a dividend. No indication was given as to when the full financial report will be ready, or the date of the annual meeting.

Comment Divided

Financial editors of the London daily newspapers made divided comment on the figures. The *Mail* and the *News Chronicle* praised the return to conservative finance, hinting that the Maxwell influence is working. The *Telegraph* commented, "The mystery of the recent negotiations for the purchase of the Ostrer holdings thickens. It appears that arrangements were made for the sale at 16 shillings of 10 shilling shares which receive no distribution. A clear explanation of the whole position is obviously desirable."

"Full accounts will be awaited for an explanation of the necessity of so large a transfer to a special reserve," the *Morning Post* said.

Asks for Adjustment

The *Financial Times* in a leading article again called for full accounts in view "of the urgency of the position which the preliminary figures suggest. Something more explicit than the reports and accounts issued in previous years is called for if shareholders are to appreciate the true state of the company's affairs." The article also said that an adjustment of asset values was overdue and hinted that the £200,000 special reserve was for this purpose. It concluded that the directors should carry out "a thorough purge of the accounts forthwith."

WILLIAM FOX'S COURT FIGHTS NEAR CLIMAX

Court Orders Family To Show Cause Nov. 10 Why $7,000,000 Should Not Go to Creditors

William Fox's multitudinous court troubles pressed upon him this week when New Jersey's courts ordered Mr. Fox's family to show cause on November 10th why their reputed $7,000,000 to $8,000,000 holdings should not be turned over to Mr. Fox's creditors in his own receivership case. At the same time Mr. Fox sought relief from the United States supreme court at Washington from a $235,082 penalty imposed on him in another matter by the federal courts in New York. The New Jersey court fight, waged for many weeks, now paves the way for turning over assets to the William Fox creditors, by force, from the All-Continent Corporation, on the grounds that "William Fox and the All-Continent Corporation are one and the same."

The legal fight to take away the All-Continent Corporation from the wife and daughters of Mr. Fox and to turn over its assets to the trustee in his bankruptcy action, took place in the New Jersey chancery court, and it was there that Vice-Chancellor Frank W. Sooy ordered the corporation's officers (Mrs. Eva Fox and the Misses Mona and Belle Fox) to show cause on November 10 why the All-Continent assets should not be turned over to Hiram Steelman, trustee in bankruptcy. Meanwhile, he granted to Mr. Steelman an *ad interim* injunction restraining them from disposing of the assets before that date.

The petition by Mr. Steelman made the request on the theory that the All-Continent assets, estimated between $7,000,000 and $8,000,000, belong to William Fox despite his story of turning them over to the members of his family through a trust agreement. Mr. Steelman also asked the return of various other gifts which Mr. Fox had made to his wife and daughters, including the estate at Woodmere, L. I.

Accused of Fraud Plan

Earlier in the week, Mr. Fox stood definitely accused of planning to defraud his creditors as far back as 1930. This was one of the claims in the petition filed by Mr. Steelman, the full text of which was made public for the first time this week.

"Complaint avers," the bill of complaint read, "that All-Continent Corporation (the nearly $7,000,000 collection of Fox assets which Mr. Fox claims he set aside as an irrevocable family trust) was formed and organized by William Fox for the express purpose of defrauding his creditors then existing as well as those to whom he might in the future become indebted.

"Complaint further avers that Fox and All-Continent are one and the same, and that the real object sought in forming All-Continent was to thwart creditors and to retain for himself and his family the full and unmolested enjoyment of his assets." The petition also alleged that all of the things done "by and between" Mr. Fox and All-Continent from 1930 onward "were part of a general scheme and plan" devised by Mr. Fox, and that his wife and daughters knew this all the time "and either permitted or assisted."

Recalled to Stand

Meanwhile, Mr. Fox was recalled to the witness stand in the receivership case and told to be prepared "to testify all day," after the proceedings had been halted by Mr. Fox's illness.

With the filing of further briefs by both Mr. Fox and the Capital Company in Washington this week, the way finally was paved for the hearing of arguments by the United States supreme court on Mr. Fox's appeal from an order of the United States district court in New York imposing a penalty of $235,082 for contempt, representing the unpaid balance of a judgment for $297,412, and $10,000, representing the fees and disbursements of attorneys for the Capital Company.

The court had consented to review the case last May, but was unable to do so before adjournment of the term and it was placed on the calendar for argument this fall.

Fine Imposed

The judgment was entered by confession in the district court in July, 1935, and a subpoena in supplementary proceedings was issued September 28 and served on Mr. Fox on a railroad train in Pennsylvania. He failed to appear in court and was charged with contempt, later making the defense that the court had no jurisdiction because the subpoena was served on him outside the district. The court refused to entertain the defense, and Mr. Fox appealed to the circuit court, which held that no final order had been entered and the appeal was premature.

Holding that the subpoena had been properly served and that Mr. Fox was in contempt, the court thereupon imposed a fine in the amount of the unpaid balance of the judgment and also assessed the $10,000 for costs and ordered Mr. Fox's arrest and imprisonment until the fine and fees had been paid or until he submitted to examination.

Mr. Fox again appealed and the case again was dismissed by the circuit court, whereupon he sought relief from the supreme court, which consented to review the question of jurisdiction but refused to consider the case itself, in the absence of a final order.

Comerford Plans Three

Plans of the Comerford Amusement Company at Wilkes-Barre, Pa., call for the construction next year in that city of three new theatres. W. E. Schmidt, assistant general manager, has moved his office staff from Scranton to Wilkes-Barre so that he can handle the details of the construction work.

Exhibitors of Four States in Sessions; Ohio Sets Dec. 1

Exhibitors throughout Pennsylvania's western counties and owners in the "tri-state" section of Tennessee, Mississippi and Arkansas met this week in annual convention, and at the same time Ohio's operators decided on December 1st and 2nd for the dates of their annual meeting, to be held at the Deshler Hotel, in Columbus.

The Connecticut Independent Motion Picture Theatre Owners have postponed to October 27 a membership vote on the proposed affiliation with Allied States Exhibitors, while the Motion Picture Theatre Owners of the District of Columbia has again nominated A. Julian Brylawski as president for the ensuing year and named Sidney B. Lust as a candidate for vice-president, Dr. William P. Herbst, for treasurer and Nat. B. Browne for secretary.

The M.P.T.O. of Western Pennsylvania began a two-day convention at the Hotel Schenley in Pittsburgh on Monday with approximately 100 members present. The first day was devoted to routine business and the second day was featured by the address of Abram F. Myers, general counsel of Allied States. Edward Golden, general sales manager of Chesterfield and Invincible, outlined the company's plans for Allied members. Al Steffes, Minnesota Allied leader, urged independent exhibitors to contribute liberally to the national fund being raised by the Allied special defense committee which is fighting to divorce the distribution and exhibition fields. The convention concluded with the banquet which was held the last night.

The semi-annual convention of the M.P.T.O. of Arkansas, Tennessee and Mississippi was presided over by M. A. Lightman and over 150 delegates from some 10 states were present at the Chicsa Hotel in Memphis when the meeting was called to order. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, discussed his organization's program of fair trade practices and other speakers included Fred Wehrenberg of St. Louis, L. C. Griffith of Oklahoma and Fred M. Jack, southern sales manager for Warners.

In the election of officers, Robert X. Williams, exhibitor and mayor of Oxford, Miss., was elected president to succeed Mr. Lightman, who, in turn, replaces Emma Cox, of Osceola, Ark., as chairman of the board. Other officers are: H. W. Evans, Marks, Miss., successor to Mr. Williams as secretary and treasurer; J. A. West of Louisville, vice-president for Mississippi; L. F. Havens of Blytheville, vice-president for Arkansas and W. F. Ruffin of Covington, vice-president for Tennessee.

Directors are: Arkansas—Harry Sanders of Little Rock, Cecil Cupp of Arkadelphia, J. F. Norman of England, M. S. McCord of Little Rock, H. D. Wharton of Warren, O. W. McCutchen of Blytheville and Emma Cox of Osceola. Mississippi—W. S. Tyson of Water Valley, W. H. Baker of Macon and W. A. Rush of Houston. Tennessee—Y. D. Moore of Memphis, Tom Ballas of Columbia and Cecil Vogel and Mr. Lightman of Memphis.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Evidently convinced that a career in Hollywood under John Barrymore's auspices is all too uncertain, Miss Elaine Barrie (Elaine Jacobs) is back on Broadway planning to be a singer now. Elaine, so Leonard Lyons reports, is rehearsing a new song which Abner Silver has written expressly for the occasion, a little ditty entitled "It Wasn't for Publicity That I Loved Him!"

▽

The anecdotes about the building of the Rockefeller fortune are many and varied, all of them having an indirect relation to the motion picture, through the Rockefeller investments in Radio City, which has given to the film world two theatres and office headquarters for many a motion picture corporation—Quigley Publications, RKO, Universal, March of Time, et al.

Added to the anecdotes already told about true Rockefeller conservatism is the story which goes back to the days when ol' John D. was a little fellow. A so-called "Indian doctor" visited the town with a cure-all, and, to get trade started from his corner soapbox, took out a bright new silver dollar which he announced he would auction off.

"How much am I bid" he asked, "for this bright silver dollar?"

But the crowd was cautious, silent, suspicious. No bids came.

"How much am I bid?" shouted the doctor.

"I bid a nickel," piped young Rockefeller.

"The dollar is your's, boy," advised the medicine man, "Hand up your nickel."

"Take it out of the dollar," piped John D. again, "an' gimme 95 cents change."

▽

One of the forlorn, two-by-two, down-at-the-heel nightclub cafes niched in the West 52nd street sector of New York was discovered by Odd McIntyre to be using an old Hollywood dido to boost business over a dull period. It rigged up camera lights and motion picture paraphernalia at the entrance to create the impression it was on the brink of a celebrity stampede. And as a result that assorted "crashing" crowd of Park Avenue and Broadway flocked to the empty tables in the hope of achieving a pinch of space in the society pages, or a flash in a tabloid pictorial section. That's New York!

▽

Hollywood's Central Casting Office estimates there are 25,000 professional tap dancers in the United States, and at least 100,000 amateurs.

And yet the Government worries about the grasshopper plague.

▽

"Who's Who In America" for 1936-37 *was published the other day, with the biographical sketches of* 31,434 *great Americans. Among the names appearing for the first time are Albert Einstein, discoverer and exponent of the theory of relativity—and Shirley Temple.*

▽

Radio, always a subject of some interest to the motion picture, has been engaged to broadcast goodwill-building campaigns by a group of banks who will feature symphony concerts. The music should soothe the savage breasts of listeners who still remember what happened in 1932 and '33.

▽

In Rene Clair's last United Artists production, the side-splitting "Ghost Goes West," one of the most hilarious sequences showed the bumptious American chain-store tycoon presiding at a dinner for the formal opening of the century-old Scottish castle which he had transplanted, stone by stone, plus family ghost, to his Florida estate by the sea.

The elaborate, not to say colossal, opening dinner is preceded by a band of Harlem colored jazz-hounds, parading in full kilted and sporraned Scots costume—and playing the very Scottish "Campbells Are Coming." All of which, at the time of its first showings, caused many Londoners to observe, "Marvelous how Rene Clair satirizes crude American civilization." BUT:—the United Press now offers this:

> Balmoral Castle, Scotland—King Edward VIII ordered the nine pipers at Balmoral Castle to play "The St. Louis Blues" today to entertain Mrs. Ernest Simpson and his other guests, on his vacation in Scotland, who were forced to spend most of the day indoors because of rain and high winds.
>
> The King is instructing the Scottish pipers in the mysteries of syncopation.

Seems that the old-world civilization is quite capable of satirizing itself.

▽

Add marquee oddities, this in lights at the Kenyon theatre, in Columbus, Ohio:

MEET NERO WOLFE
THE LAST OUTLAW

▽

Sidney Skolsky writes from Hollywood about the producer who was making an important musical film and who kept insisting to his chief song writer that he wanted another song like Cole Porter's "Night and Day." No matter what ditty the songwriter turned in—and he submitted dozens of tunes—the producer was not satisfied. "Give me a 'Night and Day,'" he stormed. "I want a 'Night and Day.'" The songwriter was quite perturbed, but he kept trying, interrupting his continuous night-and-day efforts only for a brief spell of relaxation when he invited the producer to his house for dinner. While they were eating, the song writer turned on his Victrola and played dance records. After the first record, he played a second, and then the producer jumped to his feet. "Great! That's what I want! What song was that?"

"That was 'Night and Day,'" answered the songsmith.

▽

Social Note:

Alexander Korda, noted motion picture director, spent several days last week in Hutchinson, Kansas, where he was profusely interviewed, entertained, wined, dined and danced. Only he wasn't Alexander Korda, who is in London, and he left behind him a hotel bill as large as the national debt, as well as a number of other obligations and more than the minimum quantity of chagrin and injured pride.

▽

A piece of publicity from the Hal Roach California studios carries the information that Sharon Lynne, working in the "hilarious giggling" "Way Out West" comedy, "had to think of her dead father to keep from breaking down and going hysterical."

▽

The Soviet Government has entrusted the motion picture screen with the job of selling the use of soap to its citizenry. Whereas, the food industry in Russia used screen, radio and billboard advertising to sell ketchup and canned corn, previously unknown there, the soap and toilet water trust will employ the films.

A film short will feature a short verse in which a girl says to her boy friend, "Darling, don't give me ribbons; better buy me some soap." Another skit will show a defeated prizefighter return to the ring and gain a knockout after using eau de cologne.

▽

The idolized heroes of the momentous days of early American history have come to life on the motion picture screen in the Metro-Goldwyn-Mayer production of "We, the People," a dramatic story of the turbulent times just before and right after the creation of the Constitution of the United States of America.

Accordingly, the studio researchers spent weeks on end looking for a facial likeness of George Washington for use in making up Claude King in that role. They checked dozens of replicas of various acknowledged paintings of the First President, but none suited Hollywood's idea of what George Washington should look like. They were about to give up when someone suggested to Producer John Cherok that he look at the portrait of Washington that decorates the United States Treasurer's one-dollar bills, and, sure enough, from his pocket he drew a dollar and engraved on it was the very face of Washington that he had been searching for so long and so far.

▽

Oscar Wilder McKennee, promotional director of the Essex House, on Central Park South, home of many a motion picture celebrity, is reminded of the story which starts with Abraham Lincoln and a group of back-country natives sitting around the stove in the center of a back-country inn, whiling away a long winter evening with reminiscences. One farmer after another boasted how large his crops had been when Old Mother Nature was bountiful, and gradually these oral harvests assumed incredulous proportions. Finally, when Lincoln's patience with this bragging was exhausted, he cleared his throat and took the floor. "One year," he commenced, "my father's crop of hay was so large we had to store as much as we could outdoors, and what we couldn't get outdoors we put in the barn."

▽

The little everyday thrills in the life of a jungle missionary become all too apparent in London's *Methodist Times*, which reported events at a cozy fireside church-social:

"The missionary films formed a fitting climax. The catch in the breath as the treacherous native rose to stick his knife into the missionary's back was quite audible from all parts of the hall."

▽

Harry Lauder sends from Great Britain to an old crony at the Players' Club in New York the yarn about the Scotch golfer who walked up to a youngster on the greens and asked, "My lad, are you my caddie?"

"Yessir."

"How good are you at finding balls?

"Very good."

"Well look around and find one so we can start."

THEY'RE ALL CALLING IT THE LAUGH-AND-SONG HIT OF THE YEAR!

TOUCHDOWN FOR CENTURY WITH 'PIGSKIN PARADE'

Football Musical Top Entertainment

Here's a pip football musical that entertains every foot of the way and that will continue on its rollicking course long after the football season is buried under the snows of winter. It has a laugh-providing comedy story punctuated by a dozen lively songs and it is presented with brisk and youthful spirit by a brilliant cast of young players that chalks up one hit after another. Mark it down for a boxoffice Lady Bountiful wherever it shows.

Hollywood Reporter

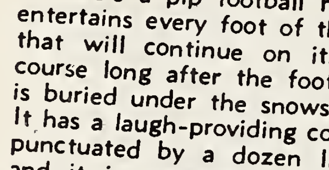
"Pigskin Parade" Excellent Football Film

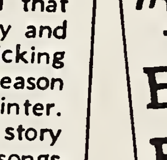
The best football picture yet! So may "Pigskin Parade," previewed last night at Grauman's Chinese Theater, be classified. It is a rich entertainment festival, and does not take the sports doings too seriously. The very novelty of the creation is, therefore, what appeals, and the film evinces the smartest showmanship. The film looks like a certain hit.

Los Angeles Times

Here is one of the entertainment touchdowns of the season which should chalk up heavy b.o. score for Darryl Zanuck and his 20th-Fox aggregation of production aides. They have put about everything in the bag into this hilarious, tuneful revue, set to football tempo for seasonal relish and exploitation. And how the boys and girls in the collection of names go to town with their rollicking and musicking and collation of antic nonsense!

Daily Variety





It's got the tunes ... tunes ... tunes:

"It's Love I'm After" • "You're Slightly Terrific" • "You Do The Darndest Things, Baby"

— and —

"The Balboa", the new collegiate dance sensation!

IT TOPS "THANKS A MILLION" AND "SING, BABY, SING"!

PIGSKIN PARADE

WITH A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN · JOHNNY DOWNS

ARLINE JUDGE · BETTY GRABLE

PATSY KELLY · JACK HALEY

YACHT CLUB BOYS · DIXIE DUNBAR

ANTHONY MARTIN · JUDY GARLAND

Directed by David Butler · Associate Producer Bogart Rogers

Screen play by Harry Tugend, Jack Yellen and William Conselman · Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly · Music and lyrics by Lew Pollack and Sidney D. Mitchell · Music and lyrics of songs sung by Yacht Club Boys—by Themselves

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

50 SCHOOLS AND 45 THEATRES WILL PICK PROGRAMS FOR 50,000 PUPILS

Committee "Not Censors" but Leave Theatres Off Recommended Lists in Newspapers If Deletions Are Refused

Convinced that attempts at motion picture surveillance for juveniles have achieved only partial success because the vigil has been limited to feature length productions, parents and faculty members representing more than 50 public and private schools in New York City have formed the Schools' Motion Picture Committee to select "appropriate" weekend programs in which newsreels and short subjects will be selected as well as the features. Forty-five theatres already are cooperating.

The committee, composed of Mrs. Alonzo Klaw, of the Friends' Seminary, chairman; Mrs. William Barclay Parsons, Jr., president of the Parents' League, vice-chairman, and Mrs. Irving Heyman, of the United Parents' Association, secretary, will be aided by an executive committee composed of Mrs. William T. Kennedy, Mrs. Russel Patterson and Mrs. William Platt.

According to Mrs. Heyman, the main purpose of the movement is to assure for junior and senior high school students a program which their parents can approve "from beginning to end," and in selecting the programs, the committee employs the set of standards used for several years by the Horace Mann School Bulletin. Pictures in which the following qualities predominate are considered unsuitable:

Glorification of war, mediocrity, oversentimentality, uncalled-for drinking, unnecessary brutality or killing, passionate love scenes, risque sex situations ("sex may be an incident, but not the whole theme"), undue sympathy for the immoral or criminal, and superficiality.

When the committee was founded a few months ago, only five theatres lent their support to the plan and, with the closing of schools for the summer, no others were solicited. This fall, however, the committee issued a report revealing that the theatres cooperating had increased to more than 45 and others were joining from week to week and that the lists of recommended programs had attained a popularity beyond the hopes of the compilers. It is claimed that some 50,000 students are being influenced in their picture choosing by the findings of the committee and that the total of students, parents and other family members comprise a potential weekend audience of approximately 200,000, all under the guidance of the Schools' Motion Picture Committee.

Censorship Not the Aim

According to Mrs. Heyman, censorship is not the aim behind the movement. "We do not want to act as censors of motion pictures nor do we want that impression to be spread about," she said. "We merely ask for permission to view certain programs so that we may request the manager to delete sections we feel harmful. We do not order this to be done and in no way do we bring pressure to bear to have it done. If there is a scene in a picture we object to and the manager leaves it in his program, we merely do not add his theatre to our recommended list."

SEVEN STANDARDS FOR GROUP'S ACTION

Seven standards set by the Schools Motion Picture Committee in determining whether a production is suitable entertainment for pupils are classified as follows:

ADVENTURE — *Especially for the Elementary School and part of the Junior High School.*

ARTISTRY — *Appropriate casting, authentic staging, and careful photography.*

EDUCATION — *Biographical, geographical and historical subjects.*

ENTERTAINMENT—*Clever acting, interesting plot and story and sincere portrayal.*

HUMOR—*Real wit, and certainly devoid of vulgarity.*

INSPIRATION — *Pictures for the young should so far as possible correspond to truth and the higher values of life.*

ROMANCE—*Not to be confused with sentimentality.*

Several members of the organization are reviewing programs and passing on their fitness for young audiences. These members once a week attend screenings of all the newsreels at the Universal Newsreel headquarters. If there are any parts to which the reviewers object, the theatres in which their children are to see them are requested to omit these shots. "Up to now," said Mrs. Heyman, "we have requested only the deletion of six scenes from all the reels and most of these were shots of Dillinger's body."

The decisions of the committee of reviewers are made known to the public through the schools and especially through the columns of the amusement sections of the *World-Telegram*, *Herald-Tribune* and the *Times*, as well as in *Cue*, weekly amusement guide, the Horace Mann *Bulletin* and the Parents' League *Bulletin*. Several of the news and dramatic commentators on radio station WNYC also comment on the committee's findings.

Not every theatre visited by the reviewing committee is given a clean bill of health, and in most cases the managers have refused to alter their programs. In one of the most recent lists published in the newspapers, out of the 45 eligible theatres, only 14 theatres were recommended. Two of the 14 were newsreel theatres and only five were first-run Broadway houses. In most instances it was a short subject that failed to gain the stamp of approval for the house; the feature was entirely suitable.

In a recent letter to Frank Nugent, motion picture editor of the New York *Times*, part of which Mr. Nugent printed in his columns in discussing the organization, Mrs. Klaw said:

"The Schools Motion Picture Committee did not start out to recommend pictures for small children, but to prepare lists of weekend programs, suitable in their entirety, for boys and girls from 12 to 18. The word 'children,' so often applied to our recommendations, is misleading to parents and somewhat antagonizes the very young people we want to reach.

"We are trying to provide weekend entertainment for the growing boy and girl. As they are often more intelligently critical than adults, our choice must first of all provide amusement.

"In either newsreel or feature pictures we heartily support any presentation of a social problem, provided it is done truthfully and not merely for sensation. For example, we would certainly not delete any integral part of the films of the Spanish civil war, although we might ask to have a shot of a particularly gruesome and nauseating corpse omitted if it added nothing but one more horror to the truth of the pictures.

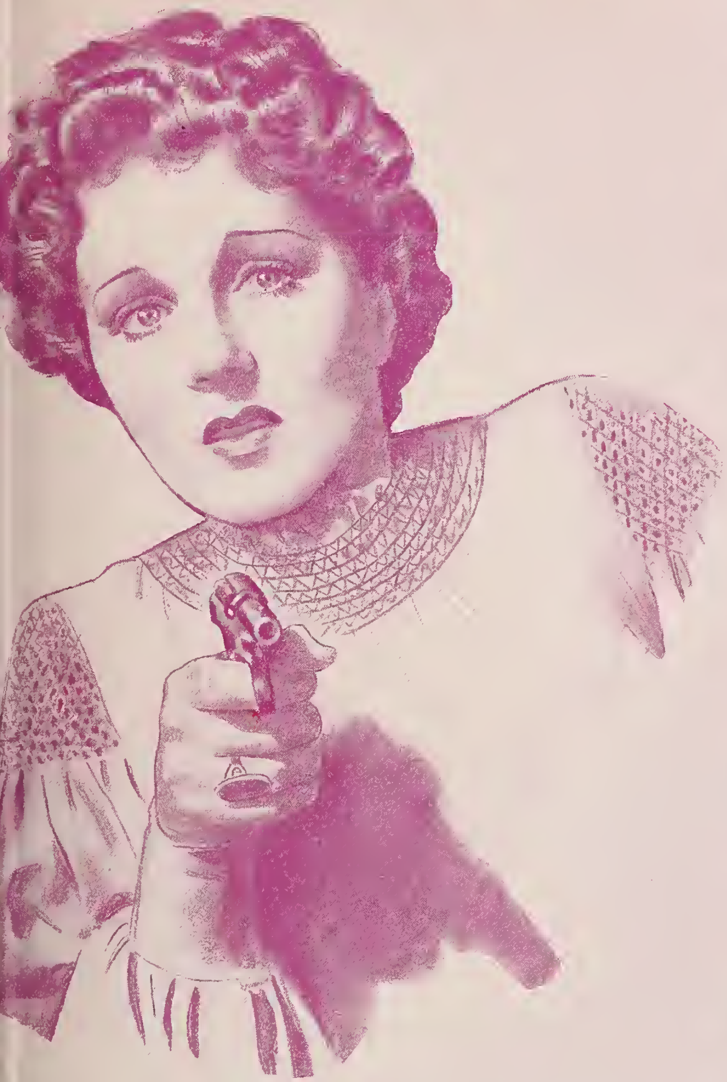
"But with the listing of these carefully previewed programs we stop. The individual parent must decide whether a certain picture will give nightmares to a delicate and highstrung 8-year-old, or whether another actress' performance may be too sophisticated for a carefully guarded daughter. But, at long last, the choice must be made by the boys and girls themselves. If they like our recommendations the lists will continue to be used and serve the purpose for which they are made."

Circuits Organize Own Saturday Morning "Kiddie Shows" for Children 6 to 10 Years; Confined to Short Subjects

Another series of programs, aimed at much younger audiences and not to be confused with those of the Schools' Motion Picture Committee, are those known as "Kiddie Shows." New York theatre managers are holding more and more of these shows, which usually are given on Saturday or holiday mornings before the regular run of the theatre starts and for audiences made up exclusively of boys and girls between the ages of 6 and 10. The Skouras Circuit is using this policy in 33 of its houses; RKO has 23 theatres in the metropolitan area showing exclusively to children on holiday mornings, and almost all of Loew's houses have followed suit.

The programs are made up of short product, including cartoon subjects, new and old, with a scattering of travelogues and sport reels. The theatre managers themselves usually select the programs, but in the cases of neighborhood theatres in some localities a group of parents and teachers meet once a week to review and select material for their children's amusement.

ONE WOMAN *Against Three Men!*



HER HUSBAND . . . *She loathed him*

HER LOVER . . . *She loved him*

HER MASTER . . . *She feared him*

GEORGE ARLISS in EAST meets WEST

with **LUCIE MANNHEIM**

GODFREY TEARLE • ROMNEY BRENT

Directed by Herbert Mason • Story by E. Greenwood

Canada Distributors
EMPIRE FILMS, Ltd.

A DRAMATIC THUNDERBOLT

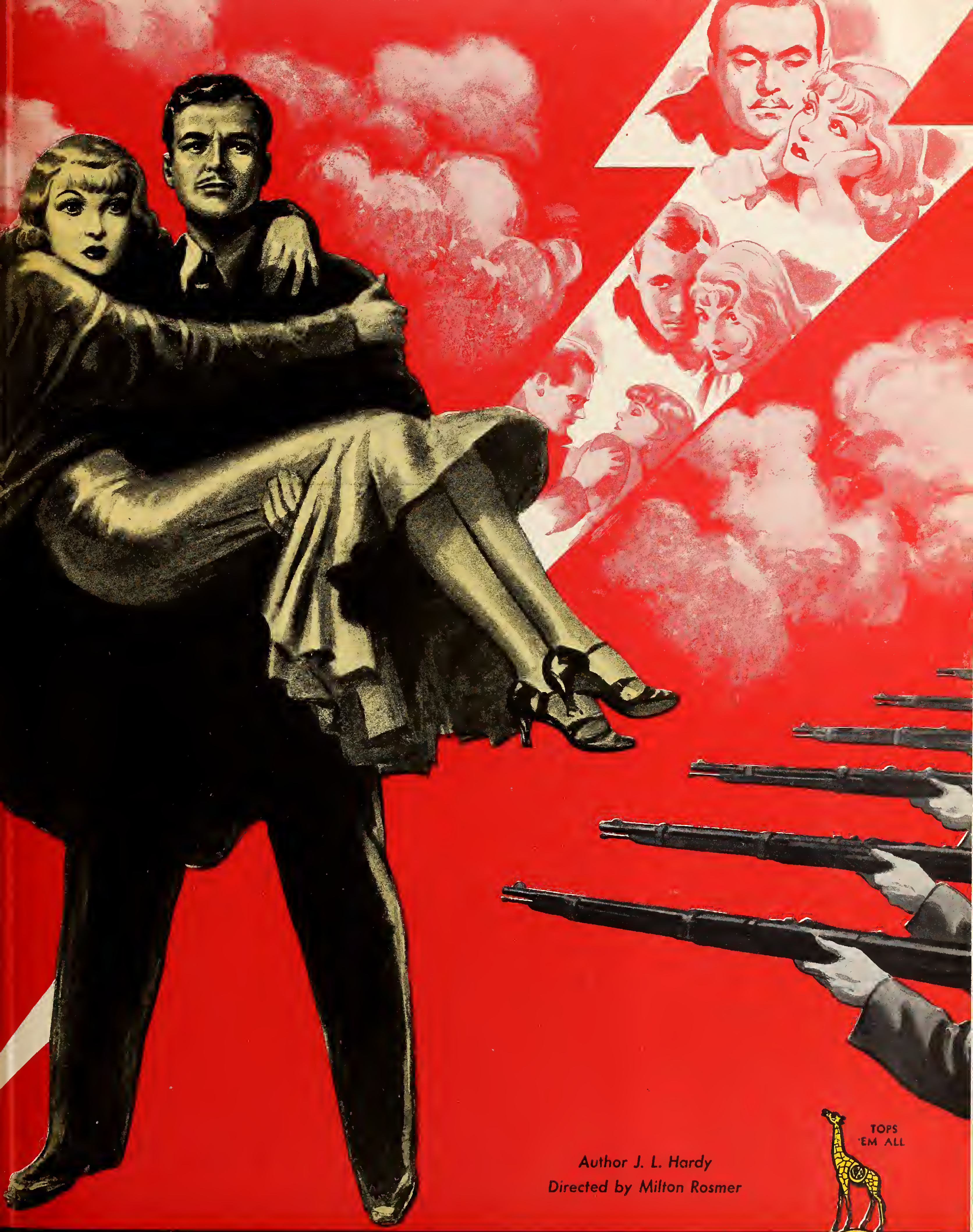
Aimed for your Box-office!

"EVERYTHING IS THUNDER" The secret password . . . for escape . . . for two outcasts whose love was outlawed

The love story women have been waiting for . . . *Starts where others stop*

J. L. HARDY'S SENSATIONALLY SUCCESSFUL NOVEL. AN EVEN GREATER SENSATION ON THE SCREEN

CONSTANCE BENNETT **DOUGLASS MONTGOMERY** **OSCA**



Author J. L. Hardy
Directed by Milton Rosmer

OMOLKA *in* EVERYTHING IS THUNDER

CANADA
DISTRIBUTOR
EMPIRE FILM
LTD.

NEW FRENCH TRADE ASSOCIATION AVERTS ACTION BY GOVERNMENT

Each Vice-President of Industry Directs One of Four Branches in General Confederation Headed by Jules Demaria

by PIERRE AUTRE
in Paris

The Confederation Generale de la Cinematographie, an organization representative of virtually all branches of the French industry, at last has been officially established.

Internally conceived, and in various stages of formation for a long period, the Confederation was none the less strongly urged by the French Government in unofficial fashion. It amounts, in effect, to a reorganization of the industry.

The most important aspect is that the organization will serve to scotch definitely the threats of the present Government to nationalize the industry, which in effect had declared, "If you don't organize your industry, we will do it for you."

Entire Industry Represented

The four chief branches of the industry, technical, producing, distributing and exhibiting, are represented in the Confederation, which is headed by Jules Demaria, owner of a large equipment company and a veteran of the French industry.

Under the executive scheme devised, a managing committee has been named, including four representatives of each of the associations which have joined the major organization. The board of the Confederation includes the following members: M. Demaria, president and chairman; M. Chollat, technical; Felix Gandera, production; George Lourau, distribution; Raymond Lussiez, exhibition, vice-presidents; Leopold Maurice, technician, treasurer. Each of the vice-presidents is the president of the association representative of his branch.

Delac Group Not Included

Not included in the Confederation is the Chambre Syndicale, headed by Charles Delac, which was formed a year ago. The majority of its members have gone over to the new organization. The basic principle of the Delac group is the "defense of the French film against foreign pictures."

Now, however, with official recognition of the new organization as the only trade group of the industry, it is expected that the influence formerly exercised by the Delac organization will be at an end, and that the unit eventually will be dissolved.

Mickey Mouse European Merchandise 20 Millions

The latest entrant into the ranks of Big Business in Europe is Mickey Mouse, where merchandise employing his name or likeness now has an annual gross sale of $20,000,000, according to George Kamen, who handles the commercial activities and publicity abroad for Walt Disney-Mickey Mouse, Ltd., and who returned to New York from his London headquarters this week en route to Hollywood for conferences with Mr. Disney.

The Mickey Mouse foreign merchandise business now has 285 licensees operating in 14 European countries, all supervised by either the London headquarters or the Paris office. Merchandise using the Mickey Mouse brand varies from breakfast foods and hot water bottles to soap and toothbrushes. In addition, the London office publishes 2,000,000 copies of Mickey Mouse books and magazines in England, France and Italy, with circulations of 500,000 weekly in each country.

"Business is fine," said Mr. Kamen, "and if we could get our money out of Central Europe it would be unsurpassed."

National Decency Legion Classifies Seven New Pictures

Of seven new pictures reviewed and classified by the National Legion of Decency during the past week, five were noted as unobjectionable for general patronage, one as unobjectionable for adults and one was cited as objectionable in part. The new films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "California Mail," "Code of the Range," "15 Maiden Lane," "Polo Joe," "Tundra." *Class A-2, Unobjectionable for Adults*: "The Man I Marry." *Class B, Objectionable in Part*: "The Man Who Lived Again."

Picketing by Musicians Halted in Philadelphia

At the request of Mayor Wilson, of Philadelphia, Local 77, musicians union, has discontinued picketing of downtown theatres for one week while the mayor attempts to work out a settlement between the union and theatres in the musicians' fight for $10 a day minimum.

Philadelphia exhibitors were troubled also by other unions, members of the Billposters' Union having started picketing independent film houses in an effort to get window card distribution rights.

New Buying Combination Is Started in Wisconsin

Approximately 15 theatres, all members of the Independent Theatres Protective Association in Milwaukee, have organized a new buying combine. Current product will be bought through a committee of three consisting of E. F. Maertz, Ross Baldwin and R. A. Tesch. It is expected that other houses which have not as yet brought their product for this season will join.

Norma Shearer Reported Better

Norma Shearer, stricken with pneumonia last week, was reported by physicians on Wednesday to be winning her fight against the malady which brought death to her husband, Irving Thalberg, on September 14th.

Giannini Lauds New Standards

Speaking at a Hotel Lombardy luncheon of the Association of Foreign Press Correspondents in New York this week, Dr. A. H. Giannini, president and chairman of the board of United Artists, praised American producers for the improvement in their standards and emphasized the willingness of the public at large to accept quality in its motion pictures regardless of the point of origin.

"I hear everywhere today of foreign entanglements," he said. "I advocate friendly and sympathetic cooperation with foreign nations and I do not believe in narrow nationalism. The recent tercentenary of Harvard University where scholars and savants from all over the world met to discuss progress in the sciences and in the humanities and the conference of the British scientists at Blackpool illustrate what I mean.

"Just as these two meetings contributed much, so does the tripartite agreement between England, France and the United States on the gold standard. An established currency cements commercial relations and sound commercial relations make for universal peace.

"Motion pictures are playing their part in this movement. When I was in London last I heard much about domination by the American film and a great deal about the kind of American films being sent to all parts of the world. It was also said in London that the nation reaching dominance in film production also would dominate the world.

"However, I know that today producers in this country are much more careful than in years past, that they are actually endeavoring to deliver a finished and wholesome product."

Other members of the industry who attended the luncheon included Paulette Goddard, Walter Huston, Rouben Mamoulian, William Wyler and Nino Martini.

Injunction Issued Against Harriscolor

Alleging the transfer of assets from Harriscolor Films, Inc., to Newdeal Syndicate, Inc., on March 25, 1933, to have been fraudulent, H. Albert Young, Wilmington attorney, and receiver for the former company, caused to be issued by Chancellor Josiah O. Wolcott in Chancery court in Wilmington this week an order restraining Newdeal Syndicate from disposing of or distributing assets until the settlement of the injunction action.

Mr. Wolcott's order directs Newdeal, its officers and directors, to appear in court November 13 and show cause why a permanent injunction should not be issued restraining them from disposing of the assets, and why the assets should not be declared a part of the Harriscolor receivership estate.

"LOVE... AND TEARS!"

The piercing heart-cry of a woman in love . . . who battered her soul against the walls of a code that would shut her out from the right to happiness!

Katharine

HEPBURN

Herbert

MARSHALL

A Woman Rebels

with

ELIZABETH ALLAN **DONALD CRISP**

Doris Dudley David Manners

Directed by Mark Sandrich

RKO-RADIO

Pandro S. Berman Production

PICTURE

COST BASIS FOR BRITISH QUOTA PROPOSED TO GOVERNMENT GROUP

Maxwell Calls Obligation of 15 to 18 Features a Mistake; Attacks Financing Methods for British Production

Eckman Clashes with Committee Member on Showing of "Quickies"; Rowson Proposes Cost Clause in Quota

by BRUCE ALLAN
in London

Modification of the Quota Law to place it upon a cost basis, with the quota for the exhibitors smaller than for distributors, is proposed in the second volume of the "Minutes of Evidence taken before the Department Committee on Cinematograph Films."

The 82-page volume of 110,000 words, covering the proceedings of the fifth to eighth days of the committee's sittings, provides, with the 96-page first volume, a complete record of all the statements presented by trade bodies and of the oral examination of these groups' representatives and of other witnesses.

The Minutes of Appointment of the Committee stated that it should "consider the position of British films, having in mind the approaching expiring of the Cinematograph Films Act, 1927, and advise whether any, and if so what, measures are still required in the public interest to promote the production, renting and exhibition of such films."

The members are: Lord Moyne, chairman; A. C. Cameron, M. C.; Joseph Stanley Holmes, M. P.; J. J. Mallon; the Hon. Eleanor Plumer; Lt. Col. Sir Arnold Wilson, K. C. I. E., C. S. I., C. M. G., D. S. O., M. P.

The committee has completed the taking of evidence and on the facts published in the two Bluebooks is preparing its report to the Board of Trade, the Government department responsible for administration of the Films Act. It is understood that this report will be presented before the end of the year.

The KRS Case

Most important of the features of the present Minutes are the memoranda of the Kinematograph Renters Society, with its supporting evidence, and the Report of the Cinematograph Films Act Advisory Committee. This body, a statutory committee appointed under the Act, with a part-trade, part-public membership, made a confidential report to the Board of Trade late last year. The present Moyne Committee was appointed to make further investigations and the Advisory Committee's report was forwarded to it, as the starting point of its inquiry. It is now published for the first time.

The KRS submitted two memoranda. The first, from the Council of the Society, made a brief statement of the principles upon which it was suggested an equitable quota of British films should be based. The second, presented by John Maxwell on behalf of the members of the Society, elaborated this case, giving reasons for an amended quota and specific facts in criticism of the present scale.

BRITISH ORGANIZE THEIR OWN "ACADEMY"

With the intention that it shall perform in the British industry some of the functions cared for in America by the Academy of Motion Picture Arts and Sciences, the British Institute of Cinematography has been formed with Lt. Col. J. T. C. Moore-Brabazon, M.P., as chairman of council and among its founder governors; Irving Asher, Michael Balcon, John Corfield, Paul Czinner, Basil Dean, the Marquis of Ely, Douglas Fairbanks, Jr., Julius Hagen, Leslie Howard, Robert T. Kane, Alexander Korda, Lothar Mendes, Walter Mycroft, Erich Pommer, Joe Rock, Victor Saville, Max Schach, S. W. Smith, Paul Soskin, Herbert Wilcox, and Ludovico Toeplitz de Grand Ry.

Seton Margrave, film critic of the Daily Mail, *is chairman of the Awards Committe, and W. E. Chadwick is honorary secretary. Murray Silverston is an honorary member.*

The chief function of the Institute will be to make annual awards of Gold Medals and other trophies for the best British film of the year, and for achievements in direction, art direction, photography, sound-recording and editing. There will also be two "best performance" awards, for man and woman stars.

The first memorandum asserted:

"The obligation put upon distributors of foreign films. . . . implying as it does the production of as many as 15 or 18 feature pictures in one year, is an obligation so heavy as to be practically impossible of effective performance. . . .

"An obligation which calls upon distributors to produce five or six feature pictures. . . . would more effectively serve the desired purpose of securing a reasonable supply of worthwhile British pictures, provided always it is accompanied by safeguards that this modified number of pictures are produced under conditions as to cost and otherwise that will ensure their being effective and creditable British pictures."

This statement concluded by saying that the KRS Council has been "greatly influenced by the definite and emphatic assurances from members representing foreign interests that, if the obligation upon them is so reduced as to make it really workable, they will whole-heartedly comply with the stipulations as to cost and otherwise necessary to insure the production of worthwhile British films."

Blames Quota Films' Quality

The memorandum presented by Mr. Maxwell said, in chief:

"It is practically impossible for any of these (American) agencies to undertake the making of such a number (15 to 18) of pictures a year, if made on a proper standard of quality and cost. . . . My own company has tried to increase the number of pictures beyond twenty or so, but has found it impossible to get the talent and skilled personnel.

"The poor quality of pictures acquired for quota has done a great deal of harm to the standing and prestige of British pictures.

"If the number of pictures required for quota remains at the present figure or is increased, and if it were possible that these should all be good quality marketable pictures, the results on the fortunes of the native British producers would be serious, owing to the greatly increased quantity of pictures they would find competing with them.

"Any increase of quota would in all probability be an inducement to a rush of mushroom companies and prospectuses, as happened when the Act was first passed, and also probably followed by a sequence of bankruptcies and liquidations as happened before."

Points in Mr. Maxwell's verbal evidence, in examination by the Committee, are considered later.

Advisory Committee Suggestions

The Report to the Rt. Hon. Walter Runciman, President of the Board of Trade, from the Cinematograph Films Act Advisory Committee, had these chief points:

The booking restrictions section of the Act (imposing a six months booking limit and prohibiting blind booking) should be retained, with the addition of the requirement that on application for the registration of any film a statutory declaration should be made that it had not been booked in contravention of the Act (that is, had not been booked blind). After three convictions for breach of this undertaking, the license of a distributor or exhibitor to be liable to forfeiture.

All British films registered for distributors' quota to cost not less than £2 a foot, excluding the cost of story, music, author's fee and director's fee. A distributor to be granted a reduction in quota footage obligation in proportion to the cost of films above the minimum price scale, up to a maximum of £4 a foot. (A film costing £4 a foot would cover the same quota obligation as two films at £2 a foot). A special committee to admit for quota any films, costing less than £2 a foot, of "outstanding merit."

Quota to be limited to features only.

Exhibitors' quota to be 15 per cent against distributors' quota of 20 per cent.

Abolition of clause demanding a British scenario writer.

Various reservations to these conclusions were expressed by members of the Committee. Mr. Maxwell (producer-exhibitor) suggested that greater latitude be given to foreign companies to import and pay for foreign stars, directors, and so on. (The present Act stipulates 75 per cent of salary costs to British subjects). A. B. King (exhibitor) urged an exhibitors' quota of 10 per cent. C. P. Metcalfe (exhibitor) urged a quality test for films in place of a minimum cost clause. F. W. Baker (producer)

(Continued on following page)

QUOTA CREDIT FOR OVERAGE ASKED

(*Continued from preceding page*)

asked that all British films should rank for exhibitor quota and that the cost clause should only govern registration for distributors' quota. It is probable that the number and diversity of these "reservations" were responsible for the Board of Trade deciding on further investigation by the present Departmental Committee.

Plea for Smaller Quota

Mr. Maxwell, at the outset of his evidence, was asked why United Artists was able to handle twice the number of British films demanded by the Act, while other companies found difficulty in complying with the quota. He replied that United was a distributing and not a producing company and that it had a relatively small American output. Other companies had fifty pictures of their own to handle, he said, and they could not find or organize the creative talent necessary for making British pictures of a comparable scale. Alexander Korda, said Mr. Maxwell, had announced ten pictures as a program but had made from three to five because, with all his prestige and unlimited financial resources, he came up against the problem of personnel.

Questioned about the alleged breakdown of the booking restriction clauses of the Act, Mr. Maxwell said that such evasion as there had been was such as was inevitable under any law. Asked if he thought the clauses should come out he said : "No, I think they are most valuable clauses. If anything can be done to strengthen them, let it be done." The "gentlemen's agreements" on advance bookings which have been alleged to exist on a large scale he called "a trifling thing which will always exist in any business."

Calls Protection Unnecessary

Asked if it were possible to contemplate a state of affairs in which no protection would be necessary for British films, Mr. Maxwell made the striking reply:

"I do not think we need it today. I think British production is well enough set to go right ahead. We have the money, we have the studios and we are gradually creating the personnel. . . . I think as a producer I can maintain myself and sell my pictures on their merits, and that with the special appeal British pictures have for British audiences we can hold our own even in competition with the American picture that has cost five times mine."

At the conclusion of Mr. Maxwell's evidence, when production costs and the effects of labor demands were being discussed, Mr. Maxwell made an outspoken attack on the present methods of financing British production.

"These foreign producers who have come over here get millions from insurance companies to chuck about," he said, "and they do chuck it about, to make sure of it while it lasts and before the inevitable bankruptcy intervenes. . . . In a year or two, when insurance companies learn sense, we shall be able to do better and get the business stablized on a basis of permanency."

Asked if more than one insurance company was involved, Mr. Maxwell said:

"Yes. Groups of underwriters are doing it. They are not lending money directly on pictures. They are issuing Guarantee Policies to banks who give overdrafts and that brings it within the ostensible purpose of insurance underwriting. . . . The bank takes a mortgage charge on the picture and collects its proceeds and when in a year or two the loss (as it usually is) is ascertained, the underwriters pay up the shortage to the bank."

MARY GARDEN LEAVES OPERA FOR PICTURES

Mary Garden, long one of the more prominent grand opera stars, said in Paris this week that she was retiring from that field and would launch "an entirely new career" in motion pictures. She will leave France shortly for Hollywood.

Last December, Miss Garden signed a contract with Metro-Goldwyn-Mayer to advise and assist in production of pictures having musical sequences. She has recently been travelling in Europe in connection with this work.

Remarking that "this is a new form of inflation to me," Sir Arnold Wilson asked Mr. Maxwell whether "the average sum of 2:6d per week which the working man is induced to pay to industrial insurance companies actually helps to debauch your industry?"

To this Mr. Maxwell said: "I might go further and say that the penny and twopence premium of the industrial worker may go, indirectly of course, in gambling in making films."

Compares Investments

The other outstanding point in the Maxwell evidence was his comment on the attitude of his own company and Gaumont-British in dissenting from the policy of the Film Group of the Federation of British Industries. It had been asserted by Norman Loudon in evidence that ABP and GB represented about one-seventh of the investment represented in the FBI group.

"In regard to money permanently invested in production the two dissentient companies have at least double the whole of the other FBI companies put together," said Mr. Maxwell.

The importance of this statement is that the FBI, in championing a much more stringent Act, have appeared as the representative body of British producers.

American Companies Questioned

Interrupting the course of Mr. Maxwell's evidence there were exchanges which on one or two occasions threatened to become heated between members of the Committee and other representatives on the KRS delegation, which consisted of D. E. Griffiths of First National (President) Sam Eckman, Jr., of Metro-Goldwyn-Mayer and J. C. Graham of Paramount, with Frank Hill, the secretary, also present.

One of the difficult moments came when Mr. Eckman was being questioned by Sir Arnold Wilson. The following passages arose:

Sir Arnold: What was your purpose in making, or causing to be made, or procuring, definitely and admittedly inferior British films for the purposes of quota?

Mr. Eckman: I do not admit that. We have released British films that have cost as much as £50,000. . . .

Question: Have you not been a leading exponent of the quota quickie?

Answer: I do not think so.

Question: It has been suggested in evidence here that you hoped to discredit British production by the extended use of the British quickie?

Answer: Well, I think if I knew who made those statements the law of the land would protect me in that respect.

Sir Arnold: It has been explained in evidence before us and therefore it is privileged.

Mr. Maxwell: But was Mr. Eckman's name mentioned?

The Chairman: Perhaps Mr. Echman misunderstood.

Sir Arnold: I am not referring to a particular individual but to American renters generally. I asked you as representing American renters.

Mr. Eckman: I see.

"Misuse" of British Films

Later Mr. Eckman was questioned about the misuse of British films in West End theatres controlled by American companies. Sir Arnold Wilson was still the questioner in the following passages.

Question: It has been suggested to us that the British quota pictures have frequently been shown at times when the theatre is being cleaned and at other moments calculated to throw discredit on the films?

Answer: As far as the house we own is concerned that has not been the case.

Question: You definitely deny the validity of evidence to that effect?

Answer: That we have played films at hours when the theatre was closed? I definitely deny that.

Question: The rumor has never reached your ears?

Answer: Yes, just as I have heard we purposely and maliciously play bad British films at the Empire to discredit British films generally. I have made repeated efforts to get the best British films available and have offered more money than most West End cinemas can pay, but most good British films are controlled by companies that have their own West End cinemas.

Maxwell Intervenes

Quoting the KRS memorandum reference to the promise of American companies to "comply whole-heartedly" with reduced quota demands, Sir Arnold asked:

Question: You are good enough to make a promise that you will obey the law if it is modified to suit you?

Answer: Whatever the law is, it will quite naturally be obeyed.

Question: It is rather a pity you should put in your evidence that if the obligation is reduced you will try to comply with the law?

Mr. Maxwell: That was not the intention. I myself prepared the resolution. . . . It is the first time the Americans have been able to say what they believe they really can do and will do in providing a supply of worthwhile British pictures. They have never been asked before.

Sir Arnold: If the Act is not modified you will sit back?

Mr. Maxwell: Personally I will not blame them if they do, to be frank with you.

Mr. Eckman made it plain in his evidence that American companies favored a quota plan under which there would be a minimum cost per foot, with a provision that if two or three times that amount were spent the distributor should be given credit in his quota obligations.

Commenting, Mr. Maxwell made it clear that the KRS proposal would "carry out in a different way the Advisory Committee's report."

Questioned whether there had not been abuse and lack of goodwill in working the present Act, Mr. Maxwell said, "I do not think they (the Americans) have had any alternative in recent years. I still say a physically impossible burden was put upon them."

Asked if he could suggest any further safeguard Mr. Maxwell said: "I cannot think of

MEND BOOKING LAW, SAYS ROWSON

anything but cost." It was a case, he said, of "Tempt the donkey with a carrot. 'If you are good and make expensive pictures, we will allow you to make less pictures.'"

Quality Test Discussed

An interesting feature of the evidence of G. R. Hall Caine, representing the Advisory Committee was a discussion of the respective values of a cost clause or a quality clause as a means of obtaining good British films. The following were questions and answers:

J. S. Holmes: Do you think it is a feasible thing to have a Government department which would look after not merely moral and ethical standards but quality as well?

Answer: Yes, I do.

Question: And if that were adopted you think all this difficulty would disappear?

Answer: I think that would be the better way to do it.

Another method by which a quality clause might be operated was suggested in a supplementary memorandum from the Cinematograph Exhibitors Association, which proposed a committee of five composed of a producer, a distributor, two exhibitors and an independent chairman.

Cinema Industry Control Board

During the examination of Simon Rowson by the Committee there was further reference to the possibility of setting up a semi-official Control Board for the industry. This proposal was recorded in the first volume of Minutes. In the second volume it appears in more than one place and appears to have the particular approval of Sir Arnold Wilson, who questioned Mr. Rowson on the point.

Question: Do you think it would be possible in practice for the Board of Trade to act as the arbiter and the interpreter of an Act of Parliament giving effect to your ideas? Would it not be necessary to establish a cinema industry control board in some form to take over responsibility both on behalf of the Government and the industry at large?

Answer: I think it is a very interesting suggestion.

Question: You appreciate that the general policy of the Government for many years has been to endeavor to cooperate with industry by means of boards rather than to exercise executive authority when large commercial interests are involved. We have parallels in the Sugar Reorganization Committee, the Milk Marketing Board, the Import Duties Advisory Board, the Electricity Commissioners.

Answer: I think that is so and that was one of the objects which were aimed at in America by the NRA. An actual code was drawn up for the film industry which had to be cancelled when the NRA went by the board but the code was already in existence and there would have been a code authority.

[*Later it was stated that the Committee would be provided with copies of Motion Picture Industry Study Work Materials, No.* 34.]

Mr. Rowson advocated a cost clause, a gradual rise in distributors' quota from 15 per cent (an immediate reduction of the present quota) to 25 per cent by 2½% each year, a similar treatment of exhibitors' quota, more even release of British films, and provision for exemption from quota obligations of foreign distributors who invested in, and gave an American release to, British pictures.

Expanding this last suggestion, Mr. Rowson in his written statement said: "The intention is to encourage by declaration in an Act of Parliament the reciprocity scheme between the British and American industries which, more than any other arrangement that has been devised, would stabilize and encourage the industry in this country." He suggested that the Board of Trade should have authority to suspend the quota in favor of any country or any individual company which actively cooperated with British production.

INDUSTRY DINNER FOR RICHARDSON SATURDAY

Equipment manufacturers, motion picture executives, projectionists and theatre owners of the East, on Saturday evening, will attend the testimonial midnight dinner and dance to be given by the American Projectionist Society to Frank H. Richardson, writer on technological subjects in Motion Picture Herald, *on the occasion of Mr. Richardson's* 30*th anniversary in the projection field.*

John A. May, controller of the Schine circuit, with headquarters at Gloversville, N. Y., will be among the guest speakers.

The committees and their chairmen are: Arrangements, Alfred R. T. Bishop; past presidents, Joseph D. Basson; S.M.P.E., Dr. A. N. Goldsmith; exhibitors, George Skouras; theatre equipment executives, Will C. Smith; entertainment, M. D. O'Brien; honorary members, George C. Edwards; I.A.T.S.E., George S. Browne; publicity, P. A. McGuire; radio executives, Louis K. Sidney; technical, Harry Rubin; theatrical managers, Al Rosen; finance, Charles Horstman; 10*th District, I.A.T.S.E., Glenn H. Humphrey; metropolitan I.A., Thomas Murtha; southern I.A., Frank Sutton; Pioneer Projectionists' Association, Ben Norton; Canadian, William C. Covert; eastern I.A., Arthur Martens; New Jersey, Louis Kaufman; west coast, Sidney Burton; reception, Frank McMahon.*

Booking Relief Proposed

Another original suggestion by Mr. Rowson was the need of an amendment of the Act to legalize exhibitor-distribution schemes in which an essential part was an agreement on the part of exhibitors to book product.

Referring as it does to unmade films, such an agreement is illegal under the existing booking restriction clauses of the Act. On the necessity of some relief, Mr. Rowson said: "It would merely extend to a combination of exhibitors the same practice as is now carried out by producer-exhibitor organizations."

Questioned by Miss Plumer on this point Mr. Rowson said:

"I do not think there would be any monopoly. In America the biggest stimulus to production took place when this scheme was adopted in 1921-22 (First National)."

Miss Plumer: Do you envisage counter action on the part of renters?

Answer: I should think they would hesitate to come out in open hostility to a policy which is expressly sanctioned by law.

Wing Commander W. E. Wynn presented a suggestion for assisting British films by a series of rebates on a new tax on all films of three shillings a foot, the rebates being governed by such diverse factors, among others, as the percentage of British talent employed and, in the case of a foreign film, by the number of British films bought in its country of origin.

Chief interest in Commander Wynn's communication may seem to lie in his comment that "rumors have recently been current that the British government desires to end the present entente between Hollywood and British studios" and that America would inevitably "begin to think of measures of retaliation" against any punitive revision of the Films Act.

Evidence, either written or oral, was brought before the Committee by the Trade Union Congress General Council, the National Association of Theatrical Employees, the Electrical Trade Union and by various representatives of specialized film interests, but for the most part these interests supported one or other of the policies already described.

▽

Odeon Buys the Alhambra

Oscar Deutsch of Odeon Theatres, Ltd., made his most spectacular purchase by acquiring from Sir Oswald Stoll the Alhambra, Leicester Square, with the intention of razing the building and erecting on the site a 2,500 seater comparing in every detail with the finest existing buildings in the West End.

Mr. Deutsch, founder of the Odeon circuit, aiming at an early total of 200 theatres previously confined his activities to provincial cities and to London neighborhoods. His acquirement of a West End key house emphasizes the importance of the Odeon as a major group ranking with the G-B and ABC circuits.

Concurrently it was announced by Murray Silverstone that the Odeon would play United Artists product on a long run basis and that the opening attraction, about the time of the Coronation next year, would be the London Films "I Claudius," now in production at Denham with Charles Laughton.

The Odeon investment will probably total £800,000-£900,000 before the building is completed.

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APPH Profit Increased

Associated Provincial Picture Houses, Ltd., a Gaumont-British subsidiary, made a profit of £115,236 ($576,000) in the past year, an increase of £12,360 over the previous year. A final dividend of 4 per cent is to be paid on the ordinary shares, making the year's distribution 6 per cent. The general reserve is credited with £15,000, bringing it to £65,000. An increase in mortgages by £181,400 (making a total of £424,000) is ascribed to the exercise of options to acquire freehold reversions in the Regent, Portsmouth, and the Plaza, Southsea, and to acquire control of a company which had obtained an important site close to two of the company's theatres. Cash in hand at £47,231 shows an increase of £33,760.

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To Represent Twickenham

C. J. Tevlin has been appointed American representative of Twickenham Film Distributors, for whom he recently placed "Broken Blossoms" and "She Shall Have Music" in the American market. He returns to New York at the end of October.

Theatres Still Refuse to Pay New York Tax

Taxation measures in the industry this week centered around New York City, where theatres in New Jersey being served from Manhattan exchanges are still refusing to pay the sales tax required by the municipal government. Other legislative measures appeared in Pennsylvania, Texas, South Carolina and northern New York.

After many months of paying under protest, most of the northern New Jersey theatres being served from New York exchanges are again refusing to pay the sales tax ordered for the city's emergency relief measures. Most of the distributors are continuing to send out bills to the theatres but the operators are ignoring them. The New York supreme court recently ruled that the exhibitors did not have to pay the tax, but the city has appealed the case to the court of appeals at Albany. However, the case can not come up for at least another month because of the crowded court calendar. More than $3,000,000 is estimated to be involved in the attempt to apply the tax to film rentals up to this time.

Sunday shows in Columbia, S. C., will be tested in the courts as a result of the selling of a ticket to a director of the Junior Chamber of Commerce of Columbia by F. S. Faulkenburg, theatre manager. The chamber sponsored the Sunday performance in order to bring about a test case.

In Anson, Texas, Sunday films have been legalized by a vote of 183 to 52. A special election was called to settle the question.

The courts at Uniontown, Pa., have turned down the application for a vote on Sunday shows next month for the cities of Connellsville, Brownsville and Uniontown. The court pointed out that the question can come up before the voters only once in five years, and the three towns voted last year.

Jackson D. Wheat, in Ellicott City, Md., has been convicted by a jury of operating on Sunday in violation of a law passed in 1723. He was fined $60, plus $30 court costs by the circuit court.

In Buffalo, N. Y., the city council has ordered the police department to enforce the ordinance prohibiting admission of more persons than there are seats in theatres. An appeal is indicated.

Garyn in Special Sales Post at National Screen

W. P. ("Pat") Garyn, long with Metro-Goldwyn-Mayer as a divisional sales manager and subsequently with National Screen Service as general sales manager, has returned to the last named company in a special sales capacity in New York.

Kraska Gets Rights to Four

George Kraska, director of the Fine Arts theatre, Boston, acquired distribution rights for the United States and Canada for four pictures on a recent trip to Europe. They are: "The Ski Chase," "The Monastery," "Annie Laurie" and "Princess Tom Tom."

PARAMOUNT PLANNING ZUKOR SILVER JUBILEE

Plans for a Paramount International Silver Jubilee celebration for Adolph Zukor in commemoration of the founder of the company's 25 years of service to the motion picture industry were announced last weekend at a meeting of Paramount district and division managers at St. Louis by Neil Agnew, vice-president in charge of sales. The celebration will begin January 7, Mr. Zukor's birthday, and continue for four months.

U.S. Protesting Italian Curb upon Cash Withdrawal

The State Department in Washington this week, acting on the protest of major motion picture companies, has instructed Ambassador Phillips at Rome to act on behalf of the American motion picture industry in opposing the Italian government's proposed legislation which would restrict the amount of money American companies could withdraw from Italy, and direct the application of the balance to film production in Italy.

The Italian government has been drawing up plans for regulations of this nature since last August with the object of insuring support of the new $10,000,000 studio project near Rome, which will be opened next June. While American companies have been aware of the trend of proposed regulations in Italy, only recently have these taken definite shape to warrant a formal protest. It is understood that the Italian authorities now favor a proposal limiting to 8,000,000 lire annually the amount of motion picture revenue which could be removed from the country by American companies. This amounts to merely 25 per cent of the revenue derived from the Italian market by these companies. The remaining 75 per cent would be impounded in Italy with restrictions on its use which would make it nearly obligatory to apply the monies to production at the new Italian studio. American companies, in their protest to the State Department, described the effect of the proposed regulations as "unthinkable."

Last summer Carlo Roncoroni, head of the Italian government's motion picture division, visited New York and Hollywood in an effort to obtain voluntary agreements with American producers to use the new studio near Rome and the envoy intimated on several occasions during his visit that if American producers failed to "cooperate" in the new studio venture changes in Italy's regulations governing the withdrawal of revenue from the country might be expected.

Dramatists' Play Service Formed

The Dramatists' Play Service, designed to handle amateur rights on plays, has been organized by the Dramatists' Guild, with Barrett H. Clark as executive director.

Paramount Sales Forces Meet In St. Louis

Headed by Neil F. Agnew, vice-president in charge of sales, home office and divisional sales executives of Paramount Pictures met in St. Louis last weekend for a two-day sales convention at the Coronado Hotel.

In a message to the gathering, Barney Balaban, president, said:

"The progress made by Paramount the past three and a half months is substantial and most encouraging. Our company has definitely emerged from the conditions which so long clouded our horizon.

"I am confident that we are well on our way toward the complete realization of our hope and aspiration—the re-establishment of our unquestioned leadership and the self-confidence which goes with it.

"Nothing has contributed so much to our progress as the quality of product which our studio is turning out under the able direction of Adolph Zukor. To his experience and judgment, coupled with the reassurance which his leadership has inspired throughout the Paramount lot, can be attributed the success of such pictures as 'The General Died at Dawn,' 'The Texas Rangers,' 'Valiant Is the Word for Carrie' and 'The Big Broadcast of 1937.'

"With such productions as 'Champagne Waltz,' 'The Plainsman,' 'Maid of Salem' and 'Go West, Young Man,' I am confident we will still further strengthen our position.

"To the distribution department I extend my greetings. We in the home office know that you will continue your good work, to the end that the record of achievement of our entire organization may be complete."

The home office contingent at the gathering included Charles Reagan, J. J. Unger, Milton Kusell, Robert Gillham, Herman Lorber, Jack Roper, G. J. B. Frawley, Don Velde, Fred LeRoy and Arthur Dunne. Others attending included the following district managers: Percy A. Block, Philadelphia; William Erbb, Boston; Harry Goldstein, Cleveland; Morris Milligan, Toronto; Edward Fontaine, Chicago; Oscar Morgan, Atlanta; Ralph LiBeau, Kansas City; Ben Blotcky, Minneapolis; Jack Dugger, Dallas; Hugh Braley, Denver; Myke Lewis, Los Angeles.

Ross Federal May Extend Service Abroad

Ross Federal Service, Inc., probably will open research offices abroad in the near future, and serious consideration is being given to the establishment of a checking service in England, Harry A. Ross, president, said in New York this week following his return from an eight weeks' tour of Europe that took him through Great Britain, France, Belgium, Germany, Norway, Denmark and Sweden.

Symon Directs Screen Tests

Burk Symon, long associated with David Belasco as general stage director, has been named dramatic coach and test director for the home office of 20th Century-Fox.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

ANTICIPATIONS—BUT NOT REVIEWS

Discussions of pictures in this department are based entirely on the aims and anticipations of the producers on the basis of negative in the editing process. In no sense are these attentions to be considered reviews or in any terms evaluation of the finished product as it may subsequently emerge from the Cutting Room to the market.

This department is conducted solely for the information of exhibitors, many of whom have indicated to *Motion Picture Herald* their necessity for the earliest available information on the product which they are to play.

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—THE EDITOR

Interlude

(Columbia)

Comedy Romance with Music

A different kind of story has been provided for Grace Moore for her fourth appearance under Columbia's banner. While she will be given adequate opportunity to demonstrate her accomplished vocal ability, the light dramatic quality of the motivating love interest story will seek further to permit her to exhibit her flair for comedy. In it she is presented as an operatic diva, a rather vain personage, who enjoys the sham attentions of three false flatterers. Her only real affection is toward an old maestro who made her career possible. To get into America to participate in a music festival to repay her teacher for all he has done for her, passport difficulties are remedied when she marries a temperamental American artist in Mexico. Comedy complications upon the unexpected arrival of her husband in New York are followed by the music festival. Both are instrumental in awakening the vain opportunist to an appreciation of the real things in life.

The original story is by Cedric Worth. It was adapted by Robert Riskin, who has been a collaborator with Frank Capra in several of that director's most notable pictures. Also worthy of note from a showmanship point of view is the fact that Riskin herewith is given his first directorial opportunity in cooperation with Harry Lachman.

Special music which Miss Moore will sing was prepared by Jerome Kern and Dorothy Fields. Operatic and classic portions of the star's music have been selected from the works of Shubert and Puccini.

With Cary Grant featured opposite Miss Moore, supporting principals listed are Aline MacMahon, Henry Stephenson, Catherine Doucet, Edgar Kennedy, Gerald Oliver Smith and Barnett Parker.

Mad Holiday

(Metro-Goldwyn-Mayer)

Comedy-Mystery-Drama

The idea behind this production, an angle that quickly cues exploitation, is to give those who take their mystery films with a grain of salt exactly what they are looking for. While it promises plenty that is legitimate to satisfy the confirmed mystery addicts, it is being aimed directly at the laugh hunters who prefer to absorb their blood-chilling thrillers with their tongues in their cheeks.

It's all about a moving picture player, star of scores of baffling "who done its," who becomes bored with his job and decides to take a holiday. The studio, from executive to publicity department, goes wild as it sees its top box office personality walking out. Meantime the star, who has solved dozens of baffling mysteries in pictures, is whirled into a double dyed in the wool actual mystery murder drama which takes the extra twist of having the super screen sleuth become a suspect. To the tune of much ludicrous carrying on, in which the standby mystery elements are gayly ridiculed, the crime is solved. While all the comedy-drama is going on, there is also a romantic twist. In that the hero falls for a girl and does not learn until the climax that she, rather than a man, is the author of all the stories in which he has appeared on the screen.

Edmund Lowe is the picture star sleuth. Elissa Landi, returning to the screen after a long absence, is the girl. Edmund Gwenn, now prominent in "Anthony Adverse," has an important role, and comedy content is taken care of by Zasu Pitts, Ted Healy and Edgar Kennedy. Other players to be seen are Walter Kingsford, Herbert Rawlinson, Raymond Hatton, Rafaela Ottiano, Harlan Briggs and Gustav von Seyffertitz.

The original story by Joseph Santley was adapted by Florence Ryerson and Edgar Allan Woolf. George B. Seitz, maker of "The Last of the Mohicans," is director.

Hideaway Girl

(Paramount)

Comedy

Story content, substantiating production detail, the music and the personalities featured are being depended upon by the makers of this film to give exhibitors a running start in exploitation. The motivation is farce comedy romance, embellished with equally farcical crook mystery complications. A personable young man, rescuing an attractive young lady from an embarrassing situation, is stunned to hear her "introduce" him to his fiancee as married. With that situation serving as a starter, enter groups of play boy and girl friends of the surprised unwed benedict, hordes of police searching for stolen jewels and gangs of crooks determined to recover their loot, to complicate and give unique twists to anything that might resemble sense or reason. A story book story, it naturally has a story book romantic ending, in which all concerned get just what's coming to them.

The yarn is based on a story that appeared recently in *Red Book* under the title "Cabin Cruiser," written by David Garth. The screen play is by Joseph Moncure March, whose versatile talents are attested by participation in preparation of such photoplays as "And Sudden Death," "Let 'Em Have It," "Rumba," "Transatlantic Merry Go Round" and "Jenny Gerhardt." Direction by George Archainbaud. A quintet of writers provided the several musical numbers.

Shirley Ross, featured in the forthcoming "Big Broadcast of 1937," and Robert Cummings play the leads. Martha Raye, remembered for "Rhythm on the Range" and prominent in "Big Broadcast" is featured. Well known screen names listed in the supporting cast include Monroe Owsley, Elizabeth Russell, Louis DaPron, Ray Walker, Wilma Francis, Edward Brophy, James Eagles, Robert Middlemass and Kenneth Harlan.

Miss Raye sings one specialty comedy number and Miss Ross has two, both of which are of the romantic type.

Street Girl

(Tentative Title)

(RKO Radio)

Comedy Romance with Music

The second vehicle chosen for Lily Pons, opera and radio headliner, since her screen debut in "I Dream Too Much," is a re-creation of a previously made film. Then titled "Manhattan Street Girl," made by FBO shortly after the introduction of sound in films, it was adapted from W. Carey Wonderly's original, "Viennese Charmer," by Jane Murfin. In that Jack Oakie and Betty Compson were featured. Oakie is also in this version. The present screen work is credited to P. J. Wolfson and Dorothy Yost.

Currently timed, localed in Paris, aboard an ocean liner and in New York, the story is comedy-romance with music. Miss Pons, fleeing a commercial marriage, becomes associated with an American swing band composed of Gene Raymond, Jack Oakie, Mischa Auer and Frank Jenks. Stowing away aboard boat, to occasional humorous complications, she further attaches herself to the quartet. Romantic complications arising and immigration officials interfering, nevertheless her operatic debut becomes a commercial and artistic success when the boys who came to bust up the show remained to cheer, and Raymond saves her from another potential marriage for convenience by staging a hectic elopement.

When Miss Pons appears in a picture, her singing looms as the predominant exploitation quality. In this production she will sing four modern topical numbers and several operatic arias. The modern numbers are by Arthur Schwarts, and Eddie Heyman wrote the lyrics. Classics include a Tarantella, "Blue Danube Waltz" and an excerpt from "Barber of Se-

(*Continued on page 44*)

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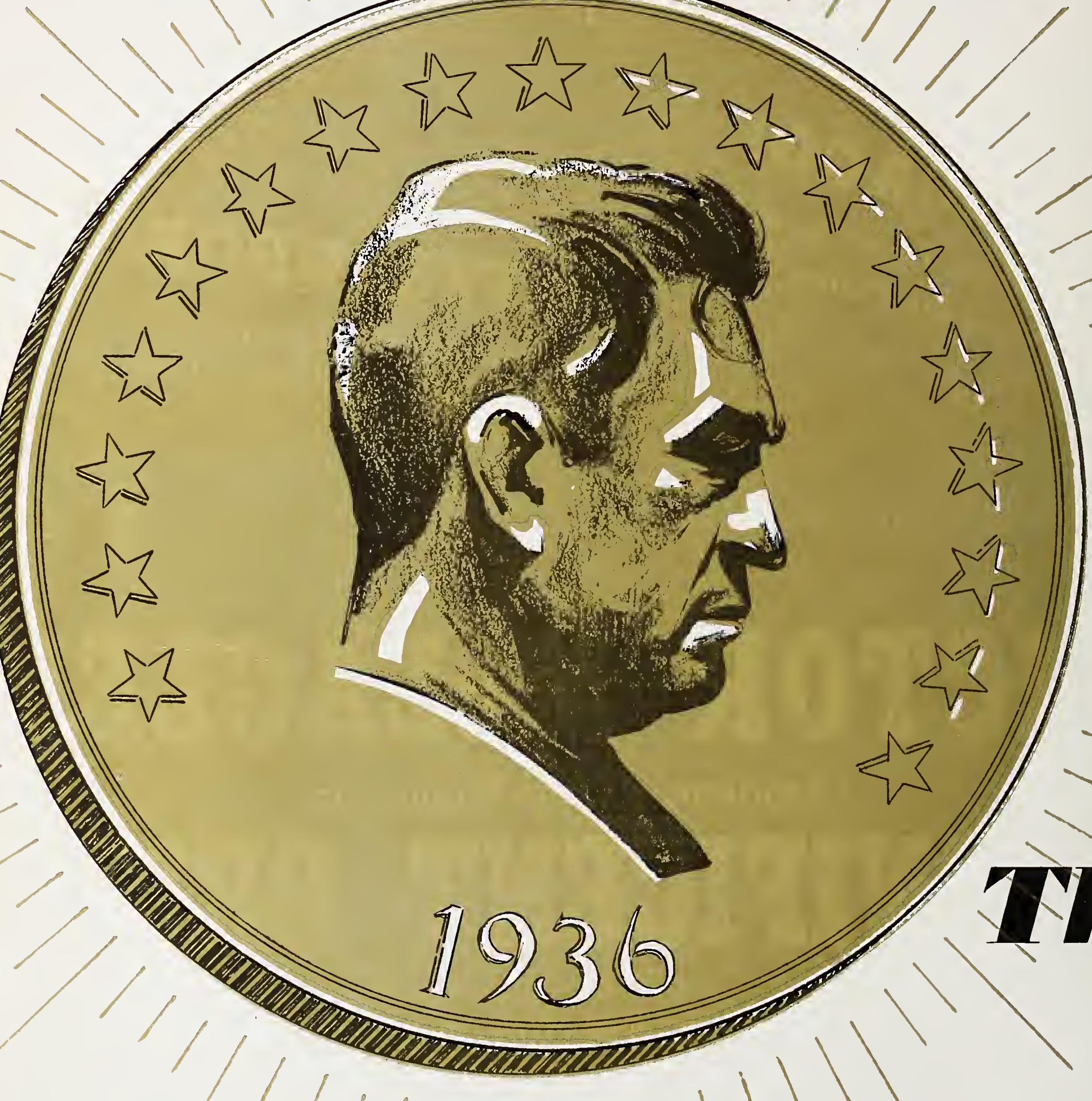

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MAGNIFICENT BRUTE"

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HENRY ARMETTA · ANN PRESTON
BILLY BURRUD · EDWARD NORRIS
From the Liberty Magazine story "Big" by Owen Francis
Directed by JOHN G. BLYSTONE
EDMUND GRAINGER, Associate Producer
CHARLES R. ROGERS, Executive Producer

new **UNIVERSAL** *smash!*

IN THE STUDIO CUTTING ROOM

(*Continued from page 41*)

ville." Oakie also sings a song. Additionally there are several instrumental numbers. All the music is being supervised by Nathiel Shilkret.

Under the production guidance of Pandro S. Berman, Jason Leigh, maker of the recent "The Bride Walks Out," and "Love on a Bet," is directing. The cast also includes Herman Bing, Lucille Ball, Patricia Wilder, Harry Jans and Oscar Apfel.

The Beloved Rogue

(Republic)

Romantic Drama

Because this production is Republic's first attempt at a picture in color, it becomes a more than usual subject of exhibitor interest. The process used is Magnacolor, similar to that used by George Hirliman in "The Devil on Horseback" and "Captain Calamity." The story is a dramatic romance of early California. Practically all action is being shot out of doors, where full advantage is being taken of natural scenic beauties. Generally the story follows a Robin Hood theme.

The hero essays a dual character. In one role he is the idol of Indians, whom he is seeking to deliver from the persecutions of rapacious whites. As such he is accused of murdering the heroine's father. In the other, he is a perfumed fop, withal a skilled swordsman and daring bull fighter, paying court to the girl. His objective in this part is to focus the girl's attentions on the plight of the Indians. In both identities he is called upon to participate in sequences laden with high adventure. Yet the girl is the only one to suspect his dual personality. When he saves her life, meanwhile upsetting the plans of her enemies and his people's foes, there is a romantic climax.

Robert Livingstone and Heather Angel are the leading players. Both have been together in previous Republic pictures, Miss Angel also having been featured in "Last of the Mohicans." The principal support seems to be of unusual quality, but nothing more than one would expect when a studio ventures its first color production. It includes Sigfried Rumann, Ian Wolf, Robert Warwick, Emily Fitzroy, Charles Stevens, Walter Long and Ferdinand Munier. Scores of extras appear as Indians and whites.

Wells Root, directing, is also credited with the original screen play, which is based on an idea suggested by Johnston McCully.

The Big Show

(Republic)

Comedy with Music

Although this production capitalizes on the public interest attached to the celebrations being held in connection with the Texas Centennial, it actually is a Hollywood satire. In this vein it differs noticeably from the routine treatment of the secondary subject. While the same player is seen in both parts, the double is glorified over the star performer.

While the major locale is Dallas and much of the production detail depicts features and events in connection with the exposition there, the atmosphere is essentially Hollywood. A studio, unable to locate a vacationizing singing western star for a personal appearance, substitutes his voice double. While making a sensation for himself, the humble double also falls in love. As the mechanics of some of the most carefully guarded Hollywood intimate production secrets are bared, blackmailers attempt to hold up Hollywood for an exorbitant sum as the price of their silence. However, as the double has been such a sensation, the deception is readily admitted by the producers, who realize that a new star has been discovered. Incidentally, to give logic to the romantic interludes, the girl whom the double loves is signed as a picture player.

Gene Autry plays the dual roles. Kay Hughes is the girl. Practically all the supporting roles are secondary from a viewpoint of audience or exhibitor interest. Musical content is taken care of by a trio of Pacific Coast organizations. Yet the cast includes Sally Payne, William Newell, Max Terhune, Charles King and Harry Worth among the better known personalities.

The story is an original screen play by Dorrell and Stuart E. McGowan. Direction is in the hands of Mack V. Wright, who has done several recent Republic productions.

SHORT PRODUCT PLAYING BROADWAY

Week of October 17

CAPITOL		
	Swing Banditry	MGM
	How to Vote	MGM
CRITERION		
	Mad Money	Columbia
	Screen Snapshots, No. 11	Columbia
MUSIC HALL		
	Harvard Special, Pathe Topics, No. 7	RKO Radio
PARAMOUNT		
	Play Safe	Paramount
RIALTO		
	False Alarms	Columbia
	Knock, Knock, Who's There?	Paramount
RIVOLI		
	Toby Tortoise Returns	United Artists
	Venice of the North	RKO Radio
ROXY		
	The Wacky Family	Educational
	Nature's Songsters	Educational
	Pacing the Thoroughbreds	Twentieth Century-Fox
	The Tortoise and the Hare	United Artists
STRAND		
	Vitaphone Pictorial Revue, No. 2	Vitaphone
	Boulevardier from the Bronx	Vitaphone

Avramenko To Produce Native Ukranian Films

Wasile Avramenko has organized Avramenko Film Productions, Inc., to produce a series of six musical pictures in the Ukrainian language in New York with Madame Thalia Sabanieeva, Metropolitan Opera star, singing the leads. Distribution will be through Kinotrade, with Roman Rebush in charge.

Paramount News is completely modernizing the amplifying equipment of all its newsreel channels by introducing a new compact Erpi amplifier especially designed for newsreel service.

ASCAP Canada Withdrawal Is Discussed Again

The Law Committee of the Motion Picture Producers and Distributors of America, Inc., will meet in New York Monday with E. C. Mills, general manager of the American Society of Authors, Composers and Publishers, and Leslie J. Boosey, representative of the International Council of Performing Rights Societies of London to discuss the society's withdrawal of its music from Canada.

Mr. Boosey, who returned to New York from England this week, favors the continuation of the Canadian Performing Rights Society, which is controlled by his organization and by ASCAP, but revised rates are said to be the only basis under which the society will allow it to continue in the Dominion. The withdrawal from Canada of the Performing Rights Society would present grave difficulties to the major companies as it might leave them unable to play their pictures there.

Indications are, however, that the Canadian Government will be asked to increase the scale of authorized music fees in order to avoid the dissolution of the Canadian licensing organization and the confusion and litigation which, it is believed, would result.

On the inauguration of the new Canadian legislation last summer, Mr. Mills said that his organization would withdraw from licensing activities there because the new scale of fees no longer made it financially worthwhile to operate in the Dominion.

The organization of the new Canadian Broadcasting Corporation, the Federal Government enterprise for the control of all broadcasting and licensing of studios and owners of receiving sets, was completed this week with the arrival in Ottawa from England of Major W. E. Gladstone Murray, general manager.

Ferd M. Simon Dies; Theatrical Agent

Ferd M. Simon, a leading theatrical agent on Broadway, and one of the pioneer exhibitors in the country, died Tuesday at his home in Forest Hills, Long Island, of a heart ailment. He was 41 years old. He was head of the agency bearing his name, with headquarters in New York and offices in Hollywood and London.

Equity Passes Amendment

The membership of Actors' Equity, in a national referendum, this week approved an amendment to the association's constitution providing that junior members cannot obtain senior rating until they have had 50 paid weeks in the theatre, either acting or rehearsal.

THE HOLLYWOOD SCENE

47 in Production

If there's magic in that 7-11 numerology devoutly credited by so many variously assorted persons, the week covered in this report may be set down as significant. Eleven pictures were started. Seven were finished. That circumstance left 47 productions in active work, a total regarded as eminently satisfactory by all concerned.

Now in the cutting rooms are 56 features and 24 short subjects, and 22 features are scheduled to go before the cameras within the fortnight, maintaining the present pace. Finishing, of course, is another and more or less variable matter.

Columbia accounted for three of the pictures started. They are "Interlude," "Lady of New York" and "Rio Grande Ranger," representing both geographical and topical variety. Warners started work on two, "San Quentin" and "Justice After Dark," while the remainder included the following:

Paramount, "One Man's Home."
RKO-Radio, "Happy Go Lucky."
Republic, "Top O' the Town."
Supreme, "Lawless Land."

Columbia has 7 features shooting, Samuel Goldwyn 1, MGM 4, Paramount 6, Republic 1, RKO-Radio 3, Hal Roach 2, Twentieth Century-Fox 8, Universal 3, Walter Wanger 1 and Warner Brothers 8.

Changeover

Professional opinion, notably flexible, changed over swiftly from pro to con, if that's the phrase for it, when Hollywood learned of the finding against Bette Davis in London. Sentiment in the matter was never loudly expressed, for such is the nature of such things, but players disposed to uphold the studio position in the case were in marked and silent minority. Wishfully, perhaps, the sort of sympathy that finds expression between cocktails and after dinner wherever actors foregather was strongly pro-player.

It was more or less natural that this should be so. The British production field has risen steadily in the esteem of the talent. It was, and is, a convenient and congenial place to go, either on vacation or "between pictures," and the practice of filling in a lax schedule by doing a bit of acting on the other side had grown up quickly to be regarded with practically undiluted favor. It would have been nice, from the player point of view, to know that a contract with an American studio would not be an obstacle in the path of a player electing, for one reason or another, to vend his services abroad.

Now that the English legal view of the matter is known, of course, there will be no grumbling. There will be, instead, I-told-you-sos and serves-her-rights; for that is the way of Hollywood, a one-opinion town if there ever was one from the minute the correct opinion is made known. As to whether there will be more cases in kind, nobody does or can know. Of almost any comparable community, if there are any, a definite negative could be written. Not of Hollywood.

OH TEMPERAMENT, OH OVERHEAD

Artistic temperament, still a major item of industry expense, flashed and sizzled on three sectors during an otherwise calm, autumnal week.

Lily Pons declined to appear in a film with Nino Martini and the gentleman reciprocated, each expressing artistic admiration of the other and holding one opera star per picture to be ample.

Robert Montgomery declined to work in "Marriage Clause" under direction of Busby Berkeley and the studio colony recalled that he had declined, similarly, to enact the lead in a film that turned out to be the prize-winning "It Happened One Night."

Helen Broderick absented herself from the RKO-Radio studio without permission, pleading her mother's illness as cause, and was suspended for so doing.

Verbiage flowed copiously in each case.

Paragraphically

Screen Playwrights, Inc., has ready for consideration of producers its completed program of fair practice, but has announced no definite date for its presentation.

Edward Finney, Grand National advertising director, has left Hollywood for New York, where he will prepare a campaign for the exploitation of "In His Steps."

J. Stuart Blackton was married last weekend to Violet Donnelly Russell at the Church of St. Mary of the Angels.

Max Steiner, on loan from Selznick International to Warner Brothers, will direct the music score of "The Green Light."

Hoot Gibson will make eight pictures, headquartering at Talisman Studios, with Art Rosson directing; the new company is Occidental Pictures, thus far without a releasing affiliation.

Johnny Walker, actor and director, will produce "This Pretty World," by Converse Tyler, for the stage, planning ultimate screen use of the play.

Goldstein, Goetz and Blumenthal is the name of the newest agency to begin operations here; all members are experienced in radio or other branches of the agency business.

Hal Roach has signed Laura Treadwell, Don Clement and Wilson Cox for roles in "Nobody's Baby."

Carleton Young, from the cast of the stage play, "The Drunkard," which has run for three years in Los Angeles, has been signed by Republic to play the role of a drunkard in "The Chinese Orange Mystery."

Faith Baldwin's magazine story, "Woman Interne," has been purchased by Paramount, probably as a vehicle for Claudette Colbert, who has "I Met Him in Paris" to do after she finishes "Maid of Salem" and before starting the new story.

Frank Capra will produce the biographical "Chopin" for Columbia as his next picture; it is from a story by Sidney Buchanan.

Tess Schlessigner has been signed to a term contract by Samuel Goldwyn and will prepare the screen play for "Dead End" as her first assignment; William Wyler will direct.

Francis Farmer has been signed to play the romantic lead in "Waikiki Wedding," the next Bing Crosby picture, which Edward Sutherland will direct.

Patrick Knowles, back from a European vacation, has been given a major role in "Call It a Day," by Warner Brothers.

Ted Hart, Zeffie Tillsbury and Jessie Ralph have been added to the cast of "After the Thin Man."

Darryl F. Zanuck of Twentieth Century-Fox has exercised an option on the services of Gloria Stuart.

Gordon and Revel have written five new numbers for Shirley Temple's next picture.

Warner Baxter's recent foot injury will delay production of "The White Hunter" by Twentieth Century-Fox about five weeks; the same studio's "Stowaway" will be suspended for ten days or longer due to Alice Faye's influenza.

Chester Morris has been given the leading role in Columbia's "I Promise to Pay," an original by Lionel Hauser, screen play by Mary C. McCall, Jr., Myles Connolly producing.

George Burns and **Gracie Allen** have signed a new two-year contract with Paramount; they are now working on "College Holiday."

Warner Brothers have changed the title of "No Hard Feelings" to "Smart Blonde."

INDEPENDENTS IN CHICAGO DELAY FOLLOWING B & K INTO DOUBLES

Balaban & Katz Executives Report Increased Business, but Rival Circuits Say Their Receipts Have Held Up

Sudden Decision of B. & K. to Drop Demands for Extra Clearance Surprises Independents; Selling Takes Spurt

by WILLIAM F. CROUCH
in Chicago

Whether to play double features or single bills is the question in the minds of Chicago exhibitors who are anxiously watching the effect of the double feature policy recently put into operation by Balaban & Katz "A" houses.

Reports from B. & K. executives indicate they are well pleased with the business increase credited to the dual plan. At the same time the executives of several other circuits say they have felt no loss in business since the duals were started in the opposition theatres, and some have gone so far as to have a checking made of the number of patrons at the B. & K. houses playing doubles.

At present the playing of double features in the B. & K. "A" houses is not hurting business elsewhere to any great extent. If the duals remain in these houses alone the other exhibitors probably will not go to the double feature plan. However, if the B. & K. men decide to play duals in their "C" week theatres it is very likely that all "C" week theatres will follow suit sooner or later as a means of protection.

The Warner and Essaness circuit executives say they will not go to duals regardless of what B. & K. does. They feel that the increase in business does not warrant the additional film costs and that the public doesn't demand a second feature. A selection of the best pictures, they say, will suffice and bring in greater revenue.

Last week the independent theatre men held a meeting at which it was decided to halt any plans for doubles until such a time as it became imperative that they change to the twin bill policy. It is too early to know if the double features as played by B. & K. will hurt business at the first week houses. The general opinion is that it will not prove harmful and that after a month or two B. & K. probably will return to the single feature policy.

▽

Last week the Chicago played "Give Me Your Heart," which carried a "pink ticket." This coming week "Valiant Is the Word for Carrie" is the attraction, and the theatre men are discussing the idea of putting a "pink ticket" on that picture in order to stimulate business. The reason is the fine business turned in by "Give Me Your Heart," which grossed about $6,000 better than expected.

▽

Mae West will appear in person at the Chicago theatre next month when her latest picture, "Go West Young Man," appears on the screen at that theatre. It is indicated by B. & K. executives that the engagement will be for several weeks if business warrants.

SPECIAL PERMITS FOR 2,000-FOOT REEL

Local exhibitors will have to get special permits on all projection equipment if they expect to run the 2,000-foot reels, the Chicago electrical inspection department announced this week as new optical shutter, takeup and magazines allowing one-inch clearance are needed for the large reels. All these devices must be approved before such reels will be legalized.

Thus far no permits have been applied for or handed out, and in some cases the law is being violated.

The Film Board of Trade is submitting a resolution to the city council next week asking that the ordinance be changed to permit three-fourths of an inch clearance instead of one inch. This would eliminate the buying of much new equipment or rewinding the film upon smaller reels. Unless the council grants the change, considerable trouble will probably result, as the distributors oppose any other system and are planning a finish fight.

▽

Independents and others are still talking about the sudden decision by B. & K. last week to drop their demand for extra clearance even after it had been granted by the distributors. According to many it is the first time in history that B. & K. has given way to the independent theatre men on a matter approved by the distributors. Many are the opinions as to just what was included in the bill the independents were on the verge of filing in the federal court, that made B. & K. change plans.

The general opinion is that B. & K. did not want to have any legal difficulties in the event the federal authorities started an investigation. It is reported that the reason for the double features was that B. & K. figured it had better play most of the pictures it had bought. In previous years the general policy was to buy all major product, pay for it and then play only the pictures the circuit preferred. With double features, the policy now will be to buy, pay and play all major product. This will do away with considerable criticism in the past regarding B. & K.'s not playing the majority of pictures bought.

The quick decision to change plans regarding clearance came as a surprise to the independent group, who had expected they would have to file suit to stop the deals already made. The sudden withdrawal of the clearance demand halted any plans the independents had for the stopping of double features but they made no concessions to B. & K. to drop opposition to such a plan.

Latest reports are to the effect that B. & K. already is asking for the extra clearance for next season. So far the distributors have made no agreements, it is reported, and judging from the way things worked out this year they will not be as eager to give the clearance when the next selling season comes around.

Selling delayed for many weeks by the clearance fight is now in full swing as both distributors and exhibitors are trying to make up for lost time.

▽

Chesterfield-Invincible Pictures will be given a strong sales boost when 300 exhibitors are guests of Allied Theatres of Illinois at the Hotel Sherman Thursday midnight. Eddie Golden, vice-president and general sales manager, will speak about the pictures, after which a program is planned.

▽

Gladys George, who plays the title role in Paramount's "Valiant Is the Word for Carrie," was the guest of honor at a tea given at the Palmer House Clubroom by the Better Films Council of Chicagoland on Tuesday afternoon. Miss George is on a tour in advance of the openings.

▽

A. H. Blank, his wife and son Ray passed through here Sunday en route to Des Moines after a number of weeks in the East. Ray recently left a Canadian hospital where he had undergone a serious operation. The operation proved very successful and he is now well on the road to recovery.

▽

Eddie Silverman and Aaron Saperstein were the guests of honor at a meeting of the Chicago Amusement Publicists Association last Tuesday evening at the club's headquarters in the Sherman hotel. The men spoke informally on the double feature situation here.

▽

Probably the most beautiful cargo any airplane has carried has just been chosen, according to Sammy Clark, Warner publicist. It includes the thirteen girls who will make the "Gold Diggers of 1937" tour next month in one of the huge 21 passenger American Airlines flagships. The girls, chosen by Busby Berkeley, include two former Chicagoans, Rosalind Marquis and Melba Marshall.

Gibson Schedules Eight

Hoot Gibson is planning production of eight films under the newly formed company, Occidental Pictures, Inc. Headquarters will be at the Talisman Studios, although most of the shooting will be done near San Diego.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Big Scene Week

Big sets and big crowds have been features of London Films' activities this week. The Denham studios have put on a big midnight battle sequence for the Erich Pommer "Fire over England," a large scale mob scene for the Marlene Dietrich "Knight Without Armour," and a picturesque setting of an island restaurant, also calling for many extras, for Victor Saville's "Dark Journey."

The "Fire over England" scenes picture hand to hand fighting between British sailors and Spaniards on the deck of an Armada galleon, rammed by a frigate. Built on the River Colne, in the Denham grounds, the realistic reconstructions of these old fighting ships are the background for an episode in which the chief parts are played by Henry Ainley and Laurence Olivier. James Wong Howe was called upon to do some highly specialized lighting.

The "Knight without Armour" episode pictures the outbreak of the Russian revolution, with Miss Dietrich as a countess deserted by her servants as the mob descends upon her summer palace. Carrying on with scenes while the still sick Robert Donat has not been able to appear, Dietrich also has appeared in sets reconstructing the 1914 Russian Embassy in London and a peasant's hut somewhere in Turkestan. Marlene in this case is seen in the guise of a ragged refugee.

While no decision has yet been made as to calling in a substitute for Donat, production ingenuity is approaching its limit; in a very short time it will be necessary either to find a new leading man or to stop work.

"Men Are Not Gods" (originally "Triangle") has been completed. It was the second film to go on the floor at Denham.

Miss Bergner Repeats

Repeating, for the Schach-Trafalgar "Dreaming Lips," the role which made her famous as a screen star, Elisabeth Bergner has played the big scene of the girl's brutal repulse by her musician-husband, in a Denham set reproducing the platform and auditorium of London's famous concert center, the Queen's Hall.

Also in full production for Schach-Trafalgar is the Ann Harding "Love from a Stranger," directed by Rowland V. Lee.

The Richard Tauber "Pagliacci," for the same interests, is well advanced.

Wilcox's Naval Battle

Two battleship, the *Curacoa* and *Royal Oak,* were placed by the Admirality at the disposal of Herbert Wilcox for the running sea fight in "The Navy Eternal," which was staged off Weymouth at the last of the big exteriors. Already shot are sequences covering the Autumn Maneuvers of the Fleet. Besides the official Navy department, the propagandist Navy League is cooperating with Herbert Wilcox Productions.

Richard Cromwell, of "Bengal Lancer" fame, is due in London for his part of a naval officer, fellow captive on an enemy battleship with Hazel Terry, playing daughter to H. B. Warner, a British consul. One of the first tasks of this pair is to dive from the deck of the battleship while the shot and shell are busy.

Called a unique achievement in cinema sound is the record of the gunfire of the Home Fleet during maneuvers, obtained by a microphone unit under L. E. Overton. Camera units on three ships also filmed gun and torpedo firing at close range.

Mr. Wilcox's personally directed "London Melody," with Anna Neagle and Tullio Carminati, finished on the floor with a spectacular cabaret sequence. Geraldo's Band and the Hippodrome girls were singing and dancing to "The Eyes of the World Are on You," specially composed by Lerner, Goodhart and Hoffman, and Anna Neagle had a song and dance number with a chorus of darky beauties.

Alf Goulding is directing "Splinters in the Air," with Sydney Howard, on another Pinewood set. In current scenes are Richard Hearne and Ellen Pollock. Stuart Robertson, baritone under film contract to Wilcox, will have special numbers.

Sally is Here

Sally O'Neil, cast for the lead in the Argyle-B. I. P. "Kathleen Mavourneen," is here, and shooting has started at Welwyn under the direction of Norman Lee. Opposite Miss O'Neill is Jack Daly, musical comedy star, with the Irish stage celebrity Sara Allgood, also Pat Noonan, Ethel Griffies, Fred Luprez, Talbot O'Farrell and Denis O'Neil. In fact, the cast is as Irish as the title.

New Title

The new title of Julius Hagen's joint English-French production with Franco London Films has been changed from "Widow's Island" to "No Return." Marcel Chantal has arrived for her leading role, playing both in the English version directed by Maurice Elvey and in the French version controlled by Claude Heymann. Added to the English cast are Olga Lindo, Evelyn Roberts, Alistair Sim and Kynaston Reeves.

Elvey's first sequences are flashback trench scenes.

"Silver Blaze," another Twickenham production, is in its second week, Walter Bentley directing episodes in a training stable while Arthur Barnes, who will make racing exteriors, is looking over courses and stables for backgrounds.

Flying for Warner's

Arthur Woods, directing for Warner-First National the Max Miller "Don't Get Me Wrong," in which George Stone from Hollywood also is featured, has had principals and 200 extras at Brooklands for flying sequences. Comedy parachute descents are planned.

For stunt air scenes in this picture, Woods deputized for his star and personally did all the crazy flying which it was possible for a camera in a following plane to pick up.

Itemized

Raoul Walsh is to direct Douglas Fairbanks, Jr., in "Jump for Glory," for Criterion Productions, and has been in story conferences with John Meehan, the script author. Walsh is on a two-picture contract with Criterion. . . . Michael Hankinson started "The Scarab Murder Case" for Paramount-British at Pinewood. . . . Pathe's "The Limping Man" has been completed at Welwyn. . . . Nova Pilbeam's next for G-B is to be "The Lady of La Paz," from the Elinor Mordaunt novel. . . . "Gilbert Meets Sullivan," based on the story of the famous comic opera collaborators, is another planned at Shepherd's Bush by G. B.

FROM READERS

A CHILD ADMISSION POLICY THAT WINS

To the Editor of the Herald:

Noticing our friend's letter from Menard, Texas, in your September 12th Herald, relative to admission prices charged.

We opened the Maurin theatre in January, 1931, and our policy of charging a three price scale is working perfect, and also has helped in keeping the child customer a regular patron. We charge a grammar school child 10 cents. Upon entering high school the admission is 15 cents, and only after they have finished high school do we charge them adult price of 25 cents here (population 2,500).

We find this policy perfect for us as we know mostly all our patrons. Never an argument at the ticket office.

I'm sure if small town managers would adopt such a policy they would never regret it.

Let's hear from some others who may have a pet policy of their own.—Louis J. Maurin, Maurin's Theatre, Reserve, La.

P. S. You can top this letter "Let's Keep the Child Customer a Regular Patron. What Are You Doing?"

'STREET' AND BROADWAY BOTH AWAIT RKO PLAN

Pressure for Early Filing in Court Reported, but New Complications Are Indicated

Emergence of Radio-Keith-Orpheum Corporation with a plan of reorganization appears, finally, to be only a matter of a few days. Wall Street and Broadway both anticipate the filing of a plan before the weekend, thus ending, on approval of the plan by the court, the receivership operation by Irving Trust Company which has prevailed since 1933.

Despite the fact that many considerations essential to obtaining approval of the plan had not been worked out early this week, considerable pressure for completion was being brought to bear by the court and important creditors. The plan may not take final shape in several important particulars until creditors of RKO have been heard in court.

New Complications

On Wednesday, *Motion Picture Daily* said that prospects of a plan for filing with the United States district court in New York this week were fading despite sustained efforts by the reorganization interests to make the move possible before the weekend.

This new development, which was unexplained, made factors in the reorganization reluctant to prophesy when the plan could be made ready. A few were said to hold to the belief that the new delay will be brief and may permit filing next week.

Several unofficial explanations of the delay were advanced. One was that elements in the reorganization who have consistently opposed presenting the plan while it is still incomplete had won out.

The rapidly increasing earnings of RKO, which are being reflected in the market value of its stock, were said to be a factor in the current demand for an immediate presentation of a plan. A sharp rise in the market value of the stock could complicate the provisions for treatment of stockholders, it was said. The same consideration applies in lesser degree to any creditors who are designated to receive common stock of the new RKO company in settlement of their claims.

Unsecured Claims Up Later

Indications were that while provisions will be made for unsecured creditors, the final treatment of unsecured claims may be resolved later. It was said on good authority that no final provision had been made as yet for the $9,600,000 Rockefeller Center claim, the largest in the unsecured classification. This claim, however, because of its individual aspects, may be treated separately, apart from the other unsecured claims against RKO.

Late last week, Leo Spitz, president of RKO, said that rapid progress was being made and "it might be possible" that it will be completed in a week. "On the other hand," he continued, "the plan may not be ready for two weeks."

"A reorganization plan for Radio-Keith-Orpheum will be announced within a week, according to sources close to the company," said the New York *Post*. "The principal debts of the company include one of $750,000 in four per cent secured notes to the Chemical Bank and Trust Company, one of $11,600,000 in six per cent debentures, one of $1,118,500 in Pathe notes and $40,898,000 in unsecured claims."

RKO Canada Ordered Dissolved

Meanwhile, an order approving the dissolution of RKO Canada, a theatre operating subsidiary of RKO, and a related agreement with Famous Players Canadian, was signed in New York this week by Federal Judge William Bondy.

The agreement provides for the surrender of RKO Canada of three theatre leaseholds in the Dominion to Famous Players Canadian and the release of the latter from a $220,000 obligation to RKO Canada in return for the assumption of the leases, and other considerations. Promissory notes amounting to $160,000, payable 15 years from last June 1, will be issued by RKO Canada to Maritime Corporation, a realty company, and on the conclusion of the payments the RKO Canadian subsidiary will be dissolved. The RKO petition, which was presented by the Irving Trust Company in its official capacity of trustee in reorganization, set forth that the Canadian theatre operations involved had been unprofitable over a long period of years.

Florida Anti-Trust Suit Hearing Set

Federal Judge Marvin E. Underwood at Atlanta, Ga., has set October 24 for a hearing at which counsel for the Broadway Theatre, Inc., of Ybor City, Fla., will argue for an injunction against Twentieth Century-Fox Film Corporation; Vitagraph, Inc.; Paramount Pictures Distributing Company, Inc.; Metro-Goldwyn-Mayer Distributing Corporation; United Artists Corporation; Columbia Pictures Corporation; Universal Film Exchanges, Inc.; RKO Distributing Corporation, and E. J. Sparks and Frank Rogers. They are charged with violation of the Sherman and Clayton anti-trust laws.

Augustine Sans, attorney for the plaintiff, said that discrimination was shown in "the price of pictures, the number of pictures allowed, and the fact that most pictures rented to the Broadway theatre have been shown several times in Florida before the Ybor City theatre is allowed to have them."

Crescent Buys Three Houses

The Crescent Amusement Company of Nashville, Tenn., has purchased the Princess and Palace theatres in Greenville, Tenn., and the Park in Maryville, Tenn., from the Parrott-Hendron Corporation, operator of houses in a number of east Tennessee towns.

Cohn Sees British Film Quality Rise

Construction of new studios in England, with complete facilities, such as Alexander Korda's Denham plant and the newly opened Pinewood studios, coupled with advances in technical knowledge there, has overcome the last obstacle in the way of production there of pictures equal in quality to American product, in the opinion of Jack Cohn, vice-president of Columbia Pictures, who has just returned from a short stay in London.

An important advance in the number and quality of British pictures will be of great benefit not only to the industry in England but also in America, Mr. Cohn believes. "There has never been enough product—good product," he said, "and good showmen everywhere have found that it is better in the long run to pay more for a good picture than to run poor ones, bought cheaply." With America and England interchanging talent and technical knowledge, the higher quality pictures produced as a result will bring increased returns to exhibitors and distributors in both countries, he added.

Exhibitors in England, Mr. Cohn is convinced, are willing to pay and pay well for good pictures. Whether such pictures are English or American made is not of first importance, he said, and English pictures will be well received in America if they are technically and artistically equal to those made in the United States.

While in London Mr. Cohn saw the first rushes of "Thunder in the City," Edward G. Robinson vehicle for Columbia recently completed at the Denham studios by Atlantic Film Company. He cited this as an example of the work which can be done through exchange of talent. Columbia has made several deals for production of other pictures in England, the most important of which is an arrangement with Paul Soskin, English producer, for six or seven pictures this year. Mr. Soskin returned with Mr. Cohn and is now in Hollywood conferring with Harry Cohn on talent arrangements.

Columbia's business in England has increased 30 per cent over last year, Mr. Cohn said, and he expects it to continue to increase. "The fact that people there are willing to pay nearly three dollars for admission to the better theatres," the executive said, "indicates the extent of the market there." The response to good pictures is overwhelming, he said, pointing out that "Mr. Deeds Goes to Town" made an even wider impression there than it did here.

Franchise Changes Hands

The franchise for the distribution of Burroughs-Tarzan productions in California, Arizona, Nevada and the Hawaiian Islands, heretofore held by Far West Exchanges, Inc., has been acquired by Olmstead-Stubbins, Inc., because of the acquisition of Far West by Grand National.

Simons Acquires Five Houses

Five theatres in Montana have been taken over by the W. A. Simons Amusement Company of Salt Lake City. They are the Rialto, Deer Lodge; State and Strand, Livingston, and the State and American, Roundup.

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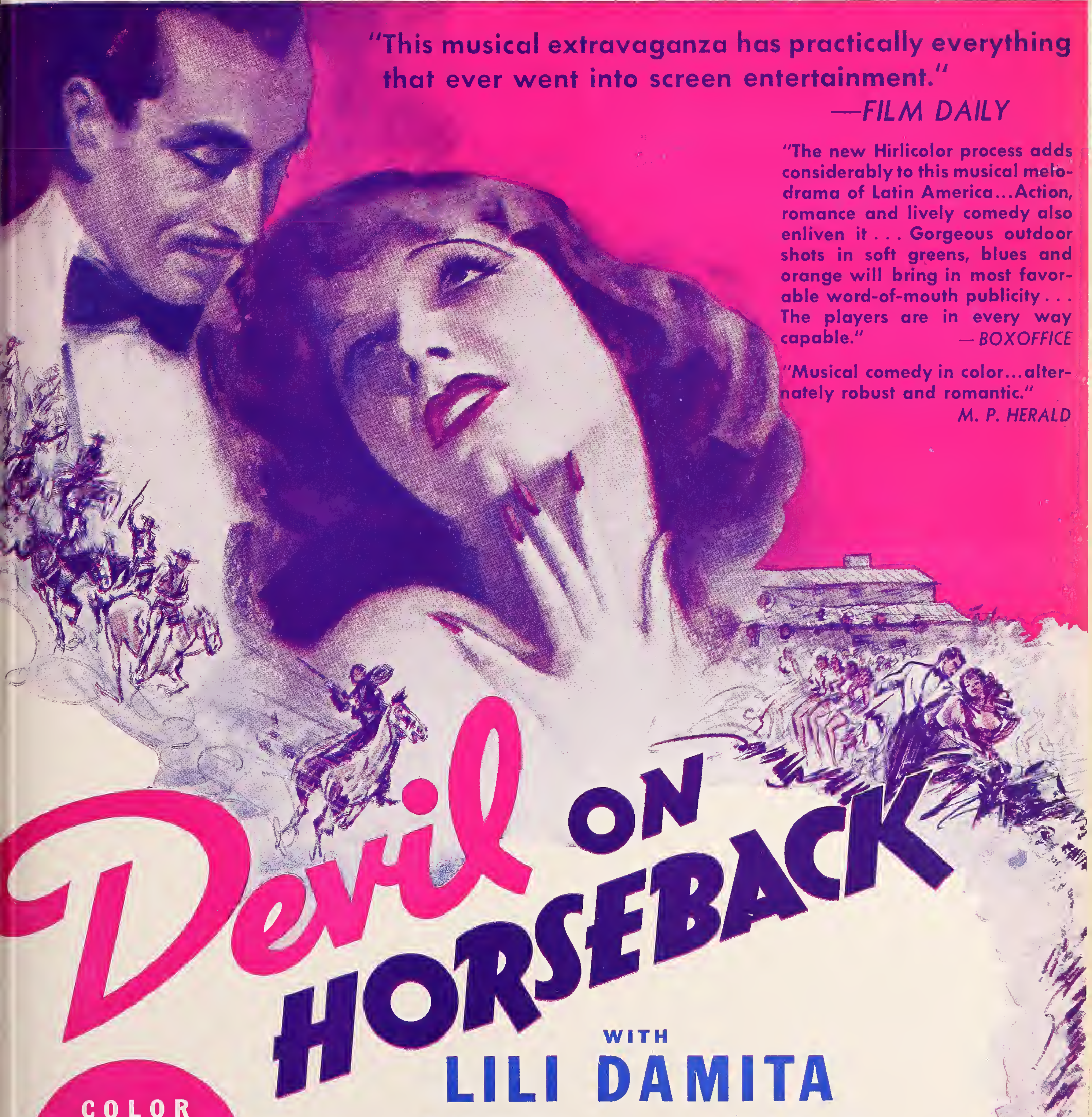

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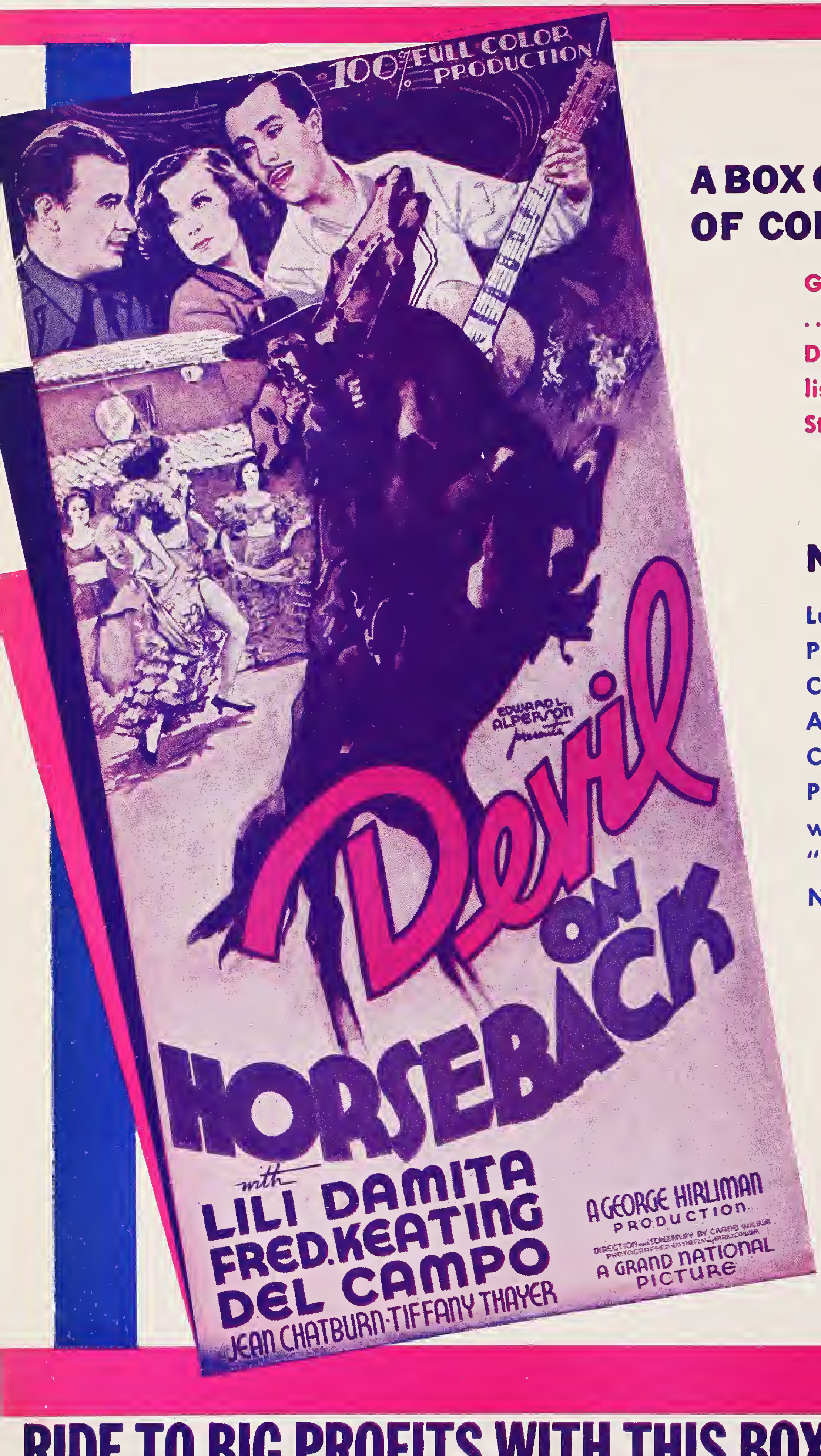
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ANSWER TO QUESTION NO. 41

Bluebook School Question No. 41 *was:* (*A*) *What constitutes the best screen border?* (*B*) *Why are permanent grounds employed and why must all high resistance grounds be detected?*

The following acceptable replies have been received to date: C. Rau and S. Evans; D. H. Danielson; A. L. Cooper; G. E. Doe; W. C. Brown; M. and J. Devoy; W. Limmroth; C. Oldham; P. and L. Felt; T. F. Bochert; D. E. Birdsong; H. Jones; C. Lonie; J. A. Zachritz; L. F. Hayes; H. Edwards; W. Dinsmore; R. R. Lee; O. H. Schmidt; H. B. Smith; C. A. Wllison; S. O. Sears; C. L. Loft; L. Cimikoski; W. H. Edmonds; G. Thompson; N. A. Marshall; O. L. Daris and F. Simms; S. T. O'Brien; D. Emmerson; R. V. Bell, G. L. Goss and W. F. Watson; F. L. and N. Savlor; B. Nally and S. L. Lynch; N. E. Oliver; T. L. Dennis; D. Pollock; R. L. Manney; H. D. Lilly; W. G. Matthews and R. T. Tomlinson; G. Lytle; W. N. Morris and J. T. Jones; H. J. Abernathy and R. Tomkins; T. L. Redhouse; H. H. Aims and D. H. Purcell; W. C. Hurst; B. Simms; R. B. Jacobs and B. B. Hornstein; W. Winkle and R. R. Robins; D. Porter; G. N. Guidotti; T. R. Fanning and W. Burns; C. and S. E. Gay; L. N. Morgan; M. F. Singleton and H. T. Appleton; G. L. Baker and P. Harris; A. G. Thomas; J. W. Davis; O. Hunt; C. L. Davis and H. T. Plum; L. C. Kent; B. L. Sanderson; H. P. and A. Richardson; H. Burkhart and W. R. Baxter; A. L. Leonard and G. T. Jones; W. R. Cohn and S. T. Lane; D. L. Johnson and T. C. Todd; R. Plummer; G. E. Maddox; W. L. Murphy; G. Lathrope and H. Lowrie; E. and G. E. Lomax; S. T. Snow; W. Morrison and D. D. Lilly; R. Glunt and S. T. Agnew; F. L. Moore and L. G. Schafer; D. M. Catlin.

Out of many excellent replies to Section A the following have been selected for publication. A. L. Cooper says:

"The screen image should be bordered with plain black, extending at least three feet from edge of picture, beyond which point the color may be shaded to something lighter. Black drapes beyond the black border makes the picture 'stand out' by contrast. Illumination decreases very rapidly from center to edges of screen images and black border and drapes as above tend to create the illusion of more even illumination. The picture itself should overlap on the border one or two inches to minimize visibility of movement of screen image as a whole."

William C. Brown says: "For screen border I consider plain non-gloss black to be best for masking, with everything inside the proscenium arch also black. In my opinion any lighter shades within this area tend to detract from the picture itself. If there be a balcony, the stage floor (if a stage there be) in front of the screen should be black to avoid reflection of light from floor to eyes of patrons in balcony. If it be thought impractical to have solid black within the whole arch area, any color used should be of subdued type and non-gloss."

Dale H. Danielson says: "In my experience the best screen image border is about two feet of black velour, the same extending inside the screen image about one inch. Outside such black mask the drapes should shade out to auditorium tones. This type of masking has the effect of centralizing attention of observers upon the screen image, and nothing else. It also provides sharp contrast between screen image and border, which has the raising brightness values at outer edge of screen image, thus tending to create evenness of illumination, which is lacking in actuality. Gradual toning into color from screen border outward creates a more intimate feeling of observers for the screen image."

T. F. Bochert replies: "The immediate screen border, or masking, should be plain, non-gloss black, which may be shaded gradually over a space of three feet into colors to harmonize with the auditorium."

J. A. Zachritz answers: "Our views upon screen masking are asked, so here are my own. We have three theatres here (Cushing, Oklahoma) and I believes have as good results in the matter of screen illumination as can be secured with low intensity light sources. We certainly obtained better illumination at outer margins of the picture by using plain dull black than with dark grey. We purchased non-gloss black cloth at 15 cents per yard, hemmed its edges and cut it to proper length. On one edge we made the hem wide enough to permit running a wire through. Next we marked the edge of the screen image and attached one edge of the cloth to the screen frame temporarily. We then threaded the wire through the hem and stretched it across so that the cloth edge would come a bit inside the screen image and, with turn buckles, stretched the wire tight. Next we stretched the cloth out smooh and fastened it at the outer edge. We next cut out some round corners from cardboard, painted them dull black and inserted them properly. (Should have covered them with cloth—F. H. R.). This plan certainly did 'bring out' the outer zones of the picture. Shading to lighter colors is all right, but plain black is the only thing next the picture itself."

Houston Jones of Mancos, Colorado, answers: "The one most important essential of a screen border is that it be dead black, this for two reasons, namely: The first, most important item is that sharpness of contrast tends to level the screen brightness, viewed as a whole. There is, as we all know, much less brightness at the outer zones of the screen than at their center and a sharply contrasting border makes this very much less noticeable. The second reason is that with a black border the picture may overlap slightly upon the black without that fact being evident to observers, and that causes any movement of the screen image as a whole to be less noticeable. I do not believe the overlap should exceed three-quarters of an inch at most. More than this is likely to be noticeable, and that of course is to be avoided."

BLUEBOOK SCHOOL QUESTION NO. 46

(A) Describe a simple, easily applied process for testing projection lenses for flatness of field.

(B) What is a "collector" lens? A "converging" lens? A meniscus lens?

(C) Can a projection lens be made to project a sharp picture at any distance? Explain.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

G. E. Doe says: "I have followed your teachings, brother Richardson, through the years. When you have advocated certain things, often against the dictum of other projection and theatre practice authorities, I have made it my practice to study your recommendations, and have in at least nine cases out of every ten found you were correct. When you advocated a dead black (non-gloss) screen border I did just that. I visited theatres in which the screen was bordered otherwise and found this: Best general results are had where a black velvet border is next the screen image. Next best is where some less costly black cloth, properly applied, is next the picture, and next where non-gloss black paint is next the screen. In all cases the picture should overlap on the black by not to exceed one inch, preferably a little less. That the before described black mask tends, by illusion, to build up through sharp contrast, increase the brightness of the outer portions of the screen image, and in general make the picture 'stand out'; also, I imagine, it gives increased depth to the picture.

(B) G. Lathrope and H. Lowrie say: "Permanent grounds are used to prevent the charging of parts not intended to carry charge, such as conduit, arc lamp frames, generator frames, etc., through a long list, also to minimize hum and some other sound noises. High resistance grounds must be located and stopped, else there will be a small, constant current leakage that in time will be costly in wasted current."

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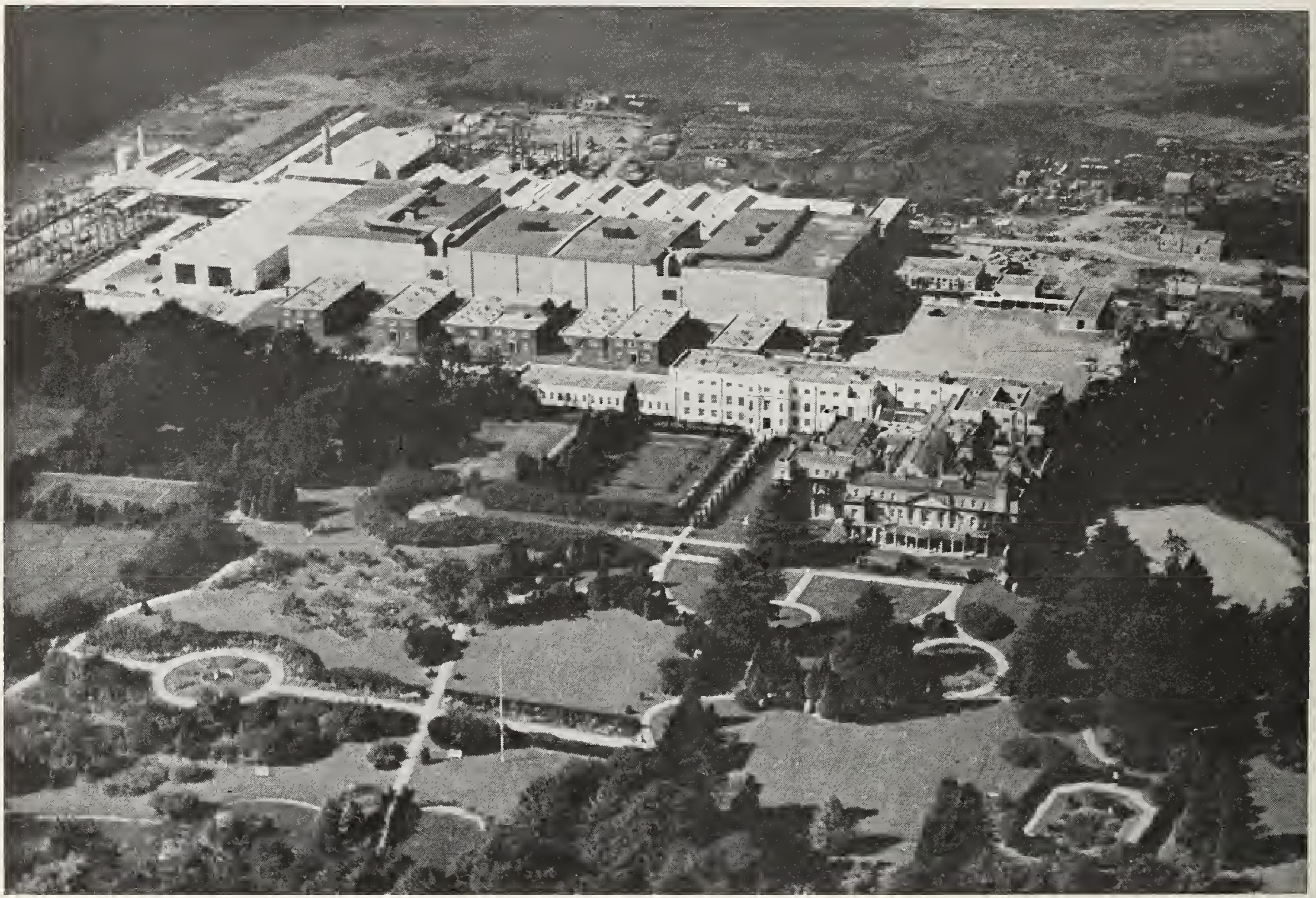

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Charge of the Light Brigade

(Warner Brothers)

Romantic Drama

Just as the guns in Tennyson's epic poem volleyed and thundered, this picture volleys and thunders across the screen. It has the elements in every detail. Produced on a scale to which the word "Big," in its fullest sense, is logically applicable, it is spectacular and sensational entertainment for any audience. For showmen its exploitation potentialities are of similar caliber.

The idea of the photoplay is to establish a plausible, if highly imaginative, reason for the immortal charge of the Light Brigade. To that end two premises are erected. Both move in an atmosphere of conflict. One is of direct appeal to men; the other hits right into the hearts of women. The two, under the power of intelligent writing, capable acting, thoughtful direction and application of amazing production effects, are skillfully blended.

The major locale is India. Brothers Geoffrey and Perry Vickers are officers in the British army. Geoffrey is in love with Elsa Campbell, but his long absences on military duty cause her to fall in love with Perry. The manner in which Geoffrey learns of this situation establishes tense conflict as each brother is determined he will win the girl's love.

In India, England is sitting on a keg of dynamite. Surat Khan, who has been deprived of a financial subsidy, is treacherously treating with the Russians. Following a successful horse foraging expedition into Arabia, marked by minor but thrilling military combat, Geoffrey, who is a friend of Surat Kahn because he once saved the ameer's life, is ordered to Fort Chukoti, outpost stronghold in the British Indian domain. Romantic conflict intervening, Colonel Campbell falls victim to oriental intrigue and sends the garrison off to another fort. The fanatic Indians under Surat, aided by Russian Count Volonoff, attack. The battle and siege, a few Britishers fighting desperately against hopeless odds, is suspense-laden action in a high degree. Victor, Khan offers to spare Geoffrey's life to wipe out his obligation to him. Colonel Campbell accepts his promise of safe conduct for the survivors. Khan's soldiers murder them as they attempt to embark on boats. Only Geoffrey and Elsa are permitted to escape. Bringing up General Warrenton's relieving battalions, it is discovered that Khan has massacred the Chukoti garrison, including Geoffrey's troop, the 27th Lancers.

A new danger menaces England. The Crimean War breaks out. Geoffrey and Perry are ordered there. In the now comparative peace of horror-shocked India, Elsa acknowledges her greater love for Perry. She begs Geoffrey to protect Perry in the new danger. At Balaklava, the fortunes of war are decidedly against British hopes. Geoffrey learns that Surat Khan is with the Russians. Two motives, one the desire for revenge, the other a noble patriotism, inspire him to desperate action. True to his promise to Elsa, he removes a bitterly inimical Perry from danger. Disobeying orders, actually mutinying, he forges instructions that send the noble six hundred into the jaws of Hell.

The sensationally reenacted charge, a sterling tribute to technical and directorial imagination and execution, takes rank with any and all great spectacles ever presented on the screen. Starting slowly to dissolve into a burst of roaring fury, it lifted a group of newspaper folk out of the projection room chairs and stood them up cheering.

The charge does all that Geoffrey hoped it would when he forged the order. It breaks the Russian lines and is the turning point of the war. Through it, Geoffrey, who is dying from a bullet from Surat's pistol, avenges the massacre of Chukoti and the annihilation of the 27th Lancers as Surat perishes on his lance.

Commenting on the picture some months ago, especially stressing its bigness, we pointed out that: "It is to be conceded, of course, that magnitude in itself is no guarantee of box office success. . . . But the Warner experiments in magnitude have had a way of turning out well and there is no very evident reason for thinking their string of successes is likely to be broken at this time."

It is hardly to be doubted that public reaction to the film will confirm this estimate. An exceptional credit to all associated with it in any way, it is a real thriller for audiences and exhibitors.—Gus McCarthy, Hollywood.

Produced and distributed by Warner Bros. Producer, Hal B. Wallis. Directed by Michael Curtiz. Associate producer, Sam Bischoff. Screen play by Michel Jacoby and Rowland Leigh. Original story by Michel Jacoby. Special photographic effects by Fred Jackman. Technical adviser of military drills and tactics, Major Sam Harris, Ret. Photographed by Sol Polito. Film editor, George Amy. Dialogue director, Stanley Logan. Art director, Jack Hughes. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music by Max Steiner. Technical adviser, Capt. E. Rochfort-John. P. C. A. Certificate No. 2156. Running time, when seen in Hollywood, 115 minutes. Release date, November 7, 1936. General audience classification.

CAST

Major Geoffrey Vickers	Errol Flynn
Elsa Campbell	Olivia de Havilland
Captain Perry Vickers	Patric Knowles
Sir Charles Macefield	Henry Stephenson
Sir Benjamin Warrenton	Nigel Bruce
Colonel Campbell	Donald Crisp
Captain Randall	David Niven
Surat Khan	C. Henry Gordon
Major Jowett	G. P. Huntley, Jr.
Count Igor Volonoff	Robert Barrat
Lady Octavia Warrenton	Spring Byington
Sir Humphrey Harcourt	E. E. Clive
Subahdar-Major Puran Singh	J. Carroll Naish
Cornet Barclay	Walter Holbrook
Cornet Pearson	Charles Sedgwick
Prema Singh	Scotty Beckett

Pigskin Parade

(20th Century-Fox)

Football Comedy

Generally this picture is hokum-packed farce. It's a collection of exploitation material and word of mouth advertising can be expected to keep the ball rolling. Actually the film is a campus musical comedy, much in the nature of a vaudeville show, with a funny topical football twist. Factually it looks like an authentic picturization of what happened when a group of writers sat down to write a yarn, and producers, directors, gag men, musical composers, players and agents tramped in to give them the benefit of their ideas as to how a different comedy should be staged. For once the conference idea seems to have worked out pretty well.

A mistake made by Yale's publicity director, in inviting a tank town Texas college to send its football team to the Bowl for a game, is the reason for the comedy, music, dancing, frivolity and excitement. It brings Jack Haley, ludicrously dominated by wife Patsy Kelly, into the picture as coach of Texas State University. Miss Kelly's success in breaking the star full-back's leg is typical of the comedy that accrues to this pair. The Yacht Club Boys come in with four specialties and are continually present in the action. Dixie Dunbar sings and dances with Anthony Martin, leader of the college band. Texas State, using wide open football, wallops a batch of teams. Patsy, in search of a ringer to take the place of the crippled full-back, discovers Stuart Erwin, a barefoot boy from the melon patches who can toss watermelons into a bushel basket from 50 yards. She also discovers singing, dancing Judy Garland, but not before an unidentified trick harmonica playing youngster has contributed measurably to the insanity.

Somebody thought that there must be a suggestion of drama in the story, so campus vamp Arline Judge almost breaks the heart of star passer Erwin and nearly drives him from school. Patsy Kelly fixed this up, however, by arranging a date for the vamp and Haley, which culminates in Haley getting a bump on the head and Miss Judge being steered back to Erwin.

The whole essence of the film is lively fun, colored with music and dancing. Everything is so bizarrely treated that anyone will find difficulty in counting the laughs. The audience that saw it in Grauman's Chinese theatre was continually in a welter of glee. The down front paying customers, apart from the studio crowd, seemed to enjoy it most. Their pleasure seems to be indicative of how it may be received by any fun-loving audience.—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producer, Bogart Rogers. Directed by David Butler. Screen play by Harry Tugend, Jack Yellen and William Conselman. Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly. Music and lyrics: "It's Love I'm After," "You're Slightly Terrific," "You Do the Darndest Things, Baby," "The Balboa," "The Texas Tornado," "Hold That Bulldog" and "T. S. U. Alma Mater," by Lew Pollack and Sidney D. Mitchell. The following songs written and sung by The Yacht Club Boys: "Down With Everything," "Woo! Woo!" "We'd Rather Be in College" and "Football Song." Photographed by Arthur Miller. Art director, Hans Peters. Set decorations by Thomas Little. Assistant director, Ad Schaumer. Film editor, Irene Morra. Costumes by Gwen Wakeling. Sound, Bernard Freericks, Roger Heman. Musical direction, David Buttolph. Technical adviser. Victor M. Kelley. P. C. A. Certificate No. 2765. Running time, when seen in Hollywood, 95 minutes. Release date, October 23, 1936. General audience classification.

CAST

Amos Dodd	Stuart Erwin
Bessie Winters	Patsy Kelly
Slug Winters	Jack Haley
Yacht Club Boys	Themselves
Chip Carson	Johnny Downs
Laura Watson	Betty Grable
Sally Saxon	Arlene Judge
Ginger Jones	Dixie Dunbar
Sairy Dodd	Judy Garland
Tommy Barker	Anthony Martin
Biff Bentley	Fred Kohler, Jr.
Mortimer Higgins	Grady Sutton
Herbert Van Dyke	Elisha Cook, Jr.
Sparks	Eddie Nugent
Dr. Burke	Julius Tannen

(Continued on page 56)

COME CLOSER, FOLKS...

I could sell you the shirt off your back! But today I am featuring a hot-out-of-Hollywood supersmash comedy with more laughs than a hyena, more speed than a streamlined rocket-plane. Who'll be the first to step right in to the nearest Columbia exchange and book the fastest, funniest racket expose since talkies were born?

Ready

Now!

JAMES DUNN

in

COME CLOSER, FOLKS

with

Marian MARSH ★ Wynne GIBSON

HERMAN BING · GEORGE McKAY

DIRECTED BY D. ROSS LEDERMAN

A COLUMBIA PICTURE

Empty Saddles

(Universal—Buck Jones)

Western

Elements of proven appeal to outdoor thrill action picture fans are skillfully included in this picture. To them has been added a dash of novelty that gives the film an interesting savor. While the story is essentially dramatic and full of that atmosphere of adventure that is looked upon as customary, comedy contrast is called upon to fulfill a more than usual function in relation to the drama and romance.

Buck Devlin takes up a ranch in territory that in years gone by has been the scene of bloody battles between cattlemen and sheep herders. Attracted to Boots Boone, daughter of Swap, the film's principal comedy character, Buck transforms his property into a dude ranch. With the advent of eastern thrill seekers, the feminine contingent of which heroizes Buck, the demon of jealousy raises its head. As a sock attraction for his guests, Buck plans a sham renewal of the old cattle-sheep man feuds. What the natives fear comes true. The staged warfare turns into the real thing. With sequences full of exciting riding, shooting and fights, Buck comes to grips with the leaders of the cattlemen, Cim White and Jim Grant, to defeat their plans and save Boots' life.

The pictures moves speedily in the main. Dialogue and action are well balanced, and production detail that takes good advantage of the beauties of natural scenic effects is of high quality. It's a popular player, Buck Jones, in a characteristic role which he handles well.

Previewed in the El Portal theatre, North Hollywood, a typical small town neighborhood house. The audience was satisfied with what it saw on the screen.—G. M.

Distributed by Universal. Produced by Buck Jones Productions. Adapted from novel by Cherry Wilson. Screen play by Frances Guihan. Directed by Lesley Selander. Art director, Ralph Berger. Sound supervisor, L. John Myers. Edited by Bernard Loftus. Photographed by Allen Thompson and Herbert Kirkpatrick. P. C. A. Certificate No. 2712. Running time, when seen in Hollywood, 65 minutes. Release date, December 20, 1936. General audience classification.

CAST

Buck Devlyn	Buck Jones
Boots Boone	Louise Brooks
Snap Boone	Harvey Clark
Cim White	Charles Middleton
Jim Grant	Lloyd Ingraham
Kit Kress	Frank Campeau

Earl Askam, Ben Corbett, Niles Welch, Gertrude Astor, Claire Rochelle, Charles LeMoyne, William Lawrence and Silver.

Rose Bowl

(Paramount)

Campus Comedy Romance

While the title is directly associated with every year's most publicized football game and there is considerable football in the picture, particularly in the climaxing sequences, this film is more a collegiate campus comedy romance than a glorification of the fall sport. In most phases, it is very much different from the formula topical sport picture, thus having the elements that generally appeal to others, particularly the more youthful audience contingents, and action for the gridiron devotees.

Actually two stories are told. One concerns the romantic rivalry of two hometown football players for the affections of a high school belle; the other is about a little known jerkwater college that has a football club so proficient that it won the Rose Bowl Bid. Running counterpart to these two main themes are a couple other comedy romances. In the story, Ossie Merrill, highly desired player, who knows he's good, matriculates at a major Pacific Coast institution. Old reliable Paddy O'Riley goes to a little midwestern college. Both attain fame on the gridiron. Eventually, with practically all the action concerning Paddy's school and friends, both teams are scheduled for the New Year's Day game. To steam up interest in Paddy's little known outfit, Coach Moreland seizes upon the romantic conflict between Paddy and Ossie for Susie (Cheers) Reynolds and rings in another one concerning comedy relief Dutch and movie struck Florence to attract attention. The stunt goes over with a bang. The game is played, Paddy's team goes on to win, and he wins Cheers.

The film maintains a gay youthful quality. The football atmosphere has been included intelligently, while main emphasis is concentrated on the comedy and romance of college boys and girls. The idea is that the picture is different.

Previewed in the Alexander Theatre, Glendale. The audience seemed to be appreciative and sometimes enthusiastic.—G. M.

Distributed by Paramount. Produced by A. M. Botsford. Associate producer, Edward F. Cline. Directed by Charles Barton. Screen play by Marguerite Roberts. From a story by Francis Wallace. Photographed by Henry Sharp. From a story by Francis Wallace. Photographed by Henry Sharp. Musical direction, Boris Morros. P. C. A. Certificate No. 2596. Running time, when seen in Hollywood, 75 minutes. Release date, October 30, 1936. General audience classification.

CAST

Cheers Reynolds	Eleanore Whitney
Paddy O'Riley	Tom Brown
Ossie Merrill	Larry Crabbe
Soapy Moreland	William Frawley
Dutch Schultz	Benny Baker
Susie Reynolds	Nydia Westman
Florence Taylor	Priscilla Lawson
Doc	Adrian Morris
Browning Hills	James Conlin

The White Legion

(Grand National)

Drama

Concerned with the combating of yellow fever in the Panama Canal zone in the days when that canal was being constructed, this production is slow and lacking in production features. While the story is interesting and the acting for the most part is capable, the production suffers from being slowly paced and from the limited area of its setting. It is a tribute to the medical profession in their successful efforts to conquer the dread disease, and as such is of historical interest.

Although the theme is centered in the canal zone, scenes of the canal or its construction are not a part of the picture. Exploitation, therefore, it seems, would best be directed towards the story content, as there are no outstanding cast names, though Tala Birell and Ian Keith are fairly well known in a cast composed mainly of tried character actors.

Yellow fever breaks out in the canal zone. The Colonel commanding the zone issues orders forbidding anyone to leave the area. Thus he incurs the displeasure of a United States Senator and his daughter who are visiting the island. A band of five doctors and scientists arrive, a Frenchman, a Briton, a Japanese, an American and a Belgian, the last-named a woman, to help combat the scourge.

The five locate themselves in an area not as yet afflicted. A native comes down with the disease and the doctors begin their work. They conquer the spread of the disease and find that the Senator's daughter is a carrier. The girl is inoculated with serum from one of the doctors who died of the disease. She recovers, as also does Ian Keith, who contracted the germ while determining the identity of the carrier.

Previewed in projection room. — Paul Mooney, New York.

Distributed by Grand National. Produced by B. F. Zeidman. Story and direction by Karl Brown. Musical setting conceived and directed by Hugo Riesenfeld. Music supervision by Abe Meyer. Photography by Harry Jackson. Art director, Paul, Paulmentola. Sound engineer, Karl Zindt. Production manager, Harold Lewis. P. C. A. Certificate No. 1,997. Running time, 81 minutes. Release date, October 13, 1936. General audience classification.

CAST

Doctor Sterne	Tala Girell
Doctor Murray	Ian Keith
Professor Fontaine	Ferdinand Gottschalk
Doctor Nogi	Teru Shimada
Senator Blank	Ferdinand Munier
Gloria Blank	Susanne Kaaren
Doctor Travis	Lionel Pape
The Colonel	Rollo Lloyd
Father Gonzales	Nigel de Brulier
Captain Parker	Robert Warwick
Kramer	Jason Robards
Burke	Warner Richmond
McKenzie	Harry Allen

The Fugitive Sheriff

(Columbia)

Western Drama

There's a ring of authenticity about the plain story and unornamented production technique of "The Fugitive Sheriff," and the film is pleasantly free of the fantastic, grotesque and suddenly sentimental. Ken Maynard and his horse, Tarzan, are present and active most of the screen time and the things they do are less than commonly different from the things most cowboys and cow ponies did in the period portrayed, which was well before telephone times.

The title is derived from the principal character, played by Maynard. Elected sheriff by the law-abiding faction of a small western community, he is framed and found guilty of a train robbery staged for that purpose. Fleeing before he can be jailed, he hides out in the mountains, returning at night to gather evidence against his opponents, and ultimately lays a trap wherein they are caught in a holdup, the fugitive sheriff whipping his rival in single-handed struggle, establishing his innocence and winning the hand of the lady in the case. Her part in it, by the way, is minor.

The evident intention to produce a western as a western and for the purposes of a western suggests that exploitation might well emphasize that characteristic of the film. Cowhands sing a couple of numbers which may have been written since the turn of the century, or even last week, but they don't interfere importantly with the progress of the story and not much attempt is made to feature them. Otherwise the film is plain, plausible western fiction.

Reviewed at the Arena theatre, a plain playhouse for plain people, where it occasioned audible expressions of approval when horse or man came to the rescue.—William R. Weaver, New York.

Produced and distributed by Columbia. Directed by Spencer Gordon Bennett. Story and screen play by Nate Gatzert. Assistant director, J. A. Duffy. Photographed by James S. Brown, Jr. Film editor, Dwight Caldwell. P. C. A. Certificate No. 2222. Release date, June 1, 1936. Running time, 60 minutes. General audience classification.

CAST

Ken Marshall	Ken Maynard
June Roberts	Beth Marion
Flamer	Walter Miller
Louder Lucas	Hal Price
Judge Roberts	John Elliott
John	Arthur Millett
Mrs. Roberts	Virginia True Boardman
Prospector	Frank Ball
Wally	Edwin Cobb

The Man Who Lived Twice

(Columbia)

Sociological Drama

Newspapers recently made good reading of facts concerning a man escaped from a southern prison many years ago who, discovered as a highly respectable citizen of a northern community, was demanded for extradition and reincarceration by the governor of his native state. The justice of the justice which the extraditing governor sought to dispense was brought into debate and, while the law was clear on all points, discussion was widespread, sides were taken and much interest was manifested.

The appeal of "The Man Who Lived Twice" is to this type of interest, although the story of the picture is not analogous. It is, rather, a fictional projection of the moral issues involved, an elaboration achieved by substitution of major crime for minor offense, national distinction for community acceptance and amnesia, clinically induced, for conscious escape. Because this elaboration has been adroitly achieved, it is reasonable to expect the fiction product to encounter public interest commensurate with that accorded the factual incident.

The picture presents the case of Slick Rawley, played by Ralph Bellamy, a burglar and murderer who submits to a brain operation by a reputable physician for the purpose of correcting the pathological cause of his criminal tendencies. Amnesia is an incidental result of

(*Continued on page 58*)

SUPER X STARS

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(Continued from page 56)

the operation and, in a period of 10 years, Slick Rawley, bandit, becomes Dr. Blake, distinguished surgeon. Then circumstances reveal his identity to police and to himself, a trial for murder follows, with defense counsel admitting the defendant's guilt as charged, but maintaining that the defendant is not, in essential truth, Slick Rawley, criminal, but Dr. Blake, humanitarian, and pleading, therefore, for acquittal. This situation is logically arrived at and the ending conforms as well with the rules of probability.

The names of Ralph Bellamy, Marian Marsh and Isabel Jewell are available for billing and the title looks well on a marquee. The controversial character of the story affords pithy catch copy.

Reviewed at the Globe theatre, on Broadway at 46th street, where the picture was advertised as in its first New York run and where, on an especially delightful autumnal afternoon, a modest gathering enticed indoors to see the film saw it without discernible excitement or apathy. —W. R. W.

Produced and distributed by Columbia. Directed by Harry Lachman. Story by Tom Van Dycke and Henry Altimus. Screen play by Tom Van Dycke, Arthur Strawn and Fred Niblo, Jr. Assistant director, George Rhein. Film editor, Byron Robinson. Photography by James Van Trees. P. C. A. Certificate 2525. Release date, September 25. Running time, 73 minutes. General audience classification.

CAST

James Blake Slick Rawley	Ralph Bellamy
Janet Haydon	Marian Marsh
Dr. Schuyler	Thurston Hall
Peggy Russell	Isabel Jewell
Mrs. Schuyler	Nana Bryant
Gloves	Ward Bond
Judge Treacher	Henry Kolker
Logan	Willard Robertson

Alibi for Murder

(Columbia)

Mystery Drama

A creditable mystery drama with action, suspense and romance nicely blended, this is good entertainment. Ramifications of the plot involve the suspects in international intrigue, specifically the efforts of munitions interests to obtain a secret formula held by the murdered man. The international influence is hypothetical, peculiar to the story and not to the setting, which is localized.

A scarcity of clues is minimized by the swiftly paced action, suspense in this way being created and held. The acting is uniformly good, with a particularly fine characterization of an amateur detective by William Gargan. Marguerite Churchill as the romantic interest and Gene Morgan playing comedy are capable in their roles.

In his capacity as a radio commentator, William Gargan attempts to interview a Mr. Foster, scientist and inventor, on his arrival in America via dirigible, but is unsuccessful. Later, at the inventor's country home, Gargan tries to see Foster. A shot is heard and the inventor is found dead. Police pronounce the death a suicide, but Gargan believes otherwise, assuming that it is a murder.

A warning to Gargan from an unknown source precedes an attempt on his life. Together with Morgan, Gargan arrives at the inventor's estate in time to rescue Miss Churchill.

Reviewed at Loew's Ziegfeld Theatre, New York. A small afternoon audience appeared to be enjoying the picture.—P. M.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Screen play by Tom Van Dycke. Film editor, William A. Lyons. Photography by George Meehan, P. C. A. Certificate No. 2,533. Running time, 60 minutes. Release date, September 23, 1936. General audience classification.

CAST

Perry Travis	William Gargan
Lois Allen	Marguerite Churchill
Brainy	Gene Morgan
Billy Howard	John Gallaudet
E. J. Easton	Romaine Callender
Sir Conrad Stava	Egon Brecher
Mrs. Foster	Drue Leyton
Conroy	Wade Boteler
McBride	Dwight Frye
Harkness	Raymond Lawrence

Land Without Music

(Capitol—General Film)

Musical Comedy

The Oscar Strauss operetta has been made into an entertaining picture by Walter Forde for Capitol and Richard Tauber's singing is the principal entertainment and commercial feature. Those who appreciate finely rendered music will be enthusiastic about the picture, but in addition there is Schnozzle Durante, who makes the most of a hearty comedy part, and there is good romantic interest, too.

It is an early nineteenth century fairy story. The people of the little Italian Duchy of Ducco were so musical that work was neglected and, as the national debt had to be met, the Princess Regent made singing and music generally a crime and banned it from her domains until such time as the people went back to work and the debt could be paid.

The national hero, Carlini, the opera singer, returning to Lucco for his annual concert, encounters en route an American journalist and his daughter, who have been captured and robbed by bandits. Rescuing them, he learns of the music ban in his country and accompanies them as valet. With the aid of the bandits he arranges to give his concert secretly in an underground cave, but is discovered by the Princess and thrown into jail. This causes a revolt and the Princess is forced to rescind the ban.

A State opera is organized which pays the national debt and all ends very happily with the Princess looking with favor on the opera singer and the American daughter of the journalist in love with the Chief of Police's son.

Diana Napier plays the Princess very charmingly. June Clyde as Sadie Whistler, the journalist's daughter, is cutely American and Derrick de Marney, a truly romantic figure as the son of the Captain of Police. The picture is well produced and staged, the photography worthy of special mention and Walter Forde's directing very smooth.

Trade shown at Piccadilly Theatre, London, Oct. 8. The audience applauded all the Tauber numbers and showed great appreciation of the Durante comedy.—HOPE WILLIAMS, London.

Produced by Capitol Films. Distributed in U. K. and Irish Free State by General Film Distributors, in U. S. A. by Universal. Directed by Walter Forde. Running time, 80 minutes. General audience classification.

CAST

Marlo Carlini	Richard Tauber
Jonah J. Whistler	Jimmy Durante
Princess Regent	Diana Napier
Sadie Whistler	June Clyde
Rudolpho Strozzi	Derrick de Marny
Austrian ambassador	Esme Percy
Captain Strozzi	George Hayes
Pedro	John Hepworth
The maestro	Edward Rigby
Prison warden	George Carney
Chief bandit	Ivan Wilmot
Minister for war	Robert Nainby
Finance minister	Joe Monkhouse
Customs officer	Quinton McPherson

La Paloma

(Casino)

German Operetta

This is a German production of a Spanish musical work with the German cast singing the Spanish music in fine voice, protraying the Spanish characters adequately for the most part, superbly in certain instances, while the emotional side of the story is held in commendable check. The film is not supplied with English titles and its usefulness for the American trade is limited chiefly to theatres of German patronage.

The picture is at its best when the singing is going on, which is most of the time, but the comedy interludes also register strongly with those who know the language well. The story does not require opulent setting or lavish costuming. There is a romantic interest that ties the plot threads together and it is clean. The cast is admirably chosen as to type.

The principal singing assignment is given to Charles Kullman, an able tenor who also can act, with Leo Sliezak, Fritz Kampers and sometimes a chorus carrying a portion of the music score. The number widely known under the title of "La Paloma" is impressively sung at the opening and close of the picture.

Reviewed at the Casino theatre, located in the heart of New York's German population area, where a large attendance manifested enthusiastic approval.—W. R. W.

Produced by Rota. Distributed by the Casino Film Exchange. Directed by Karl Heinz Martin. Music by Will Meisel. No. P. C. A. certificate. Release date, October 16. Running time, 83 minutes. General (German) audience classification.

CAST

Fernando, ein Seemann	Charles Kullman
Manuela, Ramiros Tochter	Jessie Vihrog
Alfredo, Aufseher in einem Steinbruch	Fritz Kampers
Ramiro, Castwirt zum stozem Torero	Leo Slezak
Carme, Fernandos Tante	Maria Laja
Emilio, Ramira's 14-jaehriger Sohn	Harst Teetzman

The Chemist

(Educational)

Excellent

Buster Keaton, he of the dead-pan, turns in some excellent comedy in this latest of his endeavors. As a chemist on the faculty of a University his inventive mind runs toward powders that dissolve food into liquids that make things twice as big or small. His best beloved brain child, however, is a powder that causes explosions without making any noise. Buster is alternately in hot and cold water with his inventions, and it all makes for some good comedy. Ably assisting Buster in his exploits are Marlyn Stuart, Earl Gilbert, Don McBride and Herman Lieb. Running time, 21 minutes.

Stranger Than Fiction No. 28

(Universal)

Interesting

The content of any of this series can be considered reliable entertainment and this particular issue is no exception to that rule. There are views of animal surgery, amusing shots of hobby horse riding indulged in by a corps of full grown British soldiers in preparation for cavalry service; an interesting glimpse into the making of dry ice, the valued process of which resulted from one woman's curiosity; a demonstration on how to conceal messages in unlaid hen's eggs; scenes of an English town, built over mine shafts, slowly caving in. Running time, 8½ minutes.

Pink Lemonade

(Educational)

Fair

This features the Cabin Kids and Toto, the clown, in a circus setting. The Cabin Kids, lacking the price of admission, sneak into the circus. They are caught in the act but Toto happens along and promises to entertain the kids if they will sing for him. The kids sing and Toto and other clowns reciprocate. Running time, 12 minutes.

Stranger Than Fiction No. 29

(Universal)

Entertaining

A race horse track that runs across a public highway, the newest method of manufacturing tightly fitted jackets for frankfurters, the chaining of frolicsome locomotives to prevent any unscheduled nocturnal excursions; an inspection of the University of Santa Clara's seismographic apparatus; a glimpse into the future with the building of a new steamship dock at Booneville Dam, Oregon, for the time when that town, now 200 miles from the seacoast, will become a seaport, these are but a few of the many interesting bits of news shots that go to make up the grade of novel entertainment that can be expected from this short subject. Running time, 8⅔ minutes.

Smart Showmen READ IT!

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WHAT THE PICTURE DID FOR ME

Columbia

HEIR TO TROUBLE: Ken Maynard, Joan Perry—Another western that played to a satisfactory week end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WESTERN COURAGE: Ken Maynard, Geneva Mitchell—Maynard's westerns, old or new, are O. K. Running time, 58 minutes. Played September 19.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

First National

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Liked by those who saw it. Did not bring them in. Running time, 69 minutes. Played October 12-13.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Surprising draw at the box office.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Davies never meant anything here. Too bad to team her with Powell, who clicks. Now that everyone knows he can sing in French, let's have him in a good American young folks play.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

Metro-Goldwyn-Mayer

BOHEMIAN GIRL, THE: Laurel and Hardy—This comedy brought divided opinions on our anniversary. We enjoyed record crowds, but do not feel all credit should go to the picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GREAT ZIEGFELD, THE: William Powell, Luise Rainer, Myra Loy—Did less than average business. Good picture but did not draw them in. Think that it should be cut down to two hours so that two shows a night can be run. Fans complain on length. Running time, 165 minutes. Played October 4-7.—Edward M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

HERE COMES THE BAND: Ted Lewis and His Orchestra, Virginia Bruce—A great show for the masses, entertaining all the way through. Music, comedy relief and thrills make up program worth while. Little late on playing it but we are glad to play it when it is good. The most sad part is that we did not have any business. O. K., boys. Running time, nine reels. Played September 30.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Very good acting in a rather poor story. Beautiful scenery and plenty of comedy and seemed to please. Think this cast deserves a better story. Running time, 81 minutes. Played September 30-October 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—Montgomery, not so popular, gained in this one. It is the best that he has done. Clever dialogue and some subtle humorous touches here and there make it satisfactory for the average run of patrons.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Did good business here as everywhere else, although played late. Running time, 111 minutes. Played October 7-10.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

THREE LIVE GHOSTS: Richard Arlen, Cecilia Parker—Our patrons thought this was one of the best comedy features that we have played for a long time. Running time, 62 minutes. Played September 21-23.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Scenario number 37, or it's been done 36 times before. My patrons tell me they get sick when they see another newspaper reporter or back stage picture. Running time, 68 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

Paramount

CORONADO: Johnny Downs, Betty Burgess, Eddy Duchin and His Orchestra—A picture that will and should satisfy the most critical audience. Music, comedy and excitement all blended into 80 minutes of mirth. O. K. Running time, eight reels. Played October 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GIRL OF THE OZARKS, THE: Virginia Weidler, Henrietta Crosman—They are all wet to waste the exhibitors' money on such trash as this, and if they really want to star Virginia Weidler let 'em put some money behind her and see if she does the trick (my opinion is she will not make box office), but such pictures as this one certainly make her chances pretty poor.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PALM SPRINGS: Frances Langford, Smith Ballew—A very well gotten together entertainment, and if your patrons will come anyway, even though you do not have box office names, this one will please them once you get them in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

POPPY: W. C. Fields, Rochelle Hudson—The Fields fans thought this was equal to any feature in which he has appeared. We seem to have quite a percentage of patrons who do not enjoy the Fields brand of comedy but those who do seem to eat it up. Played October 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Bob Burns, Martha Raye—You exhibitors who have this one yet to show have a great big treat coming for your patrons and you can depend on it. This one will pay the mortgage off of the old home. It is so dog-gone good it goes over with a bang. There is a new star in this who works like a Trojan and she certainly gets across. Let's have more of this star in pictures.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

THREE MARRIED MEN: Lynne Overman, William Frawley—A very good comedy drama that did average business. Running time, 60 minutes. Played October 2.—Edward M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

Republic

FOLLOW YOUR HEART: Marion Talley, Michael Bartlett—This high class grand opera singing does not click at all. No drawing power. They sang so much and so long that it busted all the tubes in our amplifier. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—Payday helped to make biggest gross of any western we have played to date. Autry very popular here. Running time, 58 minutes. Played October 10.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

RKO Radio

DON'T TURN 'EM LOOSE: Bruce Cabot, Louise Latimer, Lewis Stone—Fair enough gangster type. Lewis Stone has an added draw. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Kid has a wonderful voice. They'll like him if you can get them in.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Very satisfactory and many admired the screen work of young Bobby Breen. Attendance fair. Played October 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—John Ford does a fine job. Here you have the outstanding picture released during the 1936 period. Hepburn does her finest performance. Fredric March is dynamic and does this as well as anything he has ever done. My first thought, when I received this picture for booking, was to play it cold and hope for the best. However, changed my mind and got behind it in the biggest way and, if it is worth anything to you, it flopped.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers, Victor Moore, Helen Broderick—You may not believe it but this one stacks up with anything this pair ever did for the screen or anything anyone ever did, for that matter. It is a 100 per cent audience picture, what I mean. It will please all of them and, what's more, it brings in plenty of money.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville, Buddy Ebsen—One of Shirley's best, which is recommendation enough. The combination of Temple-Kibbee-Summerville is hard to beat. Buddy Ebsen's dancing and his grotesque "map" make him one of the screen's best specialty actors. Running time, 77 minutes. Played October 2-3.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Slim Summerville—A very fine picture except for rather poor recording and Hersholt's low voice. Either the story alone or the babies' part was worth the money. Running time, 94 minutes. Played September 11-12.—Harlan C. Dodd, Charlestown Theatre, Charlestown, Ind. Small town and rural patronage.

GIRLS DORMITORY: Ruth Chatterton, Simone Simon, Herbert Marshall.—Good picture that did average business. Don't think so much of this new star, Simone Simon. Running time, 65 minutes. Played September 27.—Edward M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

HALF ANGEL: Brian Donlevy, Frances Dee—Half good picture that pleased about half of my patrons. No star names and not a particularly good story. Running time, 69 minutes. Played October 3-4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye, Jack Oakie, Dixie Dunbar—Used this one to open our 1936-37 Movie Season and could not have made a much better choice. Baxter stole individual honors here last year and, though not up to his "Broadway Bill" standard, he received in this such excellent support from the rest of the cast that no one could possibly complain. Our first glimpse of Dixie Dunbar whets our appetite for more of her films. A poor print was the only complaint. Running time, 87 minutes. Played October 10.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Well liked here. Both stars very popular.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—One of the best pictures of the year from this company but struck two nights in rain and wind so the box office was around the zero mark. A good story and excellent cast pleased all who braved the rain to come. Running time, 79 minutes. Played September 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—This was one dandy picture that pleased all who saw it. Business good. Running time, 78 minutes. Played September 17-19.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou —Died on this one. Not enough names in cast that mean anything. Running time, 90 minutes. Played September 28-30.—Edward M. Starkey, Rex Theatre, Berlin, Wis. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor—We ran into rain and consequently the attendance was not what we had expected. However, it was slightly above normal. Our folks hate to see Rogers appearances ended. Played September 30-October 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—A drama that brings back memories of love and hardships of the warring nations. The four stars are to be congratulated on their splendid acting and performance. Recording poor. Photography too dark most places. Running time, 12 reels. Played September 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—A wonderful picture, everywhere but at the box office. Claudette Colbert gives a superb performance. The entire cast is good and the desert scenes are great. A picture with a foreign locale does not click here but in spite of the box office nosedive I still say it is a wonderful picture. Running time, 110 minutes. Played September 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—Very good. Not the draw that "Call of the Wild" was.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

United Artists

CALL OF THE WILD, THE: Clarke Gable, Loretta Young, Jack Oakie—The combination of Clark Gable, Loretta Young and Jack Oakie, plus Jack London's story of the far north make this a splendid picture and thanks to the 20th Century for producing it. Step on it, boys, and smile when they come in. They will praise you on the way out. Running time, 10 reels. Played October 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

I STAND CONDEMNED: Henry Baur, Lawrence Olivier, Penelope Dudley Ward—Was afraid of this but Money Night brought them out and no kicks. Better picture than I expected.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Heather Angel, Bruce Cabot—Fair business. Pleased most. Good action picture. Running time, 94 minutes. Played October 5-6.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes, Henry Wilcoxon, Heather Angel, Bruce Cabot—The picture I judge follows the story as it is written. It is well produced, plenty of action. They scalp, burn and massacre and what more could one want, except I think that the picture could have been shortened a little, and we had some walkouts, but mostly the elder patrons. These were towards the end of the picture and that bears out my opinion that there could have been a little less footage and still told the story. But if it is action that they crave, this is their meat. A little grizzly in some parts.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore, C. Aubrey Smith—Excellent picture. Freddie Bartholomew is certainly tops; Dolores Costello Barrymore gives a fine performance, while C. Aubrey Smith gives what I consider his best performance. This one pleased. Running time, 102 minutes. Played September 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—This is a hard picture to report. Did fair business. Some said it was wonderful and others said it was terrible. This was an average programmer sold as a special. Running time, 87 minutes. Played September 14-16.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman, Sally Eilers—This one was not even up to Eddie Cantor's own average. The fans thought it was weak. Fair business. Running time, 100 minutes. Played October 1-3.—Beatty and Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and rural patronage.

Universal

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—Amusing and satisfactory. Business normal. Played September 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

PAROLE: Henry Hunter, Ann Preston—Good picture.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett—The name drew. Not much to the story.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

Warner Brothers

BENGAL TIGER, THE: Barton MacLane, June Travis—Circus picture a little too heroic for the average picture goer. It is a little brutal in spots; the hounding of the tiger and the killing of MacLane left a bad taste in the mouths of the audience. A little too realistic.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GREEN PASTURES, THE: Rex Ingram—Liked very well in this town for a class picture. Business held up second day better than it was expected to. Running time, 77 minutes. Played October 7-8.—Wilbur V. Cole, Park Thetare, Dexter, Maine. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—A fair military musical that did above average business. There are better Joe Brown pictures, but for a program it's real value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Short Features

Educational

BIRD LAND: Paul Terry-Toons—A good cartoon which adds to the entertainment. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

(*Reports continued on following page*)

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BRANCHES IN ALL PRINCIPAL CITIES

PARKED IN PAREE: Two-Reel Comedies—Almost vulgar slapstick but a lot of people liked it.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

Metro-Goldwyn-Mayer

ALL AMERICAN TOOTHACHE: Todd-Kelly—Good short but they do not go over so well since the death of Thelma Todd. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

COUNT TAKES THE COUNT, THE: Charley Chase—Got a lot of laughs and that is why I buy comedies but personally I do not like the Chase comedies. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EARLY BIRD AND THE WORM, THE: Harman Ising—This is one of the best cartoons made, if they had only left out the fat, plaid rattlesnake, but I suppose even a cartoon must have a villain. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

FOLLIES OF 1936: Our Gang—Thanks, Hal Roach, for a comedy that pleased everyone. I don't think any exhibitor would regret playing this subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—The most elaborate one-reel subject you can add to your program and improve your show. O. K. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HONOLULU, PARADISE OF THE PACIFIC: FitzPatrick Travel Talks—One of the most beautiful of this always good series. Running time, one reel.—Gladys E. McArdle, Owl Thetare, Lebanon, Kansas. Small town patronage.

HOW TO VOTE: MGM Miniatures—A Metro Miniature that is most suitable around election time. Very clever. It looks like one of the good ones of 1936-37 product. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LA FIESTA DE SANTA BARBARA: Musical Comedies—A beautiful color film that missed clicking with our audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LUCKY BEGINNERS: Our Gang—The usual good comedy we expect from Our Gang. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon. Kansas. Small town patronage.

MASTER WILL SHAKESPEARE: MGM Miniatures—Excellent, showing scenes from the plays of Shakespeare's time. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

LITTLE NOBODY: Betty Boop Cartoons—Just fair filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century - Fox

FOX MOVIETONE NEWS: The one and only News which gives us a variety we are enjoying and not too old.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

THREE ORPHAN KITTENS: Silly Symphonies—A Disney masterpiece that surely deserved the reward.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TORTOISE AND THE HARE, THE: Silly Symphonies—Oh, boy, this is the first one of the Silly Symphonies we have run, and think it is the best one reel cartoon out. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

CHANGING OF THE GUARD: Sybil Jason—This should be shown in every Canadian theatre. It's a tribute to the Scotch guards. A short subject that steals the show.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAY'S JOURNEY, A: Our Own United States Series—Very good number. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

I LOVE TO SINGA: Merrie Melodies—One of the cleverest of this series. The numbers are all so clever we did not see why "Jack Bunny" gave them the gong. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KING OF THE ISLANDS: Broadway Brevities—Not quite up to the standard of this series. Beautiful coloring and fairly entertaining. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WASH YOUR STEP: Hal LeRoy, Preisser Sisters—This musical would be suitable for a tieup for washing machine company.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—Has been holding up pretty good.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. General patronage.

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TWO MORE REPORT FROM MIDDLE WEST

Returning to the corps of reporters to "What the Picture Did for Me" this week after a year's absence are the following exhibitors:

Harlan C. Dodd, Charlestown Theatre, Charlestown, Indiana.

Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Wisconsin.

Read the reports from these exhibitors in the department columns this week.

Bombay Governor's Film Interview Is in Color

by K. G. GIDWANEY

in Karachi

His Excellency the Governor of Bombay and Lady Brabourne recently gave an interview which was recorded in color and sound by Franklin Granville Productions. In the course of the impromptu speech that was recorded, His Excellency said that he long had believed that the natural beauty of India was worthy of considerable attention from the point of view of motion picture photography, and he was very pleased to see that this was at last being taken in hand.

The Governor added that it was, naturally, a source of pleasure to him to observe that the first step in this direction was taken, not only in his province, but very rightly in the City of Bombay, "the gateway of India."

Steiner Heads Sales For American Tobis

Joseph Steiner, former sales representative for Producers Laboratories, has been appointed sales manager of American Tobis Corporation by W. E. Van Beveren, managing director. He will engage immediately upon a campaign for "La Kermesse Heroique," which will be nationally released with the English title of "Carnival in Flanders."

RKO Completes Plans For Two New Theatres

Plans for a 3,000 seat theatre to be built at 96th Street and Broadway, New York, have been announced by the RKO circuit. The site was purchased 20 years ago by the B. F. Keith circuit but was never utilized. A second house will be built on the site of the old Grand Opera House on West 23rd Street, New York.

MGM Lists 17 Pictures For Next Four Months

A schedule including 17 pictures has been announced by Metro-Goldwyn-Mayer to be released before January 1, 1937. The pictures, to be released at the rate of four a month, are based on outstanding plays and novels in addition to a number of original stories. Included will be starring vehicles for Greta Garbo, Joan Crawford, Clark Gable, Robert Taylor, Jean Harlow, William Powell, Myrna Loy, Elissa Landi and Wallace Beery.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 17, 1936, from 109 theatres in 18 major cities of the country was $1,178,073, an increase of $32,686 over the total for the preceding week ended October 10, 1936, when 108 theatres in 18 large cities aggregated $1,145,387.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"36 Hours to Kill" (20th Cent.-Fox) (on stage: Mitchell and Durant)	18,000	"Star for a Night" (20th Cent.-Fox) (on stage: Joan Marsh and revue)	14,000	High 9-7 "Hot Tip"........ 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Anthony Adverse" (W.B.)	7,000	"A Midsummer Night's Dream" (W.B.) and "A Son Comes Home" (Para.)	5,000	High 3-14-36 "The Story of Louis Pasteur" and 'The Voice of Bugle Ann" 8,000 Low 7-20 "Dont Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"My Man Godfrey" (Univ.) (2nd week)	12,000	"My Man Godfrey" (Univ.) (1st week)	21,000	High 2-29-36 "Follow the Fleet"........ 37,000 Low 8-17 "Jalna"........ 5,500
Loew's Orpheum	2,970	35c-65c	"Dodsworth" (U.A.) and "Sworn Enemy" (MGM) (25c-55c)	16,500	"The Great Ziegfeld" (MGM) (2nd week)	11,000	High 11-16 "Mutiny in the Bounty"........ 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	35c-65c	"Dodsworth" (U.A.) and "Sworn Enemy" (MGM) (25c-55c)	15,500	"The Great Ziegfeld" (MGM) (2nd week)	10,000	High 11-16 "Mutiny on the Bounty"........ 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	25c-65c	"The Big Broadcast of 1937" (Para.) (on stage: Dave Apollon unit)	39,000	"Wives Never Know" (Para.) (on stage: Al Donahue and Orch.)	15,000	High 4-6 "Private Worlds"........ 56,000 (plus stage show) Low 7-20 "Men Without Names"........ 14,000
Paramount	1,793	25c-50c	"Anthony Adverse" (W.B.)	12,000	"A Midsummer Night's Dream" (W.B.) and "A Son Comes Home" (Para.)	8,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Wives Never Know" (Para.) (on stage: Major Bowes' Amateurs)	22,003	"Give Me Your Heart" (W.B.)	12,165	High 4-27 "Mississippi"........ 23,800 Low 7-27 "Broadway Gondolier"........ 6,600
Century	3,000	25c	"Pepper" (20th Cent-Fox) and "King of the Royal Mounted" (20th Cent.-Fox)	9,500	"Jailbreak" (W.B.) and "Lady, Be Careful" (Para.)	8,100	High 10-17-36 "Pepper" and "King of the Royal Mounted" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Swing Time" (Radio) (2nd week)	9,800	"Swing Time" (Radio) (1st week)	17,412	High 9-5-36 "The Gorgeous Hussy"........ 23,500 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"The Texas Rangers" (Para.) (25c-40c)	9,400	"Walking on Air" (Radio) and "Second Wife" (Radio)	4,760	High 2-9 "David Copperfield"........ 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Nine Days a Queen" (GB) and "Two Fisted Gentleman" (Col.)	7,500	"Adventure in Manhattan" (Col.) and "Trapped by Television" (Col.)	7,400	High 1-12 "Broadway Bill"........ 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Anthony Adverse" (W.B.) (2nd week)	6,800	"Anthony Adverse" (W.B.) (1st week)	10,500	High 9-12-36 "Girls' Dormitory"........ 11,900 Low 5-25 "The Devil is a Woman"........ 1,000
Chicago	4,000	35c-75c	"Give Me Your Heart" (W.B.) (on stage: Eddie Peabody and revue)	37,500	"Piccadilly Jim" (MGM) (on stage: Leo Carrillo and revue)	34,500	High 1-18-36 "The Bride Comes Home".. 56,600 Low 4-27 "Living on Velvet"........ 24,000
Garrick	900	30c-60c	"The Gorgeous Hussy" (MGM)	7,400	"Sing, Baby, Sing" (20th Cent.-Fox) (2nd week)	8,000	High 11-3-36 "Sing, Baby, Sing"........ 10,300 Low 5-4 "One New York Night"........ 3,000
Oriental	3,490	25c-40c	"Jailbreak" (W.B.) (plus stage show)	16,800	"Yours for the Asking" (Para.) (plus stage show)	16,700	High 11-2 "Woman Wanted"........ 25,500 (on stage: Major Bowes' Amateurs. Low 9-21 "Man on the Flying Trapeze". 13,400
Palace	2,509	30c-60c	"Two in a Crowd" (Univ.) (plus stage show)	16,000	"Swing Time" (Radio) (plus stage show) (5th week)	16,000	High 9-12-36 "Swing Time"........ 35,600 (plus stage show) Low 4-11-36 "Love Before Breakfast".. 6,000
Roosevelt	1,591	30c-60c	"Ramona" (20th Cent.-Fox)	16,800	"The Last of the Mohicans" (U.A.) (10 days)	14,000	High 1-5 "Forsaking All Others"........ 27,000 Low 11-23 "O'Shaughnessy's Boy"........ 7,000
State-Lake	2,776	20c-35c	"Second Wife" (Radio) (on stage: Fred Allen's Amateurs)	14,200	"Postal Inspector" (Univ.) (plus stage show)	15,400	High 9-12-36 "The Iron Man"........ 20,100 Low 7-20 "Alias Mary Dow"........ 8,000
United Artists	1,700	30c-60c	"Libeled Lady" (MGM)	28,500	"The Gorgeous Hussy" (MGM) (3rd week)	15,000	High 2-29-36 "Modern Times"........ 35,500 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"The Magnificent Brute" (Univ.)	8,350	"East Meets West" (GB)	4,000	High 1-12 "Bright Eyes"........ 9,000 Low 6-22 "The Daring Young Man"........ 1,300
Hippodrome	3,800	30c-42c	"A Midsummer Night's Dream" (W. B.)	10,250	"The Road to Glory" (20th Cent.-Fox)	15,000	High 9-21 "Top Hat"........ 27,500 Low 8-24 "Dante's Inferno"........ 5,250
RKO Palace	3,100	30c-60c	"Give Me Your Heart" (W.B.) (plus vaudeville)	17,500	"Ramona" (20th Cent.-Fox) (on stage: Noble Sissle and Orch.)	17,000	High 4-6 "Transient Lady"........ 39,000 Low 6-8 "Break of Hearts"........ 5,500
State	3,400	30c-42c	"The Big Broadcast of 1937" (Para.)	20,000	"The Texas Rangers" (Para.)	12,000	High 4-18-36 "Petticoat Fever"........ 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere"........ 6,000
Stillman	1,900	35c-65c	"The Great Ziegfeld" (MGM) (3rd week)	5,500	"The Great Ziegfeld" (MGM) (2nd week)	7,300	High 7-25-36 "San Francisco"........ 11,000 Low 5-9-36 "Too Many Parents"........ 2,000
Denver							
Aladdin	1,500	25c-50c	"A Midsummer Night's Dream" (W. B.)	4,500	"Ramona" (20th Cent.-Fox)	3,000	High 3-28-36 "Little Lord Fauntleroy".. 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Stage Struck" (F.N.)	2,000	"Star for a Night" (20th Cent.-Fox)	1,000	High 5-16-36 ::The Great Ziegfeld"........ 8,000 (50c-$1.36) Low 12-28 "Unfinished Symphony"........ 300
Center	1,500	15c-35c	"Sea Spoilers" (Univ.) and "There's Always Tomorrow" (Univ.)	2,500	"Secret Agent" (GB) and "Sitting on the Moon" (Republic) (plus stage show)	2,000	....
Denham	1,500	25c-40c	"Wedding Present" (Para.)	4,000	"Wives Never Know" (Para.) (plus stage show)	8,500	High 2-29-36 "Klondike Annie"........ 13,000 Low 8-24 "Without Regret"........ 1,750
Denver	2,500	25c-50c	"Ladies in Love" (20th Cent.-Fox)	7,000	"Stage Struck" (F.N.) (plus stage band)	7,000	High 11-16 "Mutiny on the Bounty"........ 15,000 Low 12-28 "Here Comes the Band"........ 1,500
Orpheum	2,600	30c-55c	"The Devil Is a Sissy" (MGM) and "Walking on Air" (Radio) (25c-40c)	6,000	"The Great Ziegfeld" (MGM) (2nd week)	7,000	High 5-18 "Romance in Manhattan"........ 16,000 Low 12-28 "The Perfect Gentleman"........ 2,000
Paramount	2,000	25c-40c	"The End of the Trail" (Col.) and "They Met in a Taxi" (Col.)	1,500	"Public Enemy's Wife" (W.B.) and "Love Begins at Twenty" (F.N.)	2,500	High 5-11 "Bride of Frankenstein"........ 7,000 Low 11-30 "Bad Boy"........ 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Libeled Lady" (MGM) and...... "Back to Nature" (20th Cent.-Fox)	14,500	"Piccadilly Jim" (MGM) and....... "Star for a Night" (20th Cent.-Fox)	9,100	High 2-22-36 "Modern Times".......... 26,000 Low 5-4 "West Point of the Air"...... 4,900
Pantages	3,000	25c-40c	"Swing Time" (Radio) and........ "Second Wife" (Radio) (3rd week)	7,400	"Swing Time" (Radio) and......... "Second Wife" (Radio) (2nd week)	10,500	High 9-12-36 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Dodsworth" (U.A.) and........... "The Case of the Velvet Claws" (F.N.) (2nd week)	14,500	"Dodsworth" (U.A.) and........... "The Case of the Velvet Claws" (F.N.) (1st week)	18,200	High 10-10-36 "Dodsworth" and "The Case of the Velvet Claws" 18,200 Low 6-27-36 "The Big Noise".......... 4,000
Indianapolis							
Apollo	1,100	25c-40c	"A Midsummer Night's Dream".. (W.B.)	5,000	"Ramona" (20th Cent.-Fox)........	4,000	High 9-12-36 "My Man Godfrey"...... 8,000 Low 6-27-36 "Sins of Man"............... 1,600
Circle	2,800	25c-40c	"Walking on Air" (Radio) and.... "Hollywood Boulevard" (Para.)	3,000	"Anthony Adverse" (W.B.)....... (25c-55c)	10,000	High 10-10-36 "Anthony Adverse"...... 10,000 (25c-55c) Low 3-16 "Transient Lady"............. 2,000
Loew's	2,500	25c-40c	"The Devil Is a Sissy" (MGM) and "They Met in a Taxi" (Col.)	5,200	"Dodsworth" (U.A.) and........... "Sworn Enemy" (MGM)	9,000	High 9-26-36 "The Great Ziegfeld"...... 15,000 Low 4-6 "Casino Murder Case"........ 2,750
Lyric	2,000	25c-40c	"The Magnificent Brute" (Univ.).. (on stage: Ted Lewis and Band)	13,700	"Give Me Your Heart" (W.B.).... (plus vaudeville)	9,850	High 9-12-36 "Pepper" .... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan".... 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"The Big Broadcast of 1937"...... (Para.) (8 days)	14,800	"The General Died at Dawn".... (Para.) (6 days)	7,000	High 11-23 "Case of the Lucky Legs".. 22,000 Low 1-12 "I Sell Anything"............... 2,000
Midland	4,000	25c-40c	"Craig's Wife" (Col.) and.......... "Adventure in Manhattan" (Col.)	8,000	"Dodsworth" (U.A.)	13,400	High 8-24 "China Seas" .... 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Ladies in Love" (20th Cent.-Fox)	9,000	"Give Me Your Heart" (W.B.)....	7,500	High 5-25 "Goin' to Town"............. 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Don't Turn 'Em Loose" (Radio) (plus stage show)	6,900	"Love Begins at Twenty" (F.N.).. (plus stage show)	6,900	High 1-18-36 "Magnificent Obsession".. 14,500 Low 3-14-36 "Lady of Secrets"......... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Wives Never Know" (Para.) and "Two Against the World" (F.N.) (6 days)	3,000	"A Midsumer Night's Dream".... (W.B.)	3,200	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM)...... (2nd week)	12,500	"Romeo and Juliet" (MGM)........ (1st week)	14,500	....
Four Star	900	30c-55c	"East Meets West" (GB)......... (2nd week)	1,900	"East Meets West" (GB).......... (1st week)	3,100	High 5-18 "Les Miserables" .... 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"I Desire You" (Foreign)........	1,750	"Gypsies" (Amkino) .... (3rd week)	1,500	High 7-25-36 "Ecstasy" .... 5,000 (6 days-2d week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	1,700	30c-65c	"Swing Time" (Radio) and......... "Second Wife" (Radio) (3rd week)	8,500	"Swing Time" (Radio) and......... "Second Wife" (Radio) (2nd week)	11,600	High 9-12-36 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State ...	2,500	30c-55c	"Libeled Lady" (MGM) and...... "Back to Nature" (20th Cent.-Fox)	19,000	"Picadilly Jim" (MGM) and....... "Star for a Night" (20th Cent.-Fox)	11,400	High 12-7 "Mutiny on the Bounty"...... 24,500 Low 10-26 "Way Down East".......... 6,200
Paramount	3,596	30c-55c	"The Big Broadcast of 1937" (Para.) (plus stage show)	25,000	"Adventure in Manhattan" (Col.).. and "Wives Never Know" (Para.) (plus stage show)	13,600	High 8-22-36 "Yours for the Asking".. 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W.B. Downtown	3,400	30c-65c	"Dodsworth" (U.A.) and........... "The Case of the Velvet Claws" (F.N.) (2nd week)	12,500	"Dodsworth" (U.A.) and........... "The Case of the Velvet Claws" (F.N.) (1st week)	16,200	High 1-11-36 "Captain Blood"........... 17,100 Low 6-27-36 "The Big Noise".......... 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Murder with Pictures" (Para.).. (6 days)	1,500	"Kelly the Second" (MGM)......	1,400	High 7-25-36 "Sons O' Guns"............ 2,100 Low 11-3-36 "Hollywood Boulevard" and "I'd Give My Life" 900
Minnesota	4,000	25c-55c	"Cain and Mabel" (W.B.)........ (on stage: John Boles and revue)	23,000	"Ramona" (20th Cent.-Fox).......	9,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 4-4-36 "Klondike Annie"............ 8,000
RKO Orpheum .	2,900	25c-40c	"Craig's Wife" (Col.).............	5,000	"Adventure in Manhattan" (Col.)..	7,000	High 9-21 "Top Hat" .... 18,000 Low 6-13-36 "The Golden Arrow"...... 3,000
State	2,300	25c-40c	"The Last of the Mohicans" (U.A.)	4,000	"Give Me Your Heart" (W.B.)..	6,000	High 9-19-36 "Sing, Baby, Sing"........ 8,000 Low 10-17-36 "The Last of the Mohicans" 4,000
World	400	25c-40c	"My Man Godfrey" (Univ.)...... (2nd week)	3,000	"My Man Godfrey" (Univ.)...... (1st week)	2,500	High 9-5-36 "Secret Agent"............. 6,000 Low 9-19-36 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Cain and Mabel" (W.B.) and.... "Down the Stretch" (F.N.)	11,500	"Anthony Adverse" (W.B.)........	12,500	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's...	1,700	25c-50c	"Nine Days a Queen" (GB) and.. "Two's Company" (B. and D.)	9,000	....		High 10-17-36 "Nine Days a Queen" "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Lady, Be Careful" (Para.)........ (on stage: Morton Downey and revue)	13,500	"The Texas Rangers" (Para.)...... (plus stage show)	11,000	High 9-26-36 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The Gorgeous Hussy" (MGM)...	13,000	"Swing Time" (Radio)............. (2nd week)	7,500	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Craig's Wife" (Col.) and......... "They Met in a Taxi" (Col.)	8,500	"Ramona" (20th Cent.-Fox) and... "Back to Nature" (20th Cent.-Fox)	8,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM)...... (9th week)	12,120	"Romeo and Juliet" (MGM)........ (8th week)	12,500	....
Capitol	4,700	25c-85c	"The Great Ziegfeld" (MGM).... (4th week)	25,000	"The Great Ziegfeld" (MGM)...... (3rd week)	33,000	High 1-5 "Forsaking All Others"...... 87,400 Low 5-30-36 "Three Wise Guys"........ 7,000
Criterion	1,700	25c-75c	"Ramona" (20th Cent.-Fox)........	21,000	"Give Me Your Heart" (W.B.)....	15,000	....
Palace	2,500	25c-65c	"Anthony Adverse" (W.B.)........	9,000	"Thank You, Jeeves" (20th Cent.-Fox) and "Two in a Crowd" (Univ.)	8,000	High 10-5 "Top Hat" .... 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	25c-85c	"Valiant Is the Word for Carrie" (Para.) (plus Enric Madriquera and Orch.)	38,000	"The Texas Rangers" (Para.)...... (on stage: Will Osborne and Orch.)	26,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"........ 10,000
Rialto	594	25c-55c	"Lady, Be Careful" (Para.)........	7,500	"Kelly the Second" (MGM)........	7,000	....
Rivoli	2,200	25c-99c	"Dodsworth" (U.A.) .... (3rd week)	31,200	"Dodsworth" (U.A.) .... (2nd week)	38,000	High 2-15-36 "Modern Times".......... 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall.	5,954	40c-$1.65	"The Gay Desperado" (U.A.).... (plus stage show)	98,500	"Craig's Wife" (Col.).............. (plus stage show)	76,000	High 9-7 "Top Hat"....................131,200 (plus stage show) Low 11-30 "Crime and Punishment".... 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Dimples" (20th Cent.-Fox)...... (plus stage show)	51,500	"Nine Days a Queen" (GB)........ (on stage: Charles Collins)	30,000	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"...... 17,500 (plus stage show)
Strand	3,000	40c-99c	"A Midsummer Night's Dream".. (W.B.) (2nd week)	21,000	"A Midsummer Night's Dream".. (W. B.) (1st week)	26,000	High 5-11 "The G Men" .... 60,138 Low 4-4-36 "Snowed Under"........... 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	“The Girl on the Front Page”.... (Univ.)	1,800	“Sworn Enemy” (MGM)..........	1,800	High 8-29-36 “Girls’ Dormitory”........ Low 5-9-36 “Big Brown Eyes”..........	3,900 1,300
Criterion	1,700	10c-55c	“Dodsworth” (U.A.)...............	4,500	“Swing Time” (Radio)............	6,400	High 9-14 “Steamboat Round the Bend” Low 11-2 “The Case of the Lucky Legs”	10,000 2,500
Liberty	1,500	10c-36c	“The Big Noise” (W.B.) .... (plus vaudeville) (4 days) (10c-40c) “Crash Donovan” (Univ.) and.... “Palm Springs” (Para.) (3 days)	2,500 900	“Shakedown” (Col.) .... (plus stage show) (4 days) (10c-40c) “36 Hours to Kill” (20th Cent.-Fox) and “Women Are Trouble” (MGM) (3 days)	2,300 700	High 1-19 “Gentlmen Are Born” and “Crime Doctor” Low 10-26 “Little Big Shot” and “I Live for Love”	4,200 1,500
Midwest	1,500	10c-55c	“Ladies in Love” (20th Cent.-Fox)	4,000	“The Devil Is a Sissy” (MGM)....	3,000	High 11-16 “Mutiny on the Bounty”.. Low 8-24 “The Farmer Takes a Wife”	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	“Stage Struck” (F.N.) and........ “Love Begins at Twenty” (F.N.)	5,200	“Craig’s Wife” (Col.) and.......... “They Met in a Taxi” (Col.)	4,300	High 9-14 “Top Hat”...................... Low 6-6-36 “Dancing Pirate” and “Murder on the Bridle Path”	9,500 2,600
Omaha	2,200	25c-40c	“Anthony Adverse” (W.B.)........ (7½ days)	7,900	“Girls’ Dormitory” (20th Cent.-Fox) and “White Fang” (20th-Cent.-Fox) (6 days)	7,200	High 7-11-36 “San Francisco” and “The First Baby” Low 10-5 “Dante’s Inferno” and “She Gets Her Man”	11,600 3,600
Orpheum	3,000	25c-40c	“Ramona” (20th Cent.-Fox) and.. “Women Are Trouble” (MGM)	9,200	“Give Me Your Heart” (W.B.) and “High Tension” (20th Cent.-Fox)	9,100	High 2-29-36 “Exclusive Story”........ (on stage: Ted Lewis) Low 12-28 “Mister Hobo” and “Three Kids and a Queen	21,150 5,800
Philadelphia								
Aldine	1,300	40c-65c	“Dodsworth” (U.A.)............... (9 days-3rd week)	12,000	“Dodsworth” (U.A.) .... (2nd week)	14,000	High 10-3-36 “Dodsworth” .... Low 1-26 “The Runaway Queen”......	19,000 2,200
Arcadia	600	25c-50c	“The Texas Rangers” (Para.)..... (8 days)	2,700	“A Son Comes Home” (Para.)..... (6 days)	1,600	High 1-25 “The Bride Comes Home”.... Low 9-21 “Bonnie Scotland”.............	4,800 800
Boyd	2,400	40c-55c	“My Man Godfrey” (Univ.)...... (2nd week)	13,000	“My Man Godfrey” (Univ.)........ (1st week)	20,000	High 1-4-36 “A Tale of Two Cities”.... Low 8-17 “Jalna”	30,000 6,000
Earle	2,000	25c-55c	“Walking on Air” (Radio)........	12,500	“The Devil Is a Sissy” (MGM)....	12,500	High 1-4-36 “Miss Pacific Fleet”........ Low 10-5 “I Live for Love”............	22,000 9,500
Fox	3,000	40c-65c	“Libeled Lady” (MGM)............	21,000	“Mary of Scotland” (Radio)........	13,000	High 5-9-36 “Under Two Flags”........ Low 9-28 “Redheads on Parade”......	31,000 7,500
Karlton	1,000	25c-40c	“Ramona” (20th Cent.-Fox).......	2,700	“Road to Glory” (20th Cent.-Fox)..	2,900	High 10-5 “Top Hat”...................... Low 6-1 “Dinkey”........................	6,300 1,200
Keith’s	2,000	30c-50c	“Stage Struck” (F.N.)............ (6 days)	2,500	“The Great Ziegfeld” (MGM)......	3,100	High 4-13 “Roberta”..................... Low 1-2 “The Right to Live”..........	5,800 900
Stanley	3,700	40c-55c	“The Big Broadcast of 1937” (Para.)	17,000	“The General Died at Dawn”...... (Para.)	15,000	High 9-12-36 “Swing Time”............. Low 5-11 “Stolen Harmony”...........	30,500 4,000
Stanton	1,700	30c-50c	“Isle of Fury” (W.B.)............	5,400	“Seven Sinners” (GB)	5,900	High 1-11-36 “Riffraff” .... Low 3-23 “Captain Hurricane”..........	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	“Mr. Deeds Goes to Town” (Col.) (24th week) and “It Happened One Night” (Col.) (2nd week)	2,500	“Mr. Deeds Goes to Town” (Col.) (23rd week) and “It Happened One Night” (Col.) (1st week)	2,000	High 6-17 “Life Begins at Forty”...... Low 6-22 “My Heart Is Calling”........	2,700 1,400
Broadway	1,912	30c-40c	“Old Hutch” (MGM) and.......... “The Captain’s Kid” (F.N.)	6,500	“The Last of the Mohicans” (U.A.)	7,000	High 5-16-36 “The Singing Kid”........ Low 7-27 “Calm Yourself” and “Chinatown Squad”	8,500 4,000
Mayfair	1,700	30c-40c	“The Gorgeous Hussy” (MGM)...	4,500	“They Met in a Taxi” (Col.)....... (plus stage show)	6,250	High 1-25-36 “A Midsummer Night’s Dream” .... Low 1-19 “Behold My Wife” and “Defense Rests”	12,000 1,600
Orpheum	1,700	30c-40c	“Ramona” (20th Cent.-Fox) and.. “Back to Nature” (20th Cent.-Fox) (2nd week)	6,200	“Ramona” (20th Cent.-Fox) and.. “Back to Nature” (20th Cent.-Fox) (1st week)	8,700	High 9-28 “She Married Her Boss”.... Low 11-23 “To Beat the Band” and “Wanderer of the Wasteland”	9,500 4,000
Paramount	3,008	30c-40c	“Dimples” (20th Cent.-Fox) and.. “Seven Sinners” (GB)	8,900	“The Road to Glory” (20th Cent.-Fox) and “Walking on Air” (Radio)	8,200	High 4-20 “Private Worlds”............ Low 5-2-36 “The Witness Chair” and “Big Brown Eyes”	11,500 5,000
United Artists	945	30c-40c	“Dodsworth” (U.A.)	9,500	“The Gorgeous Hussy” (MGM).... (2nd week)	6,000	High 10-17-36 “Dodsworth”.............. Low 6-8 “Age of Indiscretion”	9,500 4,000
San Francisco								
Clay	400	15c-35c	“Lac Aux Dames” (French).......	1,100	“Seven Brave Men” (Amkino).....	1,100	High 12-28 “Peasants” .... Low 7-11-36 “Larsson’s Second Marriage”	2,500 800
Embassy	1,400	10c-40c	“Swing Time” (Radio)........... (2nd week)	2,000	“Swing Time” (Radio)........... (1st week)	4,000	High 4-11-36 “Penitente Murder Case”.. Low 12-7 “Two Sinners” and “$1,000 a Minute”	6,500 2,000
Fox	5,651	15c-40c	“Cain and Mabel” (W.B.) and.... “Sworn Enemy” (MGM) (15c-75c)	17,000	“Dimples” (20th Cent.-Fox) and.. “The Case of the Velvet Claws” (F.N.)	15,500	High 9-19-36 “Road to Glory” and “Kelly the Second” Low 11-30 “To Beat the Band” and “Freckles”	20,000 4,000
Golden Gate	2,800	15c-40c	“The Big Game” (Radio).......... (plus vaudeville)	15,500	“Don’t Turn ’Em Loose” (Radio) (plus vaudeville)	15,500	High 8-15-36 “The Last Outlaw”........ (on stage: Eddie Cantor) Low 5-23-36 “Dancing Pirate”..........	34,000 9,000
Orpheum	2,440	15c-40c	“My Man Godfrey” (Univ.) and.. “Yellowstone” (Univ.) (5th week)	6,200	“My Man Godfrey” (Univ.) and.. “Yellowstone” (Univ.) (4th week)	8,000	High 9-19-36 “My Man Godfrey” and “Yellowstone” Low 10-26 “King Solomon of Broadway and “Fighting Youth”	17,000 4,800
Paramount	2,670	15c-40c	“The Gorgeous Hussy” (MGM) and “Three Married Men” (Para.) (2nd week)	12,500	“The Gorgeous Hussy” (MGM) and “Three Married Men” (Para.) (1st week)	14,000	High 7-11-36 “San Francisco”........... Low 3-2 “Living on Velvet” and “All the King’s Horses”	23,000 8,500
St. Francis	1,470	15c-40c	“Dimples” (20th Cent.-Fox) and.. “The Case of the Velvet Claws” (F.N.)	6,800	“A Midsummer Night’s Dream”.. (W.B.)	5,000	High 8-1-36 “San Francisco”.......... Low 6-29 “No More Ladies”............	12,400 5,000
United Artists	1,200	15c-65c	“Dodsworth” (U.A.)............... (15c-55c)	10,000	“The Last of the Mohicans” (U.A.) (2nd week)	4,500	High 10-26 “Barbary Coast”............ Low 12-28 “Mimi”	15,000 2,500
Warfield	2,700	15c-40c	“Ladies in Love” (20th Cent.-Fox) and “Murder with Pictures” (Para.) (15c-75c)	14,000	“Old Hutch” (MGM) and.......... “Nine Days a Queen” (GB) (6 days-2nd week)	11,000	High 10-5 “I Live My Life”............ Low 3-28-36 “Colleen” and “Too Many Parents”	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	“The General Died at Dawn” (Para.) and “Women Are Trouble” (MGM)	3,200	“Girls’ Dormitory” (20th Cent.-Fox) and “My American Wife” (Para.)	3,800	High 11-30 “Mutiny on the Bounty”.... Low 2-16 “Million Dollar Baby” and “Notorious Gentleman”	6,100 2,900
Fifth Avenue	2,500	25c-55c	“Swing Time” (Radio)............ (2nd week)	7,600	“Swing Time” (Radio)............. (1st week)	9,400	High 9-19 “Anthony Adverse”........... Low 4-26-36 “The Trail of the Lonesome Pine”	11,300 2,600
Liberty	1,800	15c-55c	“Alibi for Murder” (Col.) and.... “Down the Stretch” (F.N.) (6 days)	3,600	“The Man Who Lived Twice”...... (Col.) and “End of the Trail” (Col.)	4,100	High 9-28 “She Married Her Boss”...... Low 4-13 “White Lies” and “Happy Landing”	7,900 2,700
Music Box	950	25c-55c	“The Gorgeous Hussy” (MGM) and “Star for a Night” (20th Cent.-Fox)	3,600	“Nine Days a Queen” (GB)........	3,100	High 2-16 “Roberta” .... Low 1-26 “The Man Who Reclaimed His Head”	6,100 2,850
Orpheum	2,450	25c-40c	“Stage Struck” (F.N.) and........ “Lady, Be Careful” (Para.)	5,100	“The General Died at Dawn”...... (Para.) and “Women Are Trouble” (MGM)	6,100	High 9-21 “Top Hat” .... Low 8-31 “Dante’s Inferno” and “Lady Tubbs”	10,400 4,860
Palomar	1,500	15c-35c	“She Shall Have Music” (Imperial) (plus vaudeville and band)	4,900	“Two Against the World” (F.N.).. (plus vaudeville)	4,400	....	
Paramount	3,050	20c-40c	“Give Me Your Heart” (W.B.) and “Back to Nature” (20th Cent.-Fox)	5,800	“The Gorgeous Hussy” (MGM) and “Star for a Night” (20th Cent.-Fox) (2nd week)	6,250	High 12-14 “Annie Oakley”............. Low 6-6-36 “Till We Meet Again” and “Times Square Playboy”	9,200 3,250

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Depths Below"	Original, Liam O'Flaherty. Screen play, Dalton Trumbo, Jerry Chodorov. Director: Erle Kenton.	Richard Dix, Dolores Del Rio, Chester Morris, Ward Bond, Pierre Watkins, Marc Lawrence, Ron Rowan.	Shooting
"Interlude"	Original and screen play, Robert Riskin. Directors: Robert Riskin, Harry Lachman.	Grace Moore, Cary Grant, Aline MacMahon, Henry Stephenson, Catherine Doucet, Edgar Kennedy, Gerald Oliver-Smith, Barnett Parker, Marcelle Corday William Pawley.	Editing
"Counterfeit Lady"	Original, Harold Shumate. Screen play, Thomas Van Dycke. Director: D. Ross Lederman.	Ralph Bellamy, Joan Perry, Douglass Dumhrille, John Gallaudet, Gene Morgan, Wade Boteler.	Shooting
"Rio Grande Ranger"	Original, Jacques and Celia Jacard. Screen play, Nate Gatzert. Director: Spencer Gordon Bennet.	Bob Allen, Iris Shunn, John Elliott, Paul Sutton, Hal Taliaferro.	Shooting
"Women of Glamour"	Original screen play, Lynn Starling, Mary McCall, Jr. Director: Gordon Wiles.	Melvyn Douglas, Virginia Bruce, Leona Maricle, Regin-Denny, Pert Kelton.	Shooting
METRO-GOLDWYN-MAYER			
"A Day at the Races"	Writers, George S. Kaufman, Al Boasberg, George Seaton, Robert Pirosh. Director: Sam Wood.	Marx Brothers, Allan Jones, Margaret Dumont, Esther Muir.	Shooting
"After the Thin Man"	Original, Dashiell Hammett. Screen play, Frances Goodrich, Alhert Hackett. Director: W. S. Van Dyke.	William Powell, Myrna Loy, Elissa Landi, James Stewart, Sam Levene, Jessie Ralph, Dorothy McNulty Dorothy Vaughn, Teddy Hart, Paul Fix, Edith Kingdon.	Shooting
"Captains Courageous"	From the novel by Rudyard Kipling. Adaptation, Marc Connelly. Director: Victor Fleming.	Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Mickey Rooney, Charles Grapewin, Billy Burrud, Walter Kingsford, Donald Briggs, Sam McDaniels, John Carradine, Dave Thursby, Leo Carroll, William Stack, Jonathan Hale, Richard Powell, Jay Ward.	Shooting
"Way Out West"	Director: James Horne.	Laurel and Hardy, Sharon Lynne, Rosina Lawrence, James Finlayson, Tiny Sanford, James Norton, Flora Finch.	Shooting
"Nobody's Baby"	Director: Gus Meins.	Patsy Kelly, Lyda Roberti, Robert Armstrong, Lynne Overman, Don Alvarado, Rosina Lawrence, Avalon Four, Jimmy Grier and Orchestra, Herbert Rawlinson, Chick Chandler, Lois Wilde.	Shooting
PARAMOUNT			
"College Holiday"	Director: Frank Tuttle.	Jack Benny, Mary Boland, Burns and Allen, Martha Raye, Benny Baker, Eleanore Whitney, Dorothy Lamour, Johnny Downs, Olympe Bradna, Louis DaPron, Leit Erikson, Shirley Ross, Ben Blue, Etienne Girardot, Richard Carle, Margaret Seddon.	Shooting
"Arizona Mahoney"	Director: James Hogan.	Larry Crabbe, Joe Cook, Dave Chasen, June Martel, Robert Cummings, John Miljan, Marjorie Gateson, Fred Kohler, Sr.	Shooting
"Mind Your Own Business"	Screen play, Dore Schary. Original, J. Francis Larkin. Director: Norman McLeod.	Charlie Ruggles, Alice Brady, Lyle Talhot, Jack LaRue, Benny Baker, Frankie Darro, Robert Baldwin, Lloyd Crane.	Shooting
"A Man and a Woman"	Director: Richard Wallace.	Edward Arnold, George Bancroft, Gail Patrick, Francine Larrimore.	Shooting
"One Man's Bonus"	Director: Ray McCarey.	Edward Everett Horton, Charlotte Wynters, Margaret Seddon, Margaret McWade, Irving Bacon, Porter Hall, Purnell Pratt, J. M. Kerrigan.	Shooting
REPUBLIC			
"Happy Go Lucky"	Original, Eric Taylor, Olive Cooper. Screen play, Olive Cooper, Raymond Schrock. Director: Auhrey Scotto.	Phil Regan, Evelyn Venable, William Newell, Karl Hackett, Guy Kingsford, Carleton Young, Tony Pawley.	Shooting
RKO RADIO			
"Street Girl"	Original, W. Carey Wonderly. Screen play, P. J. Wolfson, Dorothy Yost, Harold Kussell. Director: Leigh Jason.	Lily Pons, Gene Raymond, Jack Oakie, Lucille Ball, Mischa Auer, Herman Bing, Harry Jans, Patricia Wilder.	Editing
"Criminal Lawyer"	Original, Lewis Stevens. Screen play, Gladys Atwater, Thomas Lennon. Director: Christy Cabanne.	Lee Tracy, Margot Grahame, Eduardo Cianelli, Erik Rhodes, Frank M. Thomas, Kenneth Thomson, William Williams, Wilfred Lucas, Francis McDonald.	Shooting
TWENTIETH CENT.-FOX			
"One in a Million"	Original, Harry Hamilton. Screen play, Nunnually Johnson. Director: Sidney Lanfield.	Sonia Henie, Adolphe Menjou, Ritz Brothers, Ned Sparks, Dixie Dunbar, Don Ameche, Arline Judge, Jean Hersholt, Leah Ray, Borrah Minnevitch.	Shooting
"Crack Up"	Director: Mal St. Clair.	Brian Donlevy, Thomas Beck, Helen Wood, Peter Lorre, Ralph Morgan, Kay Linaker, J. Carroll Naish, Duncan Renaldo.	Shooting
"Stowaway"	Story, Sam Engel. Screen play, William Conselman, Arthur Sheekman, Nat Perrin. Director: William A. Seiter.	Shirley Temple, Rohert Young, Alice Faye, Eugene Pallette, Helen Westley, Allan Lane, Astrid Allwyn, Arthur Treacher, J. Edward Bromberg, Helen Jerome Eddy, Rohert Greig, William Stack.	Shooting
UNITED ARTISTS			
"You Only Live Once"	Original screen play, Gene Towne, Graham Baker. Director: Fritz Lang.	Sylvia Sidney, Henry Fonda, William Gargan, Jean Dixon, Barton MacLane, Ward Bond, Warren Hymer.	Shooting
UNIVERSAL			
"Three Smart Girls"	Original, Adele Comandini. Adaptation, Adele Comandini. Director: Henry Koster.	Binnie Barnes, Ray Milland, Alice Brady, Charles Winninger, Nan Grey, Barhara Reed, Mischa Auer.	Shooting
"Murder on the Mississippi"	Original, Fred MacIsaacs. Screen play, Jefferson Parker, John Gray. Director: Arthur Lubin.	James Dunn, Andy Devine, Hohart Cavanaugh, Russell Wade, Pat O'Malley, Jean Rogers, David Oliver, Michael Loring, Herbert Rawlinson, Claude Gillingwater, Joyce Compton, Richard Carle.	Shooting
"Top of the Town"	Original, Lou Brock. Director: Walter Lang.	George Murphy, Doris Nolan, Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan, Henry Armetta, Mischa Auer, The Three Sailors, Jack Smart.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Another Dawn"	Original story, screen play, Laird Doyle. Director: Wm. Dieterle.	Kay Francis, Ian Hunter, Errol Flynn, Frieda Inescourt, Herbert Mundin, Billy Bevan, Clyde Cook, G. P. Huntley, Jr.	Shooting
"San Quentin"	Original, John Bright, Robert Tasker. Screen play, Tom Reed, Humphrey Cobh. Director: Lloyd Bacon.	Humphrey Bogart, Pat O'Brien, Ann Sheridan, Barton MacLane, Joseph Sawyer, Joseph King, Gordon Oliver.	Shooting
"Penrod and Sam"	From the novel by Booth Tarkington. Screen play, Lillie Hayward, Hugh Cummings. Director: William McGann.	Billy Mauch, Harry Watson, Jackie Morrow, Phillip Hurlick, Frank Craven, Spring Byington, Jerry Madden, Charles Halton, Kenneth Harlan.	Shooting
"Justice After Dark"	Original and screen play, Don Ryan and Kenneth Gamet. Director: Frank McDonald.	Ann Dvorak, John Litel, Walter Miller.	Shooting
"Men in Exile"	From the stories by Houston Branch, Marie Baumer. Screen play, Roy Chanslor. Director: John Farrow.	Dick Purcell, June Travis, Victor Varconi, Margaret Irving.	Shooting
"Bad Man's Territory"	Story, Marion Jackson. Screen play, Lucy Ward, Joseph Watson. Director: B. Reeves Eason.	Dick Foran, Linda Perry, Cy Kendall, Glenn Strange, Harry Woods, Edmund Cobb, Henry Otho, Frank Orth, Irene Franklin, Tom Brower.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THOSE BRIGHT YOUNG MEN

It's bad enough the idea was used at all, but what makes it harder to take is that the men responsible forwarded copies of the throwaway with their names across the back so as to make sure the idea would be properly credited in these pages, if and when.

Well, we're not going to identify the manager or the publicist, but it is hoped that the erring brothers on reading these lines will realize the boner, proceed to kick themselves around the block and then spray each other with a good disinfectant.

To put over the date on a recent release taken from one of the ace best sellers the bright young men had reprints made of one of the book's most torrid pages—a passage entirely ignored in the screening—and overprinted in red the following cute copy: "Every thrilling page brought to life on the screen in, etc., etc."—which is obviously untrue.

The bright young men evidently are unaware of the progress made by the industry in repressing the ebullience of over-imaginative press agents in the direction of advertising that can be modeled into ammunition by reform groups intent upon no less than 100 per cent screen purity.

And further, the same B.Y.M. should be kept after school as punishment for their plain dumbness to write upon the blackboard at least 1,000 times:

"Don't sell what you can't deliver; don't advertise what you haven't got."

▽ ▽ ▽

AS WE WERE SAYING

In last week's issue this pen had occasion to expound on the virtues of enthusiasm and how the lad who bubbled over with it stood a very good chance of getting some place. What we had in mind might be further graphically illustrated by a letter from Mort Margulies, recently appointed manager of the Famous Players-Canadian College Theatre, in Toronto, which to read would fair take your breath away and drop years from aging shoulders. Just to give you an idea, and boy, isn't it gusty?:

"Business is swell, keeps getting better and that's no bull. All the palms go to the staff who have that College spirit, 'Try, Try.' Operators, ushers, cleaners, everyone wants and does outside work . . . anything to make this bigger and better than any suburban in town.

"We pick out a house over and above our own and point for it. When our place looks brighter, better, cleaner and business surpasses them, we aim for the next baby in line. I know it's the old hop-up, but as long as I believe in it and the staff agrees we're going to keep right on. . . . We hold a weekly staff meeting at which I'm the senior partner in charge and the rest junior partners, and we pull this old barn to pieces trying to find out what will make it tick better. . . ."

It's the hop-up, okay, but as long as the boy believes in it, as long as his staff believes in it, the hot pepperino is still tops with this department wherever theatremen spill over with the kind of enthusiasm that translates into plenty of extra dough-dough at the boxoffice.

▽ ▽ ▽

HARRISON DECLARES HIMSELF

Any success this department enjoys stems only from the cooperation given freely and enthusiastically by the members who in exchange for ideas made available through the contributions of brother-showmen, send in their own reports to help the other fellow.

It is gratifying to know that the Round Table has also been of assistance in promoting the fortunes of those who do not hesitate to credit this department for helping them up the ladder. For instance, there's Ed Harrison, City Manager for the Gordon and Lockwood interests in Waterville, Maine, and for a long time, a regular Round Tabler contributor. Sez Ed:

"The theatre managers throughout the country are crazy for not taking advantage of your department. I have had two jobs offered me and I know the reason was mainly through their seeing my contributions in your pages."

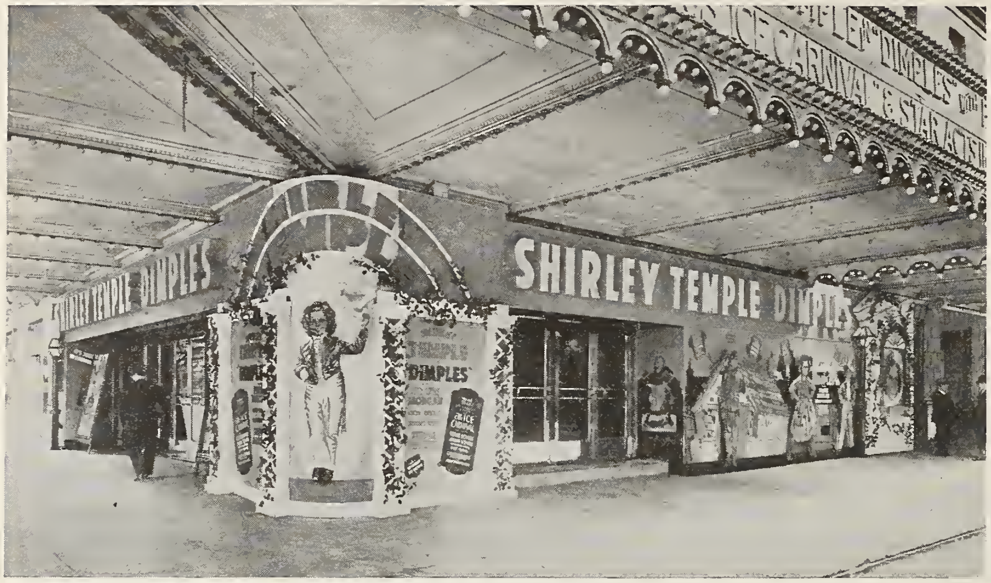
Ed's about said all there is to say on the subject.

▽ ▽ ▽

When the projectionist at the Rivoli Theatre, Hastings, Nebraska, in error started to run the following week's picture, Manager Don Fuller had the film pulled after the first reel and explained to the audience they had just witnessed a preview of the coming show.

Any man who can think as fast as that should have no difficulty in squaring himself with the missus.

A-Mike Vogel



TEMPLE FRONT. Above is reproduction of atmospheric front on "Dimples" at the New York Roxy with enlargements, cutouts, trellised set-pieces in color and specially lighted. Old-time street lamps added extra touch to display arranged by Morris Kinzler with Charles McCarthy's 20th Century-Fox ad crew. (Cosmo-Sileo Photo.)

Schedules Show After School For St. Louis "Dream" Date

For mass appeal in his campaign on the continuous date for "Dream" at the Missouri, St. Louis, Manager Harry Kendrick aimed his drive at popularizing the number of stars, the players given top billing in trailers and star head cuts featured in the ads. Front was handled in a similar manner and 40 by 60 boards in prominent locations emphasized the star stills rather than the costumed shots.

Board of Education heads cooperated by writing to heads of all schools and superintendent aided the cause with letters of introduction to each principal who personally supervised the distribution of student tickets. These were to be redeemed at the box-office and good at any show. As it was assumed that the students studying Shakespeare would see the picture without any special urging, copy on the tickets was directed to other school groups. This angle was carried further with a special show each afternoon that Kendrick timed to start 45 minutes after schools closed. Given wide publicity in the student publications the drive for business from this direction brought lots of extra business during the usually slack afternoon period.

Members of the staff addressed meetings of the Better Films Council, Child's Conservation Conference and other important organizations where blocks of the student tickets were distributed immediately after the theatre representative finished his sales talk. Some of the local colleges and high schools granted special credits to English classes for best essays on the picture. Copies of the study guide were presented to English teachers two weeks ahead and reservations made for those desiring to bring classes.

Special broadcasts prepared by the Kurtzman Agency were also credited for a goodly slice of the returns and the newspaper campaign both in advertising and publicity was in keeping with the smart campaign put on by Kendrick assisted by M. V. Alch, staff publicist.

"Have You Contributed Lately?"

HOLLYWOOD OPENING. Front of the new Oak Bay Theatre, Victoria, B. C., where the premiere attraction was Warner Bros. "Dream" under the supervision of Major R. F. Castle.

"Have You Contributed Lately?"

Pasteur Patient Helps Publicize Picture

Desmond V. Rushton, Savoy Cinema, Dublin, Ireland, crashed local dailies with a human interest story in connection with "Pasteur." Three days ahead of opening special preview was held during which time it developed that one of the spectators had a servant who had been treated by Pasteur some 40 odd years previously. Desmond sought the man out at his home, brought along photographer and secured story and pictures in Dublin daily and evening papers.

"Have You Contributed Lately?"

Studio Preview Inaugurated By Chellew in Seattle

C. C. Chellew, Liberty Theatre, Seattle, Wash., has inaugurated what he describes as a "studio preview" each Friday night, with the theatre presenting a "world premiere preview" of a major studio feature, title of which is not announced to the public in advance. There is no extra admission charge and patrons who attend the screening are entitled to remain for the theatre's regular program immediately following.

Popular "Hour" Broadcast from Theatre Stage

Sponsored by a leading Dominion brewer and broadcast weekly over a 14-station hookup from the stage of the Capitol Theatre, Hamilton, Ontario, one of Canada's most popular programs is now being utilized by Manager C. T. Spencer to return capacity grosses on Friday nights without any extra costs to the theatre.

The promotion was effected by Spencer through his harmonious contacts with local station CKOC, which produces the program, the theatreman being able to convince the executives and sponsors that it would be a smart move to avail themselves of the theatre's 2,500 seats to take care of those who would be attracted by this unusual extra feature in addition to the regular show.

Grosses Jump Almost Double

Broadcast runs from 8:30 to 9 o'clock, stations running from the east coast to the Canadian middle west and including Toronto and Montreal. Program consists of a 35-piece military band, skits and guest stars and the station underwrites all costs even to the stage hands necessary to put on the show. Theatre of course is credited in all the announcements which aids in building grosses and prestige.

Spencer says that the increase in admissions on the broadcast nights has so far boosted the day's receipts nearly 100 per cent and offers it as his answer to "what to do about radio opposition?"

"Have You Contributed Lately?"

Louie Books "Henry the VIII" With "Nine Days a Queen"

Neat stunt was put over recently by Louie Charninsky, Capitol Theatre, Dallas, Tex., on "Nine Days a Queen," by booking "Henry the VIII" and advertising the engagement as an unbroken continuity of 29 years of English history. Special premiere was held with British consul attending along with a group of English residents, with papers making much of the premiere.

"Have You Contributed Lately?"

STAR BALLYS PICTURE. Arranged by Ed Leven was the smart stunt of having Leo Carrillo in costume and mounted deliver print of "Gay Desperado" at the Chicago United Artists Theatre.

Reading Marathon Stops Traffic On 'Anthony Adverse'

Up in Portland, Oregon, that hot-house of ace exploitation those Hamrick-Evergreen theatremen recently developed a highly unusual stunt on the date for "Anthony Adverse" at the Paramount Theatre, in the form of a reading marathon.

The city's leading department store came in on the slant by planting a man reading the book aloud in a main window, p.a. system hooked in to carry the stunt out to the curious crowds. Store went heavy in ads to publicize the gag and contest was tied in with newspaper coupons inviting readers to guess the number of hours and minutes it would take the reader to finish the 1,224-page book. There were plenty of folks about to look on.

The marathon was part of the campaign put on by Portland Hamrick-Evergreen ad head Hal Daigler, Paramount manager, with the cooperation of Arnold Albert, WarBros.' western zone exploitation director.

Stunt Worked in Other Spots

Same slant was worked by Manager Ray Drachman at the Fox Theatre, in Tucson, Arizona, with the assistance of the ubiquitous Albert. Photo to right illustrates the workings with the champ reader comfortably ensconced in a store window with copy announcing that an attempt was being made to break the world's record time for the marathon. The Tucson tiein was hooked to the book as well as the picture with half the window given over to poster, cutouts and copies of the photoplay edition of the best-seller.

Albert has been working the gag in one form or another in numerous spots in his territory and reports it a click in every situation. Suggested in the press book originally when Arnold was editor of the Warner Bros. department, the slant has found favor in many situations.

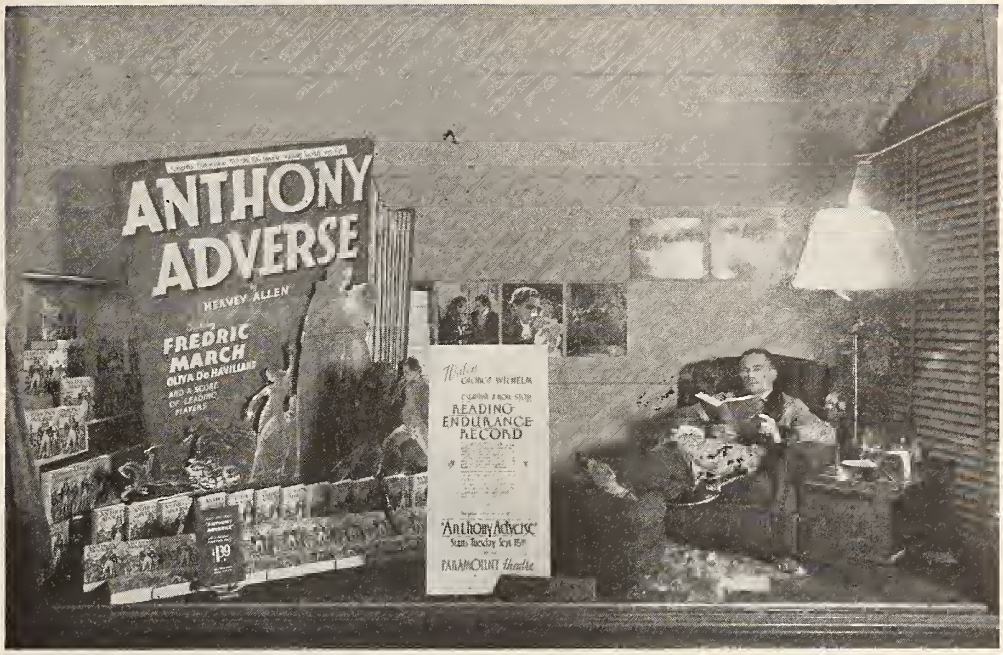
"Have You Contributed Lately?"

F.P.-CANADIAN ARTIST APPEARS WITH VALLEE

Harmonizing on the front porch with a trio of friends, Bill Bounsall, ace artist of Jim Nairn's Famous Players-Canadian publicity staff, was heard by a Toronto adman who put the quartet on the air under the name "The Swingers." While singing at the Toronto Exposition, their harmonies appealed to Rudy Vallee who spotted them for a date on his broadcast and shortly after wired them to come on to New York.

"The funny thing," says Nairn, "is that hundreds of guys have been battering on the door of the big time for years and these kids walk in the back door."

Ain't it the truth?



WINDOW STUNT ON "ADVERSE" MARATHON STUNT IN TUCSON

"Big Broadcast" Plane Bally Tied to Hindenburg Flight

Gene Fox, Boston Metropolitan Theatre publicist, tied in on the Hindenburg Zeppelin's scheduled flight over New England by sending up an unofficial escort plane carrying a 200-foot banner advertising in seven-foot letters "Big Broadcast of 1937." The Hindenburg was observed by thousands who had been informed of its coming appearance by front-page stories in all papers.

A special Hollywood opening, inaugurating the first use of Erpi's Mirrophonic sound in New England was held in the evening with local radio station broadcasting patrons' comments through mike in lobby.

"Have You Contributed Lately?"

Winchell's Football Stunt

Tying in with the tremendous popularity of the Minnesota team, Charlie Winchell, ad chief, Minnesota Amusement Company, cooperated with Chevrolet Motors in the filming of a two reeler of the Minnesota-Washington game in Seattle where Winchell journeyed to supervise the production. Print was shown in all circuit theatres.

"Have You Contributed Lately?"

Evergreen Managers Win Contest Prizes

Prize winners in the third quarter Evergreen State Theatres, Inc., Seattle, Wash., contest were announced at the quarterly division conference of executives and managers of the Fox West Coast subsidiary.

First prize in "A" division went to Frank L. Newman, Jr., of the Orpheum theatre in Portland. Al Baker of the Fox theatre in Spokane headed the "B" division. Ronald Harrington of the Portland Oriental theatre was top man in the "G" division and the "D" group of houses was headed by Jim O'Connell of the Rex theatre in Eugene, Oregon.

Al Rosenberg's Washington state division took honors in that classification, heading Al Finkelstein's Oregon division and John Hamrick's Seattle division in the order named.

First Time Serialization Planted for "Dodsworth"

Credit goes to Hal Winston, Palace Theatre, Stamford, Conn., for planting a serialization of "Dodsworth" in the Stamford *Advocate,* reported first time for the paper. Serializations were also planted in other papers in neighborhoring towns with special story and art in the Sunday Bridgeport *Herald.*

Capitalizing on the annual sale of leading department store, Hal promoted entire first page of store's bulletin and arranged that first 300 customers buying a stipulated amount of merchandise receive guest tickets.

"Have You Contributed Lately?"

Paramount Announces Overseas Contest

To encourage further competition in Great Britain, Paramount has inaugurated an exploitation contest to cover a twelve months' period, in which prizes will be awarded for the three best campaigns.

First prize will be a cup and check for 25 pounds; second prize will be silver plaque and check for 15 pounds and third prize bronze plaque and 10 pounds. Campaigns on at least two pictures during the year must be entered.

FILM HEADS FETE AUGUST WINNER

The August Silver Plaque voted Manager F. D. Nessel, Goshen Theatre, Jefferson, Ind., on Republic's "The Harvester," was presented to the Illinois-Indiana circuit theatreman at a dinner given by Irving Mandel and Harry Lorch, of Republic Pictures and held recently at the Palmer House, Chicago.

Others attending included Alex Manta, Jack Rose, Sid Holland, Sid Mandel and William F. Crouch, of Quigley Publications.

Police Tie-in with Floore On "Crash Donovan" Date

With the city in the process of installing parking meters at the time of the opening of "Crash Donovan," John Floore, Empire Theatre, promoted a lobby display (see photo) of the latest type of motorcycle and the parking meter with policeman in attendance week ahead.

John also made a tieup with the Harley Davidson Motorcycle agency which paid for the printing and distribution of 20,000 heralds which plugged the attraction.

"Have You Contributed Lately?"

Druggist Aids Boucher On "And Sudden Death"

Frank Boucher, Warner's Metropolitan in Baltimore, tied up local druggist on "And Sudden Death," distributing cards, one side of which carried selling copy on the picture and the other read "For your first aid needs, play safe," with store and further picture copy.

On "White Angel" Frank printed small green teaser cards, copy reading "For full information regarding the White Angel call," theatre telephone following.

"Have You Contributed Lately?"

Fifty-sixth Time Plus—

Discovering that a retired railroad man in Seattle had seen "San Francisco" fifty-three times at Hamrick's Blue Mouse Theatre and paid $18.75 in admissions, Manager Dan Redden received some extra publicity for the picture by seeking the man out and giving him a pass good for the balance of the run. Papers came through with two-column cut and story.

"Have You Contributed Lately?"

Charninsky's "Rangers" Front

Accompanying photo shows front of the new Rialto Theatre, Dallas, Tex., as it was dressed for the "Texas Rangers" engagement by Louie Charninsky with entire staff dressed in Ranger suits promoted from the Texas Centennial. Title cutout letters across front were 55 feet long and covered with red tin foil.

That's Louie, himself, at the extreme left.

"Have You Contributed Lately?"

Command Performance Held By Patterson for "Scotland"

In selling "Mary of Scotland," Fred Patterson, Palace Theatre, Dallas, Texas, turned it into a command performance, with Queen Elizabeth of the Texas Centennial officiating. At midnight, the queen with her procession all in full costume, including trumpeters, ladies in waiting, page boys, court musician, etc. marched to the theatre pausing at entrance to have newsreel shot. Special throne was planted at entrance upon which the Queen sat and as each of her entourage entered, they paid her homage before being seated.

Town crier was stationed in lobby where he announced over p.a. system celebrities as they arrived. Of particular interest at the premiere was the appearance of Ginger Rogers and Sally Rand. Immediately after the arrival of the last celebrity, the Queen left her throne and entered the theatre, entire audience arose as she proceeded to her box and when seated, she gave the royal command for the showing to begin.

Invitations for the premiere were done in old English style, bearing the official Elizabethan crest and signed by an exact signature reproduction of the Queen's, rolled in scroll fashion, they were tied with royal purple ribbon.

Jack Holt
"CRASH DONOVAN"

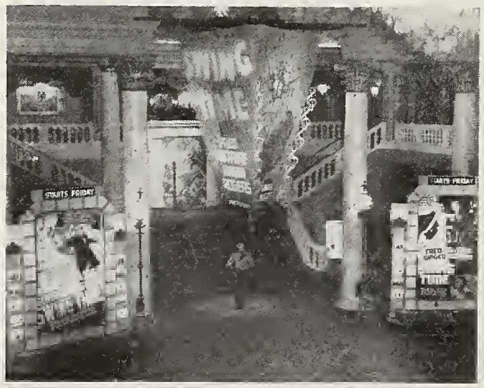
Floore's Motorcycle Display in Lobby

Mary Queen of Sco s

Brown's "Scotland" Window Tieup

EXAS RANGERS

Louie at Left with His Rangers



Kuehn-Deitch "Swing Time" Lobby

Caledonian Society Tied Up For "Scotland" Opening

For the opening of the RKO Albee, Providence, R. I., Bill Brown on "Mary of Scotland" made a tieup with the Caledonian Society to have a street parade through the downtown section, consisting of a twelve-piece band and thirty-eight members of the society in full regalia with police escort. Members of the band performed in the lobby for ten minutes ahead of opening.

Accompanying photo shows attractive window display secured in leading department store with scene stills and picture copy.

"Have You Contributed Lately?"

Heralds Dropped from Sky On "Things to Come"

In connection with the engagement of "Things to Come" at the Colonial Theatre, Laconia, N. H., Assistant Paul Purdy reports that they promoted use of a plane and dropped numbered heralds from the sky two days ahead. Stunt was publicized by advising patrons to watch the heavens for "things to come," and a total of $40 in cash prizes was offered to the first three persons presenting heralds on the opening night that had numbers closest to those "lucky numbers" drawn on the stage.

"Have You Contributed Lately?"

Walt Davis' Girls Sell "Give Me Your Heart"

Walt Davis' Capitol Girls in Regina, Sask., once more took over the reins for "Give Me Your Heart" and made up red hearts on which were printed "The Capitol Girls present this picture to the ladies of Regina—the picture every woman will want some man to see," etc., etc. These were distributed in major department stores and dress shops.

These hearts were also inserted in laundry parcels, local dairy delivered little slips carrying theatre message and for their advance foyer billing large cutout hearts were used.

"Have You Contributed Lately?"

Giant Lobby Display Sells "Swing Time"

Accompanying photo shows art display conceived by Manager Rudy Kuehn and publicist Bob Deitch for the "Swing Time" date at the Stanley Theatre, Jersey City. Flash measures 20 feet high by 14 in width. Display done in cloth with painted figures was made in triangle fashion and hung in grand lobby with motor and gear arrangement to make it swing in circular movements.

Hit tunes from picture were played on mezzanine, 75-foot banner with cutout figures flown across front of house and various window displays secured in music shops.

"Have You Contributed Lately?"

Payette's Laundry Tieup

George Payette, Academy, Hagerstown, Md., had a clever tieup on "Bride Walks Out" with local laundry, which inserted heralds in packages reading, "The Hagerstown Laundry offers you marriage insurance. No Bride Walks Out if we relieve her of washday worries."

AMERICAN TOBIS CORPORATION

announces

"CARNIVAL IN FLANDERS" (LA KERMESSE HEROIQUE)

With a Complete Set of English Dialogue Titles

Now Playing Its Fifth Successful Week in New York

Accorded beyond question the highest praise ever given a foreign language film by the critics of the New York newspapers and trade press

Wanda Hale—N. Y. DAILY NEWS—Four stars. Go and tell your friends.

Regina Crewe—N. Y. AMERICAN—It is capably wrought, skillfully played and well directed.

Howard Barnes—N. Y. HERALD TRIBUNE—The finest comedy of the year and the most notable photoplay on exhibition at the moment.

Frank Nugent—N. Y. TIMES—Like all great comedies it speaks a universal language.

Eileen Creelman—N. Y. SUN—It is a production which has already won honors and one which Hollywood might well covet as its own.

William Boehnel—N. Y. WORLD TELEGRAM—In a few words "Carnival in Flanders" is glib, sophisticated and tonic entertainment.

MOTION PICTURE DAILY—Wholly delightful in theme and made completely engaging as entertainment by excellence of execution, this so called comedy should be found a treat by the audiences.

MOTION PICTURE HERALD—It is entertainment, handsomely mounted and has been awarded the Grand Prix du Cinema Français and the Gold Medal of the Venice International Exposition of Cinematography.

FILM DAILY—Hilarious farce, studded with top flight acting and direction that will score with American audiences.

VARIETY—Story, direction, performances, photography and dialogue are standout.

ROUBEN MAMOULIAN—A real motion picture.

COMPLETE LINE OF ADVERTISING ACCESSORIES AND PRACTICAL CAMPAIGN BOOK AVAILABLE

Bookings Now Available For All Territories in the United States

AMERICAN TOBIS CORPORATION

113 West 57th Street, N. Y. C.

W. Van Beveren-Managing Director **Joseph Steiner-Sales Manager**

THEATREMEN EXPLOIT SOUND INSTALLATIONS

Excellent Campaigns Put Over in Various Spots Publicize New Mirrophonic Equipment

Coincident with the publication of the article on exploitation of new equipment in the September issue of *Better Theatres,* a number of campaigns have been forwarded by men in the field reporting what they did to put over the installation of Western Electric's new Mirrophonic sound system.

Foremost among these is the excellent coverage obtained by Manager Wayne Sweeney, La Porte, La Porte, Ind., who personalized his drive in the same manner as he is in the habit of getting behind his ace pictures. Outstanding was his front (see photo), the top line, "A Thrill for Your Ears," made more effective by being covered with pieces of broken mirror. The circular panels were lit from behind and the entire color scheme in yellow and black.

Surrounding street was covered on both sides with flags and pennants, bumper strips distributed and window cards posted in a radius of 20 miles. City was covered with postal-sized heralds explaining merits of the new system and the heralds were also given out to patrons leaving the theatre on opening. Windshield stickers also commanded attention.

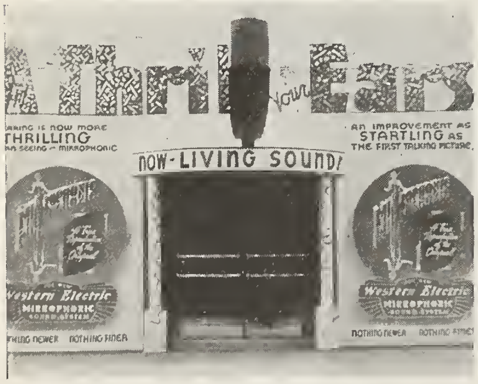
Newspaper drive started 12 days ahead with over 200 inches used to launch the equipment in the public mind and phone calls made to hundreds of prominent personages day ahead. Important officials headed by the Mayor were invited to the opening.

Hamilton Stages Exhibition

Topping the advance to signalize his new Mirrophonic installation, Al Hamilton, of the Empress, South Norwalk, Ct., had a lobby exhibition of all the new equipment which was placed alongside of a showing of oldtime projectors which Al was able to borrow through the good offices of Herbert Griffin, of International Projector. Among these was a projector used in South Norwalk back in 1907.

Further tiein was made by Hamilton with his newspapers wherein a full column story was run on the new equipment that explained the workings and other interesting facts included in story was reference to "Richardson Week," which starts Oct. 24.

In Detroit, Earl J. Hudson, United Detroit Theatres' publicity chief, tied in the new installation to a change in policy at the Madison Theatre which, with the improved sound system, went first-run. Topped by a vigorous newspaper campaign, the drive was backed with heralds, window cards and a very novel ballyhoo sound truck. Series of broadcasts also helped to create further interest.



Sweeney's Front for New Sound

Lawler Runs Short

To reveal the qualities of the new sound, Ralph Lawler, at the Newman, Kansas City, ran special shorts and sequences during the regular shows. In his lobby and out front, Lawlor featured the system with the marquee valance given over entirely to it. Newspaper advertising was in keeping and in the publicity breaks was full mention in prominent critic's daily column.

Erpi executives who cooperated on these campaigns under the supervision of C. W. Bunn, general sales manager, include Stanley W. Hand, Bert Sanford, C. L. Stong and Gar O'Neill.

"Have You Contributed Lately?"

"Scotland" Golf Tourney Planted by Bannan

George Bannan, Edwards Theatre, East Hampton, L. I., staged a "Mary of Scotland" golf tournament at country club for that picture, promoting golf bag from sports store for first prize and month's theatre pass for second. Score cards from the club were overprinted with picture title, and cooperating sports store devoted window to display of golf bags, tournament and picture copy.

Stickers with playdates were pasted on roto section of Sunday paper carrying "Scotland" pictorial, local lecturer used the film as basis of his talk and library made up a book display with card giving playdates, etc.

"Have You Contributed Lately?"

Freucht's Campaign Plugs "Adverse"

An effective campaign on "Anthony Adverse" was staged by Henry Freucht, Shea's Buffalo, a month prior to opening, with a huge parade of bannered cars, coloring contest planted in paper and personal letters were sent out to school principals, teachers and heads of clubs. Special half-page co-op ad was secured through department store and numerous window displays in leading shops about town.

Postal Telegraph distributed slips with all outgoing messages week ahead and in exchange for a lobby display of General Electric radios, theatre received free plugs on their radio program. Fan photos of Fredric March were distributed by chain shoe stores, heralds wrapped in packages by department store in a tieup on "Adverse" fashions and window strips used by cigarette distributors in leading tobacco stores.

Ozark Hills Folk Brought to Town For "Swingtime"

True enough, the presence of Governor-elect Bailey of Arkansas, the mayor, state representatives, chamber of commerce officials and other civic dignitaries at the premiere of Manager Clyde Smith's "Swingtime" date at the Paramount, Hot Springs, Ark., brought a lot of attention. But more curiosity and comment was aroused by the group of shoeless natives Smith brought down from the Ozark hills and paraded around town in their mule-drawn cart (see photo). Cart was bannered: "We haven't been out of the hills in 30 years, but we had to come to town to see," etc. The natives stopped as many folks as did the Packard parade day ahead with team of dancers dressed as the stars doing their steps on platform in front of theatre after the parade. Team also won Smith's "Swingtime" contest put on four days in advance and demonstrated in the lobby and on stage.

Packard cars were supplied for free rides to the theatre and were tied in to a local safety campaign put on with the police. In addition, Clyde promoted the use of a "Swingtime" street car for the same purpose. Local debutantes were used in various ways to plug the date, being photographed at the airport during the cross-country air races, on the observation platform of a Rock Island train named "Swingtime Special."

Newspaper campaign included nearly 200 inches of co-op ads and to show that Smith missed few bets he even tied in with the local sheriff to hang cards from the jail windows reading, "My last request. To See 'Swingtime' and to ride the new Packard." All in all, little was missed by this showman in his smart entry that was voted the solo First Mention in the September Awards.

"Have You Contributed Lately?"

Window Displays Sell "Dodsworth" for Hunt

George Hunt, Jr., Loew's Theatre, Louisville, took over the shop windows of the main street with a series of attractive window displays on "Dodsworth," theatre artists making several unique cutouts that scored as attention-getters. Replicas of the Modern Screen Award which the picture received were plastered over the city.

SWING TIME
Paramount
THEATRE
SPECIAL

Ozark Natives Bally "Swingtime" for Clyde Smith

Berlin Exhibitors Given Projection Certificates

Examinations Required to Enable Theatremen to Judge Quality of Performance

by J. K. RUTENBERG
from Berlin

Evidently it is not taken for granted in Berlin that a showman is entirely familiar with every department of the theatre as exhibitors are required to have in addition to a certificate of projection ability another that certifies to his knowledge of general operation. Also interesting is that advertising is confined mostly to bills and posters at street corners and theatre entrances. Window displays as they are known on this side are "out" as shops dealing in other merchandise are prohibited from co-operating on these tie-ins.

The article on Berlin continues the second series of the Showman's Travelogue now current in the Round Table. A-MIKE

Berlin is in any respect the center of the German industry. It houses the head offices of all the big and minor enterprises in production, distribution and exhibition. With only one exception the studios are located at various places of the city and the total industry is directed and managed from here.

The city itself has a population of more than four millions and is, therefore, the third greatest city of the world, although not from the standpoint of area. In this direction it is surpassed by Rome, Rio de Janeiro, Los Angeles and Brisbane in Australia. The area of Berlin is quoted with 883,500 square kilometers, which is essential to know from the standpoint of transportation of the masses of the population.

Called Industrial City

Berlin is an industrial city in the real meaning of the word. More than a half of the total population is engaged in industrial works and in minor industrial enterprises. Another 30 per cent is engaged in commerce and trade, eight per cent in administration, military services, ecclesiastic organizations and other professions, and less than one per cent in agriculture.

Forty-five per cent of the population are workmen of all classes, a little more than 30 per cent are employees and officials (who, contrary to the workmen, get their salary monthly instead of a weekly payment) and 15 per cent are in managing positions or in own companies.

Little Unemployment Found

Unemployment is less than three per cent of the total population. An increase in unemployment is avoided by a provision which makes an increase in population from outside impossible.

Connections are satisfactory. Two hundred street car lines, almost a hundred bus lines, the tubes with a wide-spread network of rails and more than a hundred stations and the railways connect the North with the South and the West with the East.

Taxes have been very hard in recent years, amounting to averagely 25 per cent of the total income; that means that at an income of say 300 reichsmarks the employee got only 225 marks paid. The rest went to the Government, to the local authorities and to other charges such as unemployment fund, insurance against illness and others. This burden has been diminished by the new government and is at less than 15 per cent of the total income.

Competition has made it necessary for the workmen to receive an adequate education and skill. Unskilled employees are not favored and therefore the percentage of skilled men is increasing steadily. Evening schools, education by broadcasting and preferred entrance to all kinds of training and educating institutions is helping a lot in this connection. Wages are not so bad. A stenographer gets from 120 reichmarks up to 250 marks and more, so that after the deduction of all charges for renting, living, general expenses, food and feeding there might rest an overhead surplus of 20 to 50 reichmarks monthly which is used for entertainment, travelling and other distractions. (The mark is about 40 cents in American money.)

Berlin has 398 cinemas with a total seating capacity of 200,286 places which are all wired and playing daily twice or even more. The admission prices are fixed at 55 pfennigs (equal to 14 cents at par) at the lowest and range up to several marks in the de luxe theatres. The first-class houses are, with some exceptions only, located in the western part of the city, especially around the "Gedächtniskirche," which has, therefore, become a terminus technici for the film industry. Around this church, which was built in memory of the Emperor William I, the best equipped and most up-to-date Berlin cinemas are located, such as the "Ufa Palast am Zoo," the "Capitol," the "Gloria Palast," the "Marmorhaus," "U. T. Kurfürstendamm."

"Have You Contributed Lately?"

MacDONALD
Gable
SAN FRANCISCO
MON. TUES
AUG.

LOBBY SETPIECE. For "San Francisco", N. J. Morgan, Rylander Theatre, Americus, Ga., constructed this setpiece made of beaverboard with cutawl. Green lights lit entire display.

Most films, regardless of their origin, are started in these few cinemas and are generally shown here for several weeks before they get into common distribution. The Ufa Palast am Zoo, the Gloria Palast and the U. T. Kurfürstendamm have been in the hands of the Ufa company for considerable time already. Recently the two other houses, the Capitol and the Marmorhaus, changed hands and came also under Ufa influence, so that, with two or three exceptions only, the leading Berlin premiere or first run houses are controlled and operated by the Ufa, which is producing, renting and exhibiting altogether and disposes of two vast studios, the one in Neubabelsberg in the southwest and the second, the Tempelhof Studios, south of the airport of Berlin.

American films are trade-shown in the Capitol, the Marmorhaus, and partly in the U. T. Kurfürstendamm before they are generally released. The practice is that these U. S. films are first shown in their original version with super-imposed German titles and after a while, when they proved a success, are post-synchronized in German studios.

The dubbing costs are from 10,000 reichsmarks upwards, not including the dubbing charges which must be paid to the Tobis company.

The higher classes of the population prefer the western suburbs of which Charlottenburg is the greatest one with more than a million of inhabitants. The public generally preferring first run houses mostly use the bus to reach the cinema because the parking of motor cars has become a serious problem in some places of the city.

No Downtown Parking Lots

Berlin has at present 250,000 motor cars and motor-cycles and between five and seven o'clock, the time of the opening of most cinemas, the streets are overcrowded with cars and vehicles of all kinds so that the custom has developed that unless a private driver is at hand to take the car home during the two hours of the program to use the bus or the one of the numerous street cars or taxis to attend the cinemas. There are no special parking places in the inner cities. Local authorities have, however, permitted the parking in side streets to keep the bigger roads free for the continuous traffic.

The cinema owners are united in a trade association which is called here "Fach-

(Continued on following page)

TEN PERCENT PICTURE-MINDED

(Continued from preceding page)

gruppe Filmtheater" and makes a part of the State Film Chamber. Membership is obligatory all over the Reich. Subdivisions of this organization exist in the various provinces. The legislation for the picture house is made by the State Film Chamber, the president of which is Professor Dr. Lehnich, former State Minister in Baden.

The State Film Chamber has issued provisions regulating the admission prices providing a minimum charge. Soldiers, exveterans and unemployed persons favor a reduction which might be 50 per cent of the original price. The State Film Chamber equally controls the erection of new houses throughout the Reich, thereby preventing redundancy. This Chamber is the professional organization of all film personalities. In its subdivision it lists the total of the German film industry beginning with production and ending with the technical companies dealing with film theatres.

Exhibitors Must Be Members

Only those are allowed to be active in film trade or business who are members of the State Film Chamber. The Editors of the trade papers are excluded. They are on their part members of the State Press Chamber and therefore uninfluenced by the Film Chamber so far as their reporting and criticism is concerned. There are various Chambers in existence, starting with the Film Chamber, the Press Chamber, the broadcasting Chamber, the Chamber for writers and authors, the stage Chamber, the Music Chamber, the Chamber for active stage employees and so on. All these Chambers are united in the State Culture Chamber (Reichs-Kultur-Kammer) the President of which is Dr. Goebbels, State Minister of Propaganda and Public Enlightenment.

Now back to the theatre proprietor. A special provision of his trade association makes it necessary that the owner of a cinema house is in the possession of a certificate to run his house and of a second certificate which shows that he is able to project his pictures. For this purpose he must undergo a special training which is ended by an examination. It is not the purpose of this provision to replace the projectionist in the booth but the owner of the house shall be able to judge the quality of the performance from the technical side and be able to judge the eventual necessity of modernization of his enterprise.

The projectionist must equally undergo a special training before being admitted. The provision rules that he must have a practical training of at least six months under the supervision of a skilled projectionist in a public theater. After the termination of this practical work he is allowed to enter a training school the successful attendance of which is proved by a certificate.

The attendance of cinema houses has naturally increased in correspondence with the decrease of unemployment. In March 1936 for instance the total admission amounted to 5,428,673 persons for the 398 Berlin cinemas. The corresponding month of the preceding year showed only 5,000,629 persons. The 5,428,673 visitors paid altogether 4,318,167 Reichsmarks at the boxoffice, the State got 292,414 reichsmarks in the form of entertainment tax, so that an average of only 6.77 percent of the gross income had to be paid in the form of taxes. There are no other charges on the cinema in the form of taxes, especially no local tax deductions.

Equipment Found Satisfactory

The technical state of the Berlin cinemas is with a few exceptions satisfactory. The electric power supply is taken from the mains that is alternating current at a voltage of 220 volts. The arc is generally operated by direct current making the installation of converters or rectifiers in the cinema houses necessary. The projectors are German make (delivered by Zeiss-Ikon A. G., Klangfilm—A. E. G., Bauer, Nitzsche and others.) The amplifiers are delivered by two companies only which have a monopoly on cinema equipment (Klangfilm and Lorenz). A horn unit is mostly used consisting of two horns generally, one for the higher and the other one for the lower frequencies. In up-to-date cinemas a wave range of 10,000 cycles is covered by a system which is similar to the wide-range system of the Western Electric or the High Fidelity of the R. C. A.

Cinemas in Berlin play mostly twice or three times a day starting at seven or at five o'clock respectively. There is a tariff for projectionists and cinema employees in Berlin which must not be undergone. It ranges from forty marks a week for projectionists upward to 75 marks a week for first class houses (equal to 75 U. S. Dollars at par per month).

Some houses are ventilated, although not all. The average seating capacity might be around 600, although there are houses in Berlin which seat 2,500 and more up to 3,000.

Cleaning of the houses is done in the forenoon where most cinemas are empty. The Ufa Palast at the Zoo has the greatest projection length (from booth to screen) with 75 meters (240 feet).

Advertising by cinemas is done by bills and posters at street corners and at the entrance. Advertising in shops dealing in other materials is prohibited. The bill posters are in the majority delivered by the renter and measure three feet by six. They are all colored. Advertising in dailies or trade papers is done by the renter, who some days before the premiere, advertises the performance quoting the respective cinema house. Generally some days after the premiere the distributor publishes in the trade papers an extract of the critics if the film is good.

There are two daily film trade papers, the greater and more important one is the "Film-Kurier" which is regarded as the semi-official paper. The "Film-Kurier" has a daily circulation of 8,150 copies. Second one is the "Licht-Bild-Bühne" with a daily circulation of 3,700 copies. There are five or six weekly publications devoting entirely to the film interests, one of which, the "Film" is published in Berlin also and has a circulation of about 4,000 copies.

Reviews Not Printed Same Day

Critics are published of all films shown and appear the day after the premiere. A recent law by Dr. Goebbels forbids the publication of the review in night papers appearing the same day, reason for this provision being that the commercial and artistic value of the pictures shown makes a responsible judgment necessary which is impossible when the papers is issued some hours after the show already.

The American film industry is regularly discussed in all German film trade papers and there is scarcely one issue in which no article relating to American film conditions, actors, directors and companies is published. The restrictions on the export of foreign currencies makes it difficult for the minor papers however to have an own correspondent in the United States. This difficulty, however, is overcome, because the United States dispose of excellent trade papers of which the Motion Picture Herald is often quoted.

In consideration of the fact that only 10 percent of the total German population is cinema-minded competition is not so hard. A considerable decrease in cinema attendance is only felt in summer where a great part of the employees takes a vacation. The stage is no serious competition for the cinema. Nor are open-air sports, races and vaudeville.

The seating capacity is only one-twentieth of the total population which is considered as a very good percentage for capitals. The attendance is normal and by no means necessary to be whipped up.

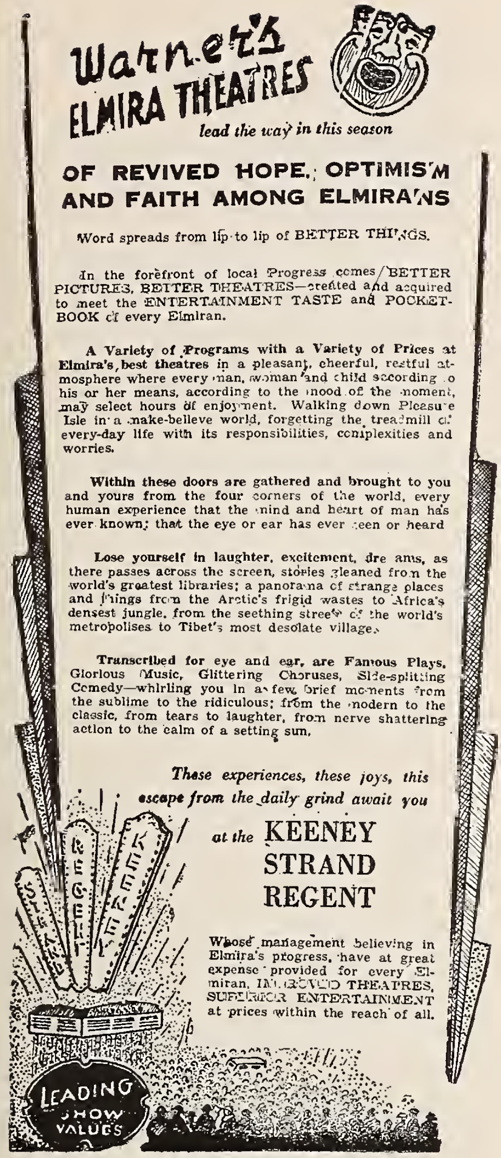
Stage shows are rarely given, the programme consists of a news reel (which is delivered by Ufa, Bavaria Film A. G. and Fox Movietone), one cultural film, sometimes a short and one feature film. Double-

(Continued on page 76)

"Have You Contributed Lately?"

Paramount
ANNA MAY WONG
50-35-2
LAS MIL Y UNA NOCHES "CHU CHIN CHOW"
LAS MIL Y UNA NOCHES CHU CHIN CHOW

UNUSUAL DISPLAY. Entire new front with cutout figures was conceived by Manager P. R. Monge, Paramount Theatre, San Juan, Puerto Rico, for date on "Chu Chin Chow" in that spot.


Warner's ELMIRA THEATRES

lead the way in this season

OF REVIVED HOPE, OPTIMISM AND FAITH AMONG ELMIRANS

Word spreads from lip to lip of BETTER THINGS.

In the forefront of local Progress comes BETTER PICTURES, BETTER THEATRES—created and acquired to meet the ENTERTAINMENT TASTE and POCKETBOOK of every Elmiran.

A Variety of Programs with a Variety of Prices at Elmira's best theatres in a pleasant, cheerful, restful atmosphere where every man, woman and child according to his or her means, according to the mood of the moment, may select hours of enjoyment. Walking down Pleasure Isle in a make-believe world, forgetting the treadmill of every-day life with its responsibilities, complexities and worries.

Within these doors are gathered and brought to you and yours from the four corners of the world, every human experience that the mind and heart of man has ever known; that the eye or ear has ever seen or heard

Lose yourself in laughter, excitement, dreams, as there passes across the screen, stories gleaned from the world's greatest libraries; a panorama of strange places and things from the Arctic's frigid wastes to Africa's densest jungle, from the seething streets of the world's metropolises to Tibet's most desolate villages.

Transcribed for eye and ear, are Famous Plays, Glorious Music, Glittering Choruses, Side-splitting Comedy—whirling you in a few brief moments from the sublime to the ridiculous; from the modern to the classic, from tears to laughter, from nerve shattering action to the calm of a setting sun.

These experiences, these joys, this escape from the daily grind await you

at the KEENEY
STRAND
REGENT

Whose management believing in Elmira's progress, have at great expense provided for every Elmiran, IMPROVED THEATRES, SUPERIOR ENTERTAINMENT at prices within the reach of all.

One of Crabill's New Policy Ads

Artist in Window Paints "Adverse" Signs for Morris

Out in Bakersfield, Cal., Walter Morris at the Warner Nile Theatre on "Anthony Adverse" tied up local paint store for window in which artist was stationed painting picture title on special signs for lobby use.

Local jeweler featured window display of replica of Napoleonic coach as used by Adverse in the film, letters were mailed to all literary club members, ministers and little theatre groups and cooperative windows arranged with beauty shops, department stores and others.

"Have You Contributed Lately?"

Live Baby Gag Used by Rhines

Elmore H. Rhines, Mayfair Theatre, Bridgton, Maine, has been putting over various stunts to plug his attractions, one of which was the good old "live baby" gag which he advertised in the usual teaser manner. Night of awarding, Elmore addressed a letter to the new mother of the baby, which was read from the stage to the audience and winner, a man.

Another stunt was a miniature wedding held on the stage, with kiddies participating and Rhines will forward details to any inquiring members.

Institutional Copy Sells New Policies

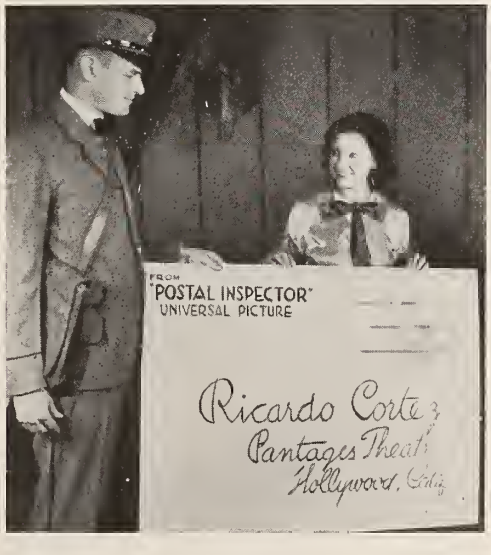
Campaign inaugurated in Elmira, N. Y., by Warner Theatres district chief, R. E. Crabill, to establish new policies and to stimulate business in general was featured by a strong advertising drive in addition to heavy billing. Reproduced to left and right are two-column institutional ads laid out by Crabill stressing the entertainment, new policies, prices and coming dates.

These displays were followed by individual ads for each of the three houses (Strand, Regent, Keeney), with attractive art work credited to Manager Irwin Kay, of the Strand, who also sold the ads for a smash double-truck co-op announcing the reopening of the redecorated and newly equipped theatre. Manager Wally Folkins, of the Regent is credited for another double-truck for his house, the tiein hooked to a contest offering cash and prizes to those finding the single ad in the co-op wherein the name of the theatre could be formed from the copy the greatest number of times without using the same letter twice.

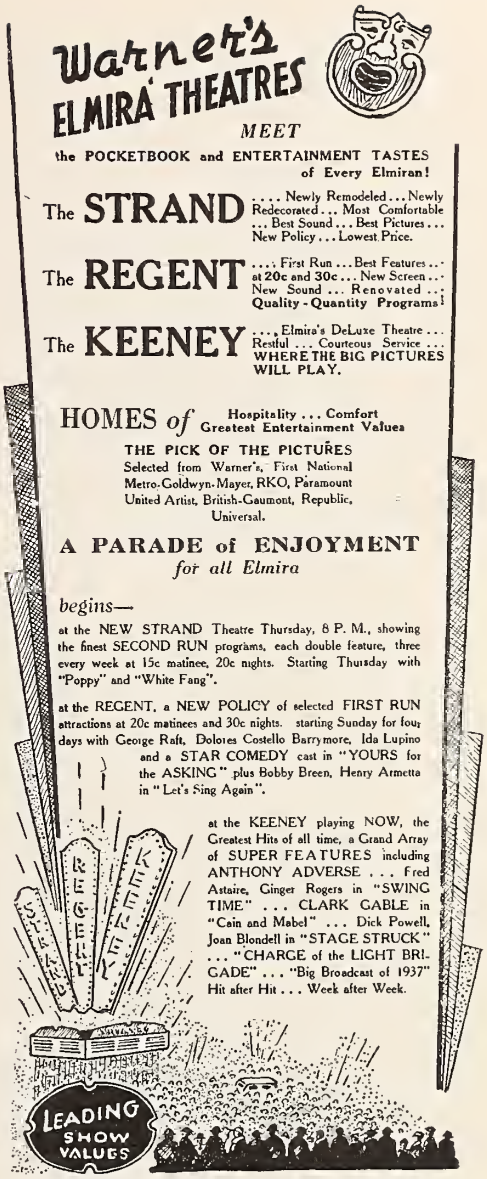
Letter Carriers Deliver Giant "Inspector" Poster Letters

Adapting a suggestion in the "Postal Inspector" pressbook, Rodney Pantages, Pantages Theatre, Hollywood, with J. Lloyd Dearth and Jack Gross, RKO Hillstreet, Los Angeles, worked out a giant letter stunt (see photo) that proved a real attraction.

Following a special showing for local postoffice employees, arrangements were made for delivery of giant letters to each theatre. These were prepared from compo board by house artists and addressed to "postal inspector" and individual members of the cast. Special deliveries were made to the theatres on scheduled times during the day. Press book recommends posting these letters at the base of mail boxes immediately following a mail pickup to insure their staying on view until next collection.



Mail Carrier and Giant "Postal Inspector" Letter


Warner's ELMIRA THEATRES

MEET

the POCKETBOOK and ENTERTAINMENT TASTES of Every Elmiran!

The STRAND .... Newly Remodeled ... Newly Redecorated ... Most Comfortable ... Best Sound ... Best Pictures ... New Policy ... Lowest Price.

The REGENT .... First Run ... Best Features ... at 20c and 30c ... New Screen ... New Sound ... Renovated ... Quality - Quantity Programs!

The KEENEY ...., Elmira's DeLuxe Theatre ... Restful ... Courteous Service ... WHERE THE BIG PICTURES WILL PLAY.

HOMES *of* Hospitality ... Comfort Greatest Entertainment Values

THE PICK OF THE PICTURES
Selected from Warner's, First National
Metro-Goldwyn-Mayer, RKO, Paramount
United Artist, British-Gaumont, Republic,
Universal.

A PARADE of ENJOYMENT
for all Elmira

begins—

at the NEW STRAND Theatre Thursday, 8 P. M., showing the finest SECOND RUN programs, each double feature, three every week at 15c matinee, 20c nights. Starting Thursday with "Poppy" and "White Fang".

at the REGENT, a NEW POLICY of selected FIRST RUN attractions at 20c matinees and 30c nights. starting Sunday for four days with George Raft, Dolores Costello Barrymore, Ida Lupino and a STAR COMEDY cast in "YOURS for the ASKING" plus Bobby Breen, Henry Armetta in "Let's Sing Again".

at the KEENEY playing NOW, the Greatest Hits of all time, a Grand Array of SUPER FEATURES including ANTHONY ADVERSE ... Fred Astaire, Ginger Rogers in "SWING TIME" ... CLARK GABLE in "Cain and Mabel" ... Dick Powell, Joan Blondell in "STAGE STRUCK" ... "CHARGE of the LIGHT BRIGADE" ... "Big Broadcast of 1937" Hit after Hit ... Week after Week.

Another of Crabill's New Policy Ads

Score-Guessing Contest Sells "Adverse" for Grady

With Texas Tech and Texas Christian playing their opening football game on the same day as Hal Grady's prevue of "Anthony Adverse" at the Palace Theatre, Lubbock, Tex., Hal tied in with the local daily on a guessing contest calculated to discover the winning team with guest tickets going to first ten coming closest to the final score.

Window display of Mojud hosiery was secured, department store distributed books of lipstick tissues with theatre plug on cover, and score cards at local football games carried picture copy.

"Have You Contributed Lately?"

Governor's Son Hosted At Gilman's Mouse Party

Sam Gilman, Loew's, Harrisburg, Pa., staged a swell campaign in celebration of Mickey Mouse's birthday, making Gov. Earle's small son, whose birthday fell on the same day, guest of honor at the birthday show. Sam also secured wire from Mickey congratulating the lad on the joint birthday celebration. For street bally, youngster dressed as Mickey Mouse distributed heralds on the special showing at schools.

EXHIBITION IS SOUND

(*Continued from page 74*)

features are prohibited, the second film must be inferior to 1,600 meters in length. The public of the de Luxe theatre is usually the same. The average film fan is favoring "his" house where the film is shown after a while. So far as first run houses showing the film at first (premiere) is concerned the Ufa is predominating the field. With two exceptions only all the premiere houses are controlled by Ufa which is at the same time the largest holder of cinema assets. Ufa controls more than 105 cinemas in the Reich. Other circuits are of a much smaller importance. Mostly two or three houses are operated by one proprietor.

Average Run Three Weeks

American films are generally started in the Western part of the city where there is a greater English speaking population. The average run, which is of course dependent on the financial success of the respective film, is three weeks. After this time the general release is started throughout the Reich. There are cases however in which a film is shown three months or even more before it is shown generally. The sensation of all U. S. films ever shown in this country is the Metro film "Broadway Melody" which is in its fifth month already and still going big. This film has even surpassed the successful Greta Garbo film "Queen Christine" which is said to have grossed 1.5 million Reichmarks in Germany.

The general expenses of the film theaters are given as follows:

Film rent	30	percent
Renting for the house when the proprietor is not owner	10.9	"
Insurance	1.9	"
Entertainment tax	9.0	"
Advertisements	9.0	"
Staff	13.3	"
Depreciation	5.5	"
Others (profit)	14.4	"
	100.00	percent

With the decrease of the entertainment tax the price of the admission was increased. In 1925 the average admission amounted to 0.69 Reichsmarks at an entertainment tax of 20 percent of the total income. In the following years the admission prices were slightly raised while on the other side the tax burden was constantly lowered.

As already mentioned above Ufa owns most of the first-run houses. The Berlin first-run theatres, listed according to the seating capacity, are as follows:

Mercedes Palast Neukolln, 2,500, Manager, H. Knapp; Ufa Palast am Zoo, 2,325; Primus Palast Neukolln, 2,100, Manager, H. Knapp; Atrium, 2,002, Manager, H. Star; Ufa Theater Wagnitzstreet, 1,909; Lichtburg Berlin N, 1,900, Manager, H. Knapp; Titania Palast Steglitz, 1,900, Manager, Eugen Moll; Stella Palast Neukolln, 1,870, Manager, Franz Woelke; Germania Palast, 1,835 seats and Europa Palast, with 1,834.

Distribution of films is generally done on a percentage base with a certain guarantee depending on the average business of the house. At the start of a picture the first-run house is provided with two prints regularly and after several weeks when the respective film is entering the second-run houses the number of prints is increased to 10 to 15. After the termination of these runs the number of prints is increased again and sometimes the same film is shown in 50 to 60 Berlin houses simultaneously. The highest number of prints ever attained in the history of the German film industry was 375, it was one of the first silent films. The average number of prints is standing at 80 to 120 per picture.

Much is done for the protection of the prints. They are impregnated before they get into distribution and after a run of averaging 350 times the prints are withdrawn from circulation and rejuvenated which is done by a special company in Berlin (Recono G.m.b.H.) which has a subsidiary in New York. Eighty percent of the total output is impregnated and rejuvenated.

Reel Lengths Limited

A special provision of the State Film Chamber limits the reel length to 600 meters (equal to 2,000 feet) so that two projectors are necessary for an uninterrupted run. The price of the projector (for picture and sound) ranges from 2,000 Reichsmarks up to 8,000 Reichsmarks according to the output of the equipment and the size of the picture house. Picture projector and sound equipment are generally not delivered by one company because two big enterprises have a monopoly on sound equipment (Klangfilm and Lorenz). The servicing of the machines in the booth is not included in the above mentioned price and not obligatory. Machines are bought and not rented. Smaller repair work is done by the projectionists, greater ones by the servicing station of one of the big companies in the field.

The German film industry is at present pretty sound especially the exhibition branch. The summer months are generally used for the overhauling and modernization. The safety provisions of the local police authorities are very strict and theatres are regularly inspected by the experts of the police department. No smoking is allowed. Impregnation of curtains and draperies must be done each year.

Organs, but No Vaudeville

Special attention is paid to the projection booth where everything must be done to prevent a fire. On the part of the State Film Chamber the non-flame film which is fire-proof will shortly be delivered to the picture theaters, first as a test, later the prints will regularly be on fire-proof material.

The present problem of the German film theatre is the color-film.

Vaudeville is unusual in German picture houses, special bands are rare likewise and are only seen in special matinees on Sunday morning. The bigger theatres have organs which will be played before and between the shows.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1936. . . .

△

PRESENTATIONS OF THE 1936 Grand Awards are to be held in Hollywood, the winners transported as guests of MOTION PICTURE HERALD via United Air Lines and given a week's entertainment at the Studios.

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

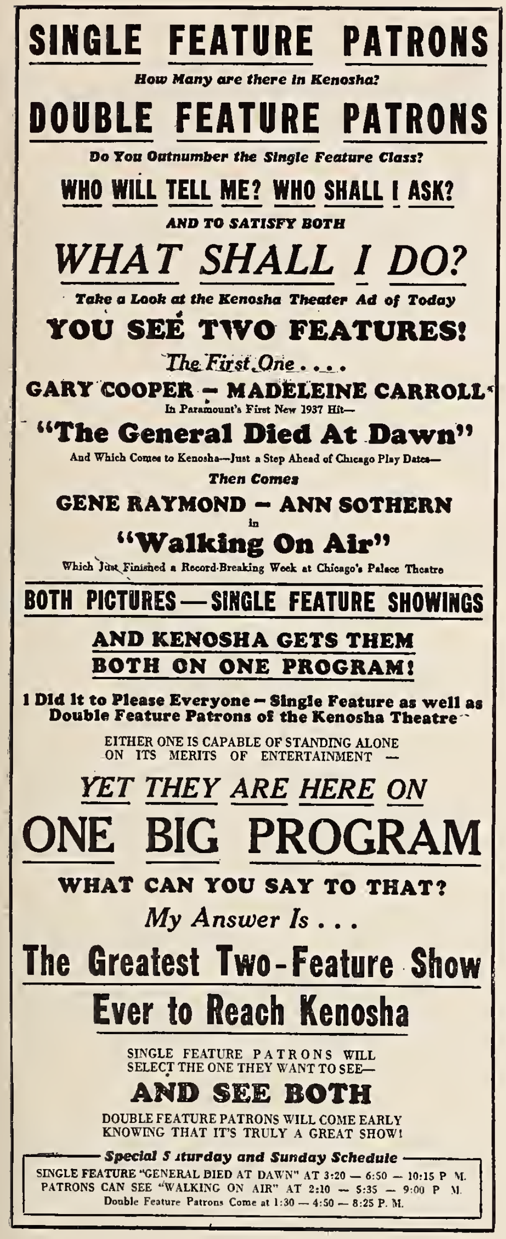
VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△ △ △

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York



SINGLE FEATURE PATRONS

How Many are there in Kenosha?

DOUBLE FEATURE PATRONS

Do You Outnumber the Single Feature Class?

WHO WILL TELL ME? WHO SHALL I ASK?

AND TO SATISFY BOTH

WHAT SHALL I DO?

Take a Look at the Kenosha Theater Ad of Today

YOU SEE TWO FEATURES!

The First One . . . .

GARY COOPER – MADELEINE CARROLL

In Paramount's First New 1937 Hit—

"The General Died At Dawn"

And Which Comes to Kenosha—Just a Step Ahead of Chicago Play Dates—

Then Comes

GENE RAYMOND – ANN SOTHERN

in

"Walking On Air"

Which Just Finished a Record-Breaking Week at Chicago's Palace Theatre

BOTH PICTURES—SINGLE FEATURE SHOWINGS

AND KENOSHA GETS THEM BOTH ON ONE PROGRAM!

I Did It to Please Everyone – Single Feature as well as Double Feature Patrons of the Kenosha Theatre

EITHER ONE IS CAPABLE OF STANDING ALONE ON ITS MERITS OF ENTERTAINMENT —

YET THEY ARE HERE ON

ONE BIG PROGRAM

WHAT CAN YOU SAY TO THAT?

My Answer Is . . .

The Greatest Two-Feature Show Ever to Reach Kenosha

SINGLE FEATURE PATRONS WILL SELECT THE ONE THEY WANT TO SEE—

AND SEE BOTH

DOUBLE FEATURE PATRONS WILL COME EARLY KNOWING THAT IT'S TRULY A GREAT SHOW!

Special Saturday and Sunday Schedule

SINGLE FEATURE "GENERAL DIED AT DAWN" AT 3:20 — 6:50 — 10:15 P M.
PATRONS CAN SEE "WALKING ON AIR" AT 2:10 — 5:35 — 9:00 P M.
Double Feature Patrons Come at 1:30 — 4:50 — 8:25 P. M.

Exton's Smart Double Feature Ad

Controversial Angle Puts Over Picture

The way Bill Exton, of the Kenosha-Gateway Theatres, tells it, it seems that folks in Kenosha, Wis., were not lining up fast enough at the box-office to see his current shows. As usual, Exton's newspaper copy was up to standard, lobby well posted with posters and attention-getting displays, but the enthusiasm that should have been registered, in short, did not.

So Bill pondered and pondered and decided to dive into the single and double-bill controversy with a copy reproduced from his multi-columned newspaper ad herewith illustrated. Top lines argued about singles and doubles in general, then slipped down into the importance of the current show and wound up with direct selling copy that finally did the trick.

The Round Tabler says he cannot remember any of his ads that created so much talk around town and, better yet, a lot of the talk being transferred right up to the ticket window. Of course Exton's local reputation and contacts built up through his personalized advertisements have done much to win confidence which is one of the reasons for the success of such unusual publicity.

Children's Safety Club Sponsored by Police

Cooperation of County Department Builds Attendance

by JESSE T. BONNEY
Manager, Mineola Theatre, Long Island

With the youngsters on your side, the battle is half won. To illustrate this point it is only necessary to think back to one's own childhood days—invariably the older folks joined the line at the boxoffice of own choice. Perhaps the picture was to our liking, perhaps the manager called us by our first name, or perhaps the seats were of the proper curvature, to fit our small spines, but regardless of the reason it was and still is a fact that parents go where the children go.

There are many stunts that may be worked to encourage the kiddies in pushing their pennies across the brass plate. Some of these stunts are, of course, more effective than others. If you are willing to put in a few hours each week in an honest-to-goodness effort to build up your kiddie patronage, I suggest that you contact your local police inspector and offer him thirty minutes every Saturday morning if his department will sponsor a safety club for boys and girls. His part of the deal will be to furnish you with a uniformed patrolman every Saturday morning to instruct the club members in safety work.

Police Offer Prizes for Essays

You should not find it difficult to arrange for police department to donate three or four prizes to be used as will be explained elsewhere in this article.

After you are set with your club sponsor, prepare copy for an eye-catching herald, stressing the fact that club will be sponsored by your local police department. Instead of a long club name such as, "Mineola Safety Council for Boys and Girls," use only the initials "M.S.C.B.G." to arouse the curiosity of the prospective members.

Kids admire uniforms and more or less look upon an officer of the law as their hero. Take advantage of this by using a cut of a "copper" on all of your club buildup material. Have a special trailer made announcing the time, place and date of the first meeting as well as ideals, motto, etc., and in making up your copy don't forget your appeal to the parents. It will mean a lot to them to learn that your theatre is trying to help their children.

The local newspapers can help bring about the desired results and your police inspector can do a lot to make the city editors want your story. He may even get papers to cover the first meeting and take flashlights for newspaper publication.

Next on the list is an impressive application blank with space provided for name, address, phone number, age and birthday.

Your membership card should be of a good grade stock arranged to create a neat, businesslike appearance. (See cut.)

Instruct your entire staff to talk "club" whenever the opportunity shows itself, then on the opening day have them all in early to answer questions and handle the crowd. Kids pay regular admissions as they enter the theatre in advance of club meeting and remain in the theatre for matinee show without any additional charge.

After the early ones are seated, open the meeting by giving an explanation of the name, purpose of the club and plans for future meetings. Before introducing police representatives offer prizes to the three members who write the best summaries of the morning's safety instructions. Said summaries to be turned in at the box-office not later than the following Thursday. (Your cashier can pick the winners in her spare time.)

Various contests and games should be planned in advance to follow up the safety talk. Every other week you might stage an amateur show for the kiddies and award toys to the members who give the most worthy performances.

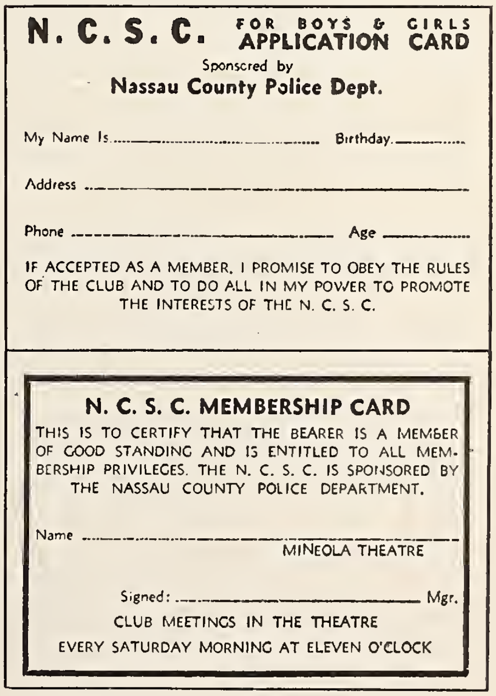
"Have You Contributed Lately?"

Telegraph Window Sells "Dodsworth" for Suits

Using the phrase, "Send your messages around the world via Postal Telegraph and see the round the world romance Dodsworth," Bob Suits, Loew's Colonial, Reading, Pa., filled the entire telegraph window with an elaborate display. On very large eastern and western hemisphere globes, the world's key cities were indicated by illuminated clocks.

Furniture, luggage and men's stores were represented in cooperative tieups as were women's and beauty shops, and Bob also secured complete coverage with restaurants, radio stores and newsdealers.

"Have You Contributed Lately?"



N. C. S. C. FOR BOYS & GIRLS **APPLICATION CARD**

Sponsored by
Nassau County Police Dept.

My Name Is.. Birthday..............

Address ....

Phone .... Age ....

IF ACCEPTED AS A MEMBER, I PROMISE TO OBEY THE RULES OF THE CLUB AND TO DO ALL IN MY POWER TO PROMOTE THE INTERESTS OF THE N. C. S. C.

N. C. S. C. MEMBERSHIP CARD

THIS IS TO CERTIFY THAT THE BEARER IS A MEMBER OF GOOD STANDING AND IS ENTITLED TO ALL MEMBERSHIP PRIVILEGES. THE N. C. S. C. IS SPONSORED BY THE NASSAU COUNTY POLICE DEPARTMENT.

Name ....
MINEOLA THEATRE

Signed: .... Mgr.

CLUB MEETINGS IN THE THEATRE
EVERY SATURDAY MORNING AT ELEVEN O'CLOCK

Bonney's Kid Membership Card

personalities

ED SIEGAL
formerly at Schine's Granada in Buffalo, N. Y., has been transferred to the Cameo in Rochester.

▽

R.M. THOMASON
formerly at the Crystal Theatre, Ellis, Kan., is now managing the Uptown in Sedalia, Mo.

▽

JOHN KALLSTEIN
is the manager of the Metropolitan in Pittsburgh, Pa.

▽

RAY TUBMAN
now city manager for Famous Players Canadian Theatres in Winnipeg, moves to Ottawa in the same capacity, and HOWARD KNEVELS goes from the Capitol in Ottawa to the Capitol in Halifax. LEN BISHOP, present manager of the latter house, going to Capitol in London, Ont.

▽

KEN FINLAY
has finished as advance man for the Fred Allan Town Hallers and has gone up to Woodstock, Ont., Can., to manage the New Theatre there.

▽

JERRY ROSS
becomes manager of the Beacon in Seattle, Wash.

▽

DALE McFARLAND
is managing the Capitol Theatre in Davenport, Ia., with RAY WERNIMONT succeeding JOHN McKAY at the Garden.

▽

H. D. GROVE
is at the Fort in Rock Island, Ill., and ELY SEFF succeeds RAY WERNIMONT at the Spencer.

▽

JOHN McKAY
succeeds WILLIAM PRASS at the Le Claire in Moline, Ill. Prass resigning to accept management of the Lyric in Monrovia, Cal.

▽

JOHN KRIER
succeeds ROCKEY NEWTON at the Paramount, Cedar Rapids, Ia., the latter promoted to district manager of the Des Moines district.

▽

HAL SHERIDAN
formerly manager of the Des Moines in Des Moines and more recently manager of radio station KSO, is now at the State there.

▽

A. G. STOLTE
is managing the Paramount in Waterloo, Ia., and ED DUNN is at the Strand.

▽

GEORGE LITTMAN
has been transferred from the Culver Theatre, Brooklyn, to the Capitol there.

▽

WILLIAM BARRON
formerly manager of the Kenyon Theatre, Pittsburgh, is now Northern Ohio salesman for United Artists working out of Cleveland.

▽

ALFRED BEADLE
is managing the Avon at Poteet, Tex.

Birthday Greetings

Robert Aikinson
T. L. Anderson
Robert Anthony
James R. Bartlow
Al Beckerich
Tan Boon Bee
Robert Lee Bell
Oliver H. Bradbury
Lew Bray
Celas Camerlin
Adolfo Caruso
J. W. Christian
Edward J. Cline
Maurice A. Cohen
Arthur Cohn
Walter N. Correll
Frank J. Dancer
W. N. Degenhart
Moe Farber
H. N. Francisco
Theodore Friedman
E. O. Gabriel
Paul H. Garns
Frank Goldquist
Mort Goodman
George E. Gemming
Kirby Griffin
R. F. Hardin
Joseph Herman
Laverne Ingersoll
Sterling Jermstad
Tom Johnson
Morris Kaufman
Frank LaBar
A. G. La Shelle
Sol J. Levoy
Ralph Lundgren
Roy McLain
Sidney Magen
Fred Meyer, Sr.
Paul E. Michaud
Oscar H. Miller
Nat Mutnick
R. W. O'Donohue
Albert O'Neil
R. D. Olson
Harry Pickett, Jr.
J. V. Pisapia
B. H. Powers
Merritt Pragg
Burleigh Rose
Samuel Rose
Harry Rosenbaum
William S. Samuel
Theodore Schlosser
L. W. Scott
C. Don Sheedy
Curby A. Smith
S. O. Sommer
Allison Stanford
Al Stevens
Bill C. Talley
Richard N. Thomason
Vern T. Touchett
Johnnie Turner
Dave Unger
Max Weg
H. H. Whaley
Louie Williams
O. B. Wood, Jr.
C. W. Woodall
Louis W. Young

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

FRANK DUDLEY
manager of the Tivoli, Montgomery, Ala., has been shifted to the management of the Strand, succeeding OLAN FIKES, who went to the Rialto in Chattanooga. ELLSWORTH DYE, JR., formerly of the Empire, has replaced Dudley.

▽

JACK McCARTY
is now running the Fairmont, Fairmont, Neb., in addition to the Louisville, Louisville, and the Gretna, Gretna.

▽

SAM PECHNER
formerly assistant at the Warfield, San Francisco, has been promoted to manager taking the place of HERMAN KERSKEN, who went to the Fox Theatre.

▽

C. E. ALLISON
has purchased the Iris Theatre in Northport, Wash.

▽

MARK G. KELLER
is now in charge of the San Francisco district of the Golden State Theatre Circuit and DAVID J. BOLTON has been placed in charge of the East-Bay sector and JOSEPH O'CONNOR the Monterey Peninsula.

▽

JOHN KLEE
goes from the Lyric in Huntington Park, Cal., to the Stadium in Los Angeles, replacing W. C. RICORD, who goes to the Belmont. LOUIS VEGA, assistant of the Dome, Ocean Park, takes the spot vacated by Klee.

▽

FRED PUTNAM
manager of the Texan Theatre, Port Arthur, has been transferred back to the Peoples Theatre, switching posts with JOHNNY STANFILL.

▽

DOUGLAS F. GEORGE
has been promoted to advertising manager of the Warner Theatres in the Philadelphia zone.

▽

JOE RINZLER
of the Biltmore Theatre, Brooklyn, is now at the Riviera with SONNY GRILL, assistant of the Marlboro, succeeding Joe as manager.

▽

L. M. ASH
former manager of the Liberty, New Orleans, La., is now managing the New Strand there, succeeding HARRY McLEOD, who takes over the management of the Wonderland.

▽

ROY BIALKOWSKI
has been appointed assistant at the Fifth Avenue, Seattle, Wash.

▽

R. S. HELSON
has been named manager of the Dickinson, Osage City, Kan.

▽

F. P. McGINNIS
is now managing the State at Larned, Kan.

▽

GEORGE BAKER
of the Electric Theatre, Kansas City, Kan., paid us a visit with HOLDEN SWIGER.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24	70	Jan. 25
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20	60	June 13
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Sleve Ship				

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Nov. 30†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Dec. 20†		
Valley of Terror	Kermit Maynard	Nov. 20†		
Wild Horse Roundup	Kermit Maynard	Nov. 12†		
With Love and Kisses	Pinky Tomlin	Nov. 20†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 20†		
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6		
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	70	Oct. 10
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15,'35	64	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan	Jean Arthur-Joel McCrea	Oct. 8†	73	
(See "In the Cutting Room," July 18.)				
Alibi for Murder	M. Churchill-Wm Gargan	Sept. 23†		
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail	Jack Holt-Louise Henry	Sept. 18†		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1.)				
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1	58	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
(Exploitation: Jan. 25, p. 64.)				
Killer at Large	Mary Brian-Russell Hardie	Oct. 1		
(See "In the Cutting Room," Aug. 22.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25†		
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven	Bing Crosby-Madge Evans	Oct. 25†		
(See "In the Cutting Room," Sept. 12.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Roaming Lady	Fay Wray-Ralph Ballamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier		80	Sept. 26
College Hero	Charles (Buddy) Rogers			
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Counterfeit Lady	Ralph Bellamy-Joan Perry			
Cowboy Star, The	Charles Starrett-Iris Shunn			
(See "In the Cutting Room," Oct. 10.)				
Depths Below	Dolores Del Rio-Richard Dix-Chester Morris			
(See "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden			
Help Wanted: Female	Jean Arthur-George Brent			
(See "Safari in Paradise," "In the Cutting Room," Oct. 17.)				
I Promise to Pay	Leo Carrillo-Marian Marsh			
Interlude	Grace Moore-Cary Grant			
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror	Marguerite Churchill-B. Cabot	Nov. 1†		
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
North of Nome	Jack Holt-Evelyn Venable	Nov. 14†		
Racketeer in Exile	George Bancroft			
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Bob Allen-Iris Shunn			
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
(See "In the Cutting Room," Oct. 3.)				
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls	
Ghost Town	Harry Carey	Feb. 15	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls	

(THE RELEASE CHART--CONT'D)

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Friendly Expression	Raday-Szoke	Aug. 25†	78	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Don't Cry Mother	Eva Rutkay	Nov. 1†	65	
Hungarian Village	Travelogue	Dec. 25†	55	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
One Life's Secret	Kiss Ferenc	Dec. 31†	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Notre Dame		Oct. 1†	58	
Opera of Paris	Georges Thill	Oct. 1†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1,'35		

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20, p. 117.)	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
Bullets or Ballots (G) 961 (Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
Captain Blood (G) 855 (Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)	Errol Flynn-Olivia De Havilland	Dec. 28,'35	119	Jan. 11
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960 (Exploitation: Sept. 5, p. 80; Oct. 10, p. 92.)	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962 (Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)	Joe E. Brown-June Travis	July 18	69	June 20
Golden Arrow, The (G) 959 (Exploitation: May 16, p. 85; July 4, p. 72.)	Bette Davis-George Brent	May 23	68	May 9
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964 (Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
Singing Kid, The (G) 954 (Exploitation: May 2, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155 (Exploitation: Sept. 5, p. 79.)	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16.)	Dick Foran-Paula Stone	Sept. 5	56	
Two Against the World (G) 977 (Exploitation: Aug. 1, p. 90.)	H. Bogart-Beverly Roberts	July 11	57	May 23
White Angel, The (G) 951 (Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)	Kay Francis-Ian Hunter	July 4	91	June 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman (See "In the Cutting Room," Sept. 26.)	George Brent-Bevery Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light (See "In the Cutting Room," Aug. 8.)	Errol Flynn-Anita Louise			
Lords of the Land	Jean Muir-Barton MacLane			
Mountain Justice	Josephine Hutchinson-G. Brent			
My Husband's Secretary	Marg't Lindsay-George Brent			
No Hard Feelings	Glenda Farrell-Barton MacLane			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Romney Brent	Oct. 15†	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	76	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G) (Exploitation: Sept. 19, p. 68.)	Jessie Matthews-Robert Young	May 30	79	May 16
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18, p. 83; Feb. 8, p. 84; Aug. 4, p. 83.)	George Arliss-Gene Gerrard	Nov. 22,'35	80	Oct. 10,'35
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	Edmund Lowe-Constance Cummings	Aug. 15†	70	July 11

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex	Dec. 1†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels In Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	78	May 30
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1†	65	Oct. 10
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Oct. 20†	66	
Daniel Boone	George O'Brien-Heather Angel	Sept. 25†		
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Sept. 15†	72	Oct. 3
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 13†	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bristol, the Blunderer	George O'Brien	Nov. 1†		
Gorgeous				
Grand Canyon		Jan. 1,'37†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7†		
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Nov. 4†	64	Feb. 15

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Production and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	V. Hobson-G. P. Huntley, Jr.	Apr. 10	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8	69	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15	70½	
Devil on Horsback, The (G)	Lili Damita-Fred Keating	Oct. 6†	72	Oct. 3
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15	66½	July 1
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15	61½	
I Conquer the Sea (G)	Steffi Duna	Feb. 1	67	Jan. 25
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 22†	*75	Sept. 19
Lady Luck	Patricia Farr-Wm. Bakewell	July 3		
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29	65	
Lucky Terror, The	Hoot Gibson	Feb. 20	61	
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25,'35	89	Feb. 2,'35
Riding Avenger (G)	Hoot Gibson	June 15	57	July 18
Ring Around the Moon	Erin O'Brien-Moore-D. Cook	Jan. 23	69½	Mar. 28
She-Devil Island	C. Guerrero	June 1	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15	77	Feb. 29
Swifty	Hoot Gibson-June Gale	Dec. 15,'35	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20	75	July 4
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20	59	
West of Nevada	Rex Bell	June 22	59	
White Legion, The	Tala Birell-Ian Keith	Oct. 13†		
(See "Angels in White," "In the Cutting Room," Feb. 29.)				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 27†	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 3†	66	
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney	Nov. 24†		
Hats Off	Mae Clarke-John Payne	Nov. 24†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 7†		
Song of the Gringo	Tex Ritter-Joan Woodbury	Nov. 10†		
We're in the Legion (G)	Reginald Denny-Esther Ralston	Nov. 17†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15†	70	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyl	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night in Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
High Hat	Frank Luther-Dorothy Dare	Sept. 1†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15†	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	82	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1†		June 6
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1†		
With Pleasure, Madame	Conrad Nagel	Dec. 15†		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Blossoms 706	Richard Tauber	Oct. 23†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18†	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor - Melvyn Douglas-Franchot.Tone	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9†	98	Oct. 17
Longest Night, The 704	Robert Young-Florence Rice	Oct. 2†	51	
(See "In the Cutting Room," Sept. 12.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25†	80	Sept. 5
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87; Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9, p. 90; May 30, p. 86; July 18, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 20†		
(See "In the Cutting Room," Oct. 17.)				
Camille 639	Greta Garbo-Robert Taylor	Nov. 27†		
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Love on the Run 654	Clark Gable - Joan Crawford - Franchot Tone	Dec. 4†		
(See "In the Cutting Room," Oct. 3.)				
Mad Holiday	Elissa Landi-Edmund Lowe	Nov. 13†		
Maytime	J. MacDonald-Nelson Eddy	Dec. 25†	76	
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Our Relations 710	Laurel and Hardy	Oct. 30†	74	
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18
(See production article, Mar. 28, p. 16.)				
Tarzan Escapes 711	Johnny Weismuller-Maureen O'Sullivan	Nov. 6†		
Way Out West	Laurel and Hardy			

(THE RELEASE CHART--CON'T)

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9†		
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G)	Jack Benny-Burns & Allen	Oct. 9†	*95	Oct. 10
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	95	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy's Return 3666	William Boyd-Evelyn Brent	Oct. 16†		
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20,'35	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, pp. 72, 74.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennet-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Along Came Love	Irene Hervey-Chas. Starrett	Nov. 6†		
Arizona Mahoney	Larry Crabbe-June Martel			
Champagne Waltz	Gladys Swarthout-F. MacMurray	Nov. 6†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Mary Boland			
Easy to Take	Marsha Hunt-John Howard	Nov. 6†		
(See "In the Cutting Room," Oct. 3.)				
Go West, Young Man	Mae West - Warren William - Randolph Scott	Nov. 13†		
(Seo "In the Cutting Room," Oct. 17.)				
Hideaway Girl	Shirley Ross-Robt. Cummings	Nov. 20†		
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27†		
(See "In the Cutting Room," Oct. 10.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Mind Your Own Business	Charles Ruggles-Alice Brady			
One Man's Bonus	Edward Everett Horton			
Plainsman, The	Gary Cooper-Jean Arthur			
Rose Bowl	Eleanore Whitney-Tom Brown	Oct. 30†		
(See "In the Cutting Room," Oct. 10.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12†	68	Apr. 25

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	

Coming

Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3†		
El Justiciero	Ernesto Guillen	Dec. 3†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	

Coming

Ambush Valley	Bob Custer			
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer			

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	62	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 17	*70	Aug. 22
Ghost Town Gold	Ray Corrigan-Kay Hughes	Oct. 26†		
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 15	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25	58	
(See "In the Cutting Room," May 2.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna 6303	Gene Autry-Frances Grant	Aug. 19†	64	
(See "In the Cutting Room," Aug. 8.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18	59	
President's Mystery, The (G)	Henry Wilcoxon-Betty Furness	Oct. 8†	*80	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2,'35	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	65	Sept. 5
Three Mesquiteers (G)	Ray Corrigan-Kay Hughes	Sept. 10†	*60	Sept. 12
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15,'35	69	Nov. 9,'35
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	57	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Rogue, The	Bob Livingston-Heather Angel	Dec. 1†		
Big Show, The	Gene Autry-Kay Hughes	Nov. 16†		
Country Gentlemen	Olsen and Johnson	Nov. 9†		
Gun Ranger, The	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
Lawless Lands	Johnny Mack Brown	Nov. 23†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
(Exploitation: Mar. 14, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
(Reviewed under the title, "Two Faces.")				
Big Game, The (G)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121.)				
Daniel Boone	George O'Brien-Heather Angel	Oct. 16†	77	
(See "In the Cutting Room," Sept. 12.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76.)				
Fang and Claw (G) 543	Frank Buck	Dec. 20,'35	74	Jan. 4
(Exploitation: July 11, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
(Exploitation: Jan. 18, pp. 82, 83.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Mary of Scotland (G)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91.)				
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27,'35	68	Dec. 14,'35
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Scarlet	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 3.)				
Criminal Lawyer	Lee Tracy-Margot Grahame			
Make Way for a Lady	Anne Shirley-Herbert Marshall	Nov. 13†		
(See "Daddy and I," "In the Cutting Room," Sept. 26.)				
Night Waitress	Margot Grahame-Gordon Jones	Dec. 18†		
(See "In the Cutting Room," Oct. 10.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Jan. 15,'37†		
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
Riddle of the Dangling Pearl	James Gleason-Zasu Pitts	Dec. 11†		
(See "In the Cutting Room," Oct. 3.)				
Smartest Girl in Town	Ann Sothern-Gene Raymond	Nov. 27†		
(See "Million Dollar Profile," Sept. 19.)				
Street Girl	Lily Pons-Gene Raymond			
Wanted!	Gloria Stuart-Lee Tracy	Dec. 4†		
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
Winterset	Burgess Meredith-Margo	Nov, 20†		
(See "In the Cutting Room," Aug. 22.)				
Woman Rebels, A	Kath. Hepburn-H. Marshall	Nov. 6†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils en Earth		James B. Leong		6 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Trail of Terror	Bob Steele	Dec. 20,'35		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples* (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 5, p. 79; Oct. 17, p. 75.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	*95	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27,'35	73	Nov. 30,'35
(Exploitation: Feb. 8, p. 81; Feb. 15, p. 63; Feb. 22, p. 97; Mar. 7, p. 96; Aug. 8, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade 713	Stuart Erwin-Arline Judge	Oct. 23†		
(See "In the Cutting Room," Sept. 12.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier		95	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Dec. 11†		
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Dec. 4†		
Career Woman	Claire Trevor-Michael Whalen			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
(See "In the Cutting Room," Oct. 17.)				
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	*65	Oct. 3
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 18†		
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
One in a Million 722	Sonia Henie-Don Ameche	Nov. 27†		
Private Enemy	Victor McLaglen-Don Ameche			
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 13†		
(See "In the Cutting Room," Oct. 10.)				
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†		
(See "In the Cutting Room, Sept. 26.)				
White Hunter 719	Warner Baxter-June Lang	Nov. 20†		
(See "In the Cutting Room," Oct. 3.)				
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6†		
(See "In the Cutting Room," Sept. 26.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	*90	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne			
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Nov. 25†		
(See production article, June 6, p. 14.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
You Only Live Once	Sylvia Sidney-Henry Fonda			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11	77	Oct. 3
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†		
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18		
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23,'35		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles 1043	Buck Jones-Louise Brooks	Dec. 20†		
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 22†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Love Letters of a Star 1028	Walter Coy-Polly Rowles	Nov. 8†		
Luckiest Girl in the World 1014	Jane Wyatt-Louis Hayward	Nov. 15†		
(See “In the Cutting Room,” Oct. 3.)				
Man I Marry, The 1026	Doris Nolan-Michael Whalen	Nov. 1†		
(See “In the Cutting Room,” Sept. 26.)				
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 13†		
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 6†		
Top of the Town 1007	George Murphy-Doris Nolan	Dec. 27†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15,'35	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 20†		
Silks and Saddles	Herman Brix	Nov. 16†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26†	90	
(See production article, Aug. 29, p. 36.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4	78	Nov. 30,'35
(Exploitation: Feb. 1, p. 66; Feb. 8, pp. 83, 86; Apr. 20, p. 96; June 13, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See “Men on Her Mind,” “In the Cutting Room,” Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See “In the Cutting Room,” Oct. 10.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14		
Charge of the Light Brigade 901	Errol Flynn-O. De Havilland	Nov. 7		
(See production article, July 25, p. 16.)				
Danton	Charles Laughton-Spencer Tracy			
Desert Song	Frank McHugh			
Fugitive in the Sky 120	Jean Muir-Warren Hull	Nov. 28†		
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See “The Making of O'Malley,” “In the Cutting Room,” Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Gale Sondergaard			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey	Anne Nagel-Richard Purcell			
(See “In the Cutting Room,” Aug. 22.)				
Marriage Clause	Robt. Montgomery - Olivia De Havilland			
Melody for Two	James Melton-Patricia Ellis			
(See “In the Cutting Room,” Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Once a Doctor	Donald Woods-Jean Muir			
(See “In the Cutting Room,” Oct. 10.)				
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes		*65	Sept. 26
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See “In the Cutting Room,” Sept. 26.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murant-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title “La Kermesse Heroique.”)					
Ciboulette (G)	Simen Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, “Letzte Rose.”)					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, “Ein Lied Geht Um Die Welt.)					
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, “Ein Libesroman Im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, “Ein Walzor Fuer Dich.)					
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4
Woman Alone, A (A)	Anna Sten - H. Wilcoxon	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 2—"Patch Mah Britches"	Dec. 19,'35	7
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun Andy Clyde	Sept. 18	2 rls
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Hot Paprika Andy Clyde	Dec. 12,'35	18½
I Don't Remember Harry Langdon	Dec. 26,'35	18½
Just Speeding (3-7)	Jan. 23	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess Polly Moran	Oct. 9†	
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11†	2 rls

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love	Oct. 28†	
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers	Oct. 15†	
Wonder Spots of America	Sept. 4	1 rl

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
I Love a Doctor	Oct. 2†	
Mad Money (9-5)	Sept. 4	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel	Oct. 24†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Skiing Is Believing	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Looney Balloonists	Sept. 24	
Playing Politics (8-1)	July 8	7
Scrappy's Boy Scouts	Jan. 2	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—	Sept. 11†	
No. 2—	Oct. 23†	

SPECIAL

Title	Rel. Date	Min.
Robinson Crusoe	Sept. 7†	3 rls

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 6—	Nov. 27,'35	10½
No. 7—	Dec. 12,'35	10½
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May 8	16
Where Is Wall Street	Apr. 10	19

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13,'35	20
Knockout Drops	Dec. 6,'35	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous (8-29)	Aug. 1†	11
Easy Pickin's	Dec. 27,'35	10
Gifts In Rhythm	Oct. 23†	1 rl
Going Native	Aug. 28†	11
Pink Lemonade	Sept. 18†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Seeing Nellie Home	Dec. 20,'35	11
Sorority Blues	Dec. 6,'35	11
Spooks (6-20)	Apr. 17	9

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Ladies Love Hats (11-23-35)	Nov. 1,'35	20
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp (11-16-35)	Nov. 15,'35	6
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary		1 rl.
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30†	1 rl
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Mayflower, The	Dec. 27,'35	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape	Nov. 13†	1 rl
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Southern Horse-pitality	Nov. 29,'35	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Cloth, A	Apr. 17	6
Ye Olde Toy Shop	Dec. 13,'35	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazi-Inventions	Oct. 9†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Ski-Scrapers	May 24,'35	8
Sports in the Alps (10-10)	Sept. 11†	9
Sunday Sports in Mexico	Nov. 8,'35	10
Symphony in Snow	Oct. 16†	1 rl

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
One Big Happy Family	Nov. 15,'35	21
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The	Oct. 9	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
It Happened All Right (6-13)	May 15	19
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm	Oct. 23†	
Spring Is Here	Oct. 30†	
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You?	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl
Mediterranean Songs	Nov. 1,'35	7

NEWSLAUGHS

Title	Rel. Date	Min.
No. 2—	Nov. 26,'35	1 rl
No. 3—	Dec. 30,'35	1 rl
No. 4—	Jan. 20	1 rl
No. 5—	Feb. 20	1 rl
No. 6—	Mar. 20	1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15,'35	1 rl
Old Faithful Speaks	Nov. 15,'35	
Deep Sea Harvest	Jan. 15	1 rl
Ride Along Dude	Feb. 15	1 rl.
City of Proud Memories	Dec. 10,'35	1 rl
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 5—Hit and Run Driver (2-29)	Dec. 28,'35	20
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays	Oct. 10†	18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
17—Run, Sheep, Run (2-11)	Dec. 14,'35	10
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pup's Picnic	May 30	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19†	11
How to Behave (4-25)	Apr. 25	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Primitive Pitcairn (9-7-35)	Dec. 7,'35	9
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Crew Racing	Dec. 21,'35	10
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome	Sept. 26†	
Pirate Party on Catalina Isle (2-1)	Nov. 21,'35	20
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Hot Money	Nov. 16,'35	18
Pan Handlers	Feb. 29	20
Top Flat	Dec. 21,'35	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions	Oct. 3†	10
Sports on Ice	Oct. 10†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16	7
Happy You and Merry Me (9-22)	Aug. 21†	7
Henry, the Funniest Living American	Nov. 22,'35	7
Little Nobody	Dec. 27,'35	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Musical Memories	Nov. 8,'35	7
Play Safe	Oct. 16†	17
Somewhere in Dreamland. (Technicolor)	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27,'35	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6,'35	10
Star Reporter, The (3-14) Betty Jane Cooper - Donald Novis-Ina Ray Hutton	Oct. 30†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10

PARAGRAPHICS

Title	Rel. Date	Min.
It's a Good Stunt	Oct. 23†	
Lulu's Love (8-15)	Aug. 14†	18
Sailor Shorty	Sept. 18†	
Straight as an Arrow	Oct. 9†	10

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris — Shifting Sands—Nature's Sideshow	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3—	Oct. 16†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 5	Dec. 13,'35	10
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Countryside Melodies (Technicolor)	Nov. 29,'35	6
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28	7
Sinbad the Sailor (Special)	Jan. 31	2 rls.
Spinach Overture, The	Dec. 6,'35	8
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 2	Nov. 29,'35	10½
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29,'35	10
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 18—Sport on the Range	Nov. 22,'35	10
No. 19—Sporting Network	Dec. 20,'35	10
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 5	Nov. 8,'35	18
No. 6	Nov. 22,'35	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
Worm Burns, The	Dec. 6,'35	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Foolish Hearts	Dec. 27,'35	18
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22,'35	18
Down the Ribber (2-29)	Mar. 27	21
Home Work	Sept. 20,'35	19
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Land of Evangeline (3-28)	Nov. 22,'35	19½
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31	10
Filming Feminine Headliners	Dec. 27,'35	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14	
Shooting the Record Breakers	Nov. 22,'35	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7	
Memories of Spain (10-3)	Sept. 18†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Philippine Fantasy	Sept. 25†	
Winter Magic	Dec. 27,'35	10

UNITED ARTISTS

MICKY MOUSE

Title	Rel. Date	Min.
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8

SILLY SYMPHONIES

Title	Rel. Date	Min.
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16 (2-11)	Dec. 23,'35	10
No. 17	Jan. 20	
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	
No. 22	June 22	
No. 23 (7-11)	July 6	
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	
No. 29	Oct. 26†	
No. 30	Nov. 23†	
No. 31	Dec. 21†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Clubhouse Party Ray Perkins	Dec. 25,'35	2 rls.
Flippen's Frolics (7-11)	July 15	
Fun in the Fire House	Oct. 28†	
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	2 rls.
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Doctor Oswald	Dec. 30,'35	
Farming Fools	May 25	
Fun House, The	May 4	
Kiddie Revue	Sept. 21†	
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet's Show (10-13)	Nov. 2†	
Sidewalk Revels	Nov. 25†	
Slumberland Express	Mar. 9	
Soft Ball Game (2-8)	Jan. 27	
Unpopular Mechanic, The (10-17)	Nov. 6†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	
No. 21—Novelty	June 15	
No. 22—Novelty	June 29	
No. 23—Novelty (7-11)	July 13	
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty	Oct. 12†	
No. 29—Novelty	Nov. 9†	
No. 30—Novelty	Dec. 7†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had (2-8)	Jan. 8	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14,'35	10
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16,'35	1 rl.
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Lucky Swede, The El Brendel	Dec. 21,'35	21
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Trouble in Toyland (11-23-35) Gus Edwards' Stars of the Future	Nov. 30,'35	20
Okay, Jose El Brendel	Dec. 7,'35	21
Katz' Pajamas Fifi D'Orsay	Dec. 14,'35	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28,'35	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	20
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	
Can't Think of It Ken Murray-Oswald	Oct. 24†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	
No. 26—Porky's Moving Day		7

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Leon Navara and His Orch. (9-19)		11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11)	Oct. 17†	
Clyde McCoy and Orch. (8-29)		

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 4—Nature's Handiwork	Nov. 30,'35	11
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28, p. 82.)	Dec. 7,'35	11
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18†	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	11
No. 2—George Rector—Fashions	Oct. 10†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Dunce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25, p. 81.)	Nov. 23,'35	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Mala (14 episodes)		
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Mitchell, South Dakota

Dear Herald:

There, whenever Sherm Fitch of the RKO office at Sioux Falls, S. D., tells you he will do a thing he'll do it if it takes the hide off. He told us he would come over to get us to visit South Dakota, and he did. We drove up to O'Neill, Neb., and stopped to call on Georgia Racely, who operates the Royal theatre. Georgia has built a new home, and say, Elmer, it is some home, too. Whenever a theatre operator builds a new eight-thousand-dollar home it's a pretty good sign that they are not on relief.

▽

Over at Spencer we called on R. P. Jones of the Boyd theatre. Outside of running the theatre R. P. is the undertaker for north Nebraska and southern South Dakota; in fact, R. P. undertakes about everything. He wanted to embalm both of us free of charge, but Sherm kicked, and he said that the only embalming fluid he used was Haig & Haig or Black & White, or such like.

We had quite an argument with him to keep him from embalming us, but we finally compromised with him by offering to renew his subscription to the HERALD. It is funny how an offer to renew a subscription to the HERALD will keep a fellow out of a whole lot of trouble.

Jevver hear of an exhibitor offering to embalm people as a premium for coming to his theatre? We never did, either.

▽

D. V. Fuller of the Aladdin theatre at Butte, Neb., said he was glad we called. We were glad, too, for he was making the mistake of trying to operate his theatre without the Herald (a thing that is hard to do), but from now on everything is going to be all right.

▽

We drove over to Bonesteel, South Dakota, rather late. Sherm said he wanted to get in after dark so the authorities wouldn't know we were there. A. E. Blakkolb operates the Bonesteel theatre, and A. E. is building himself a new home in spite of the depression and grasshoppers. He also helps his father operate a general mercantile store that is the pride of southwest South Dakota. A. E. took us over to his home after the show and we spent a very delightful evening. A. E. is another of these South Dakota boys who will thumb his nose at you if you mention the depression. He says if he can get good pictures and the Herald, the depression can go jump in the creek.

▽

The Lyric theatre at Gregory is operated by W. J. Jonas. As we saw it, Gregory ought to be the seat of Gregory county, but it isn't, for we were told that Gregory is located near the west line of the county. Anyhow, she is all right now, for W. J. had us renew his subscription to the Herald, and that puts Gregory up in the front ranks.

▽

Mr. and Mrs. Gehlson operate the theatre at Burke, and unless we are mistaken, Burke is the county seat of Gregory county. We called there and met these very delightful folks and had a very pleasant visit with them. The only thing we could see wrong with Mr. Gehlson is his politics, but then maybe he is right about that; sometimes other people are wrong, too, but it don't make much difference, as they will all get it in the neck anyhow. They are both members of the Herald family and that will help a whole lot.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 208, Vol. 8.—Roosevelt and Landon begin final roundup of voters as campaign nears end....Girl reporter races around the world....Uncle Sam hails Navy Day....Metrotone snapshots: 1—Turkeys ready to walk "Last Mile"; 2—A glimpse of New York's World's Fair; 3—Texas Centennial honors a cow; 4—Mrs. Moody and Donald Budge defeat Miss Jacobs and Henry Culley in Coast tennis doubles....Monument honors Mother Jones.

HEARST METROTONE NEWS—No. 209, Vol. 8.—On tour with Roosevelt and Landon....Metrotone snapshots: 1—All aboard for China on flying Clipper; 2—The wild west comes to Bellevue Hospital; 3—Army tests new portable bridge; 4—Stork derby fever hits jungleland; 5—British motorcyclists crash....Madrid calls on all to fight.

MOVIETONE NEWS—No. 10, Vol. 19.—United States battle fleet displays power in the Pacific....Governor Landon attacks New Deal, President Roosevelt defends relief spending....Models show smart furs for winter wear....British airman sets world's altitude record....Helen Wills Moody and Donald Budge defeat Helen Jacobs for Coast doubles title....Lew Lehr "Takes a Walk" with AAU champs.

MOVIETONE NEWS—No. 11, Vol. 19.—H. R. Ekins ends 25,000 mile air tour of the globe....British smoke-eaters brave crashing walls of blazing building....President Roosevelt in Chicago....Governor Landon returns to Kansas, meets Colonel Knox....Frank Hawks tests his new wonder plane....Aboard the China Clipper.

PARAMOUNT NEWS—No. 21.—Los Angeles hails Boulder Dam power....Russia shows support for Loyalists Spain....New York gets ready for its world's fair....Latest stork news attracts Germany's interest to Bavarian quadruplets....Young singers of the Netherlands gather for youthful music festival....Tennis queens meet again....Election nears as candidates wind up tours....Nation hails its defenders on Navy Day.

PARAMOUNT NEWS—No. 22.—British troops keep order in Palestine....Ekins girdles the globe in 18 days, 15 hrs....Fur time here as Autumn chill grows....Minnesota, Army and Yale stay unbeaten....Rodeo stars cheer kiddies at Bellevue Hospital....Presenting the issues of the campaign.

PATHE NEWS—No. 25, Vol. 8.—Governor Landon wins support of Henry Ford....President Roosevelt defends spending....Chairman Whalen announces plans for New York's World's Fair....Italy's naval cadets train on full-rigged ships....Cattle drive in the Dust Bowl revives memories of the good old days....Navy Day 1936 .

PATHE NEWS—No. 26, Vol. 8—Man on the street casts his vote for presidential nominees——Aboard the Philippine Clipper....Penn defeats Princeton, Northwestern wins over Ohio State, Army over Harvard, Duke tames Georgia Tech.

UNIVERSAL NEWSPAPER NEWSREEL—No. 502, Vol. 8.—Britisher cheats death in altitude flight....Show model of New York's World Fair....China trains young eagles....750 motorbikes in California contest....Philadelphia firemen give demonstration with ancient equipment....Italy's middies learn ropes....Old time movie stars revive memories....Europe tries bike for two....Slot machines dumped into ocean....Last quota Gorilla thrives....New French autos on view.

UNIVERSAL NEWSPAPER NEWSREEL—No. 503, Vol. 8.—Newsman flies around globe to set speed mark....Reich peasants shown army....Nippon occupies China city....Tries new demon speedboat....Models show furs for winter wear....Penn defeats Princeton, Minnesota overcomes Michigan....Hold rites for Polar dead....Frank Hawks expects speed of 400 miles per hour....Clipper spans Pacific....Rodeo cheers up shut-ins.

At Chamberlain we met one of the managers of the State theatre (and doggone the luck, we just can't remember his name), but anyhow, we had a delightful visit with him and hope we can meet him again some time. The other manager we believe had gone on his vacation out to the Coast, and if he will keep away from those stars in Hollywood he will be all right, but you never can tell. Then we went and called on H. B. Vogt, a part time operator but mainly the engineer at Chamberlain's sanitarium. Mr. Vogt wants to keep abreast of the times and that's why he wanted us to send him the Herald and F. H. Richardson's latest Handbook on Projection. He's going to get both of 'em.

▽

If you ever come to Mitchell, South Dakota, don't fail to visit the Roxy theatre and meet Mr. Logan, the manager. You will find it well worth while. Mr. Logan said he didn't want to miss a copy of the Herald and asked us to send in his renewal, which we will do, although his subscription was not out yet. After the show Mr. Logan and his wife and Jack Allender and his wife took us down to a cafe to dinner, and there was where we got it in for Mr. Logan.

He asked us to guess his wife's age, and, wanting to be polite, and judging mostly from his own age, we guessed her to be 35 when as a matter of fact she is only 19. Gosh all fishhooks, if that isn't putting a man in a hot spot when the lady is present. We have never shot anybody yet, although we have wanted to sometimes.

The Roxy is not only a beautiful theatre but it is also the pride of South Dakota, and Mitchell is a pretty good town and Mr. Logan is—well, he is, that's all.

Mr. Allender is circulating a states right picture and he covers about as much territory as we do, and we judge that his picture is giving good satisfaction. He says his father is operating a theatre in Spokane, Wash., and that he, too, is a Herald fan, and if he should read this we want him to be assured of our kindest regards and we want to advise him that his boy Jack is running as wild as a turkey gobbler and is as sober as Sherm Fitch, and that's sober enough for anybody.

▽

L. E. Jorgensen operates the Regal theatre at Salem. The first time we met L. E. he was operating a theatre at Viborg, S. D. The name of the theatre is "Glud." Jevver hear of a name like that? Mr. Jorgensen said it was named after an amusement park in Sweden.

▽

Before we left home we received a letter and a check from Bert Beams of Red Cloud, Neb., and he asked us to renew the Herald subscriptions for all of his theatres, Red Cloud, Geneva and Sutton, and we will be glad to. That just goes to prove that the boys recognize what we have always said, that the Herald covers the field like an April shower.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

CLASSIFIED ADVERTISING

the great national medium for showmen

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GENEROUS FREE TRIAL BACKED BY WRITTEN warranty, proves our faith in Cinemaphone "Mirror-Like" sound equipment. Peps up box office, gives you newest, most thrilling reproduction. Postal brings proof and full details. S. O. S., 1600-AL Broadway, New York.

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RECONDITIONED PROJECTION EQUIPMENT. Simplex projectors, Strong, Peerless, Brenkert, Super Morelite, G. E. Mazda lamphouses. Forest rectifiers. Motor generators. Automatic ticket machines. Large quantity theatre chairs, spring seats and veneers. We buy your old equipment. Tell us your needs. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, New York.

FLASH! EJECTOR FILM CABINETS, ENAMELLED steel, 2,000 ft., per section, $1.95. Only 59¢ for latest SMPE standard 2,000 ft. reels 14½", 4" hubs. Projectionists, tool kits, 30 essential tools in handy carrying case, $15 value, now $9.95. Good used chairs from 75¢. Glass wall brackets for modern lighting; chrome finish, 11½" high, only $4.95. Bargain prices, hundreds of every day necessities. Free lists. Order from this ad. Satisfaction assured. S. O. S., 1600-AL Broadway, New York.

BRAND NEW DOUBLE BEARING INTERMITTENT movement for Simplex $47.50, new sound screens, 22¢ sq. ft.; new 18" magazines set of upper and lower $52.00, Spanish type leather goods, 62¢ yard; thousands of other new items only at great savings to you. Free trials, 100% satisfaction guaranteed. WESTERN FEATURE FILM & SUPPLY CO., 1018 S. Wabash Ave., Chicago.

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ith BOB LIVINGSTON • 12 EPISODES
angerous thrills when the Vigilantes organize to ight the Wolves of the west!

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Original, Spectacular, Fantastic! CLYDE BEATTY battling weird Bat-men and wild jungle beasts! 15 EPISODES

UNDERSEA KINGDOM
with RAY (CRASH) CORRIGAN • 12 EPISODES
Dare-devil of the deep . . . battling a deadly army of mechanical men on the ocean's floor!

nd for next year–

DICK TRACY

Blasting his way from the cartoon strip to the screen — the No. 1 G-Man combines science and daring in his war on crime. Starts the new serial season off with a bang. 15 EPISODES

ollowed by—

he PAINTED STALLION
dventure to the thrilling beat of the thunlering herd! 12 EPISODES

S. O. S. COAST GUARD
Revealed for the first time — the daring exploits of Uncle Sam's heroes! 12 EPISODES

ZORRO RIDES AGAIN
Crack shot...brilliant rider...superb swordsman ...the ace adventurer lives again! 12 EPISODES

NOTE: **Every Republic Serial is personally supervised by NAT LEVINE, recognized King of the serial makers...the same producer who gave you "THE FIGHTING MARINES" and other Mascot Serials which set new box-office standards for the industry!**

HEN YOU BOOK SERIALS, MAKE SURE THEY ARE THE NEW NAT LEVINE-REPUBLIC SERIALS!

REPUBLIC PICTURES

IT'S ALL DONE WITH MIRRORS

MAE WEST in **"Go West Young Man"** with WARREN WILLIAM, RANDOLPH SCOTT, ALICE BRADY, Elizabeth Patterson, Lyle Talbot, Isabel Jewell, Margaret Perry

Directed by HENRY HATHAWAY • Dialogue by Mae West • An EMANUEL COHEN Production • A Paramount Picture

MOTION PICTURE HERALD

Exhibitors Bar Screens To Politicians' Films

Act to Protect Contracts In Transfer of Theatres

Music Industry Appoints McKee to Lead Comeback

VOL. 125, NO. 5 OCTOBER 31, 1936

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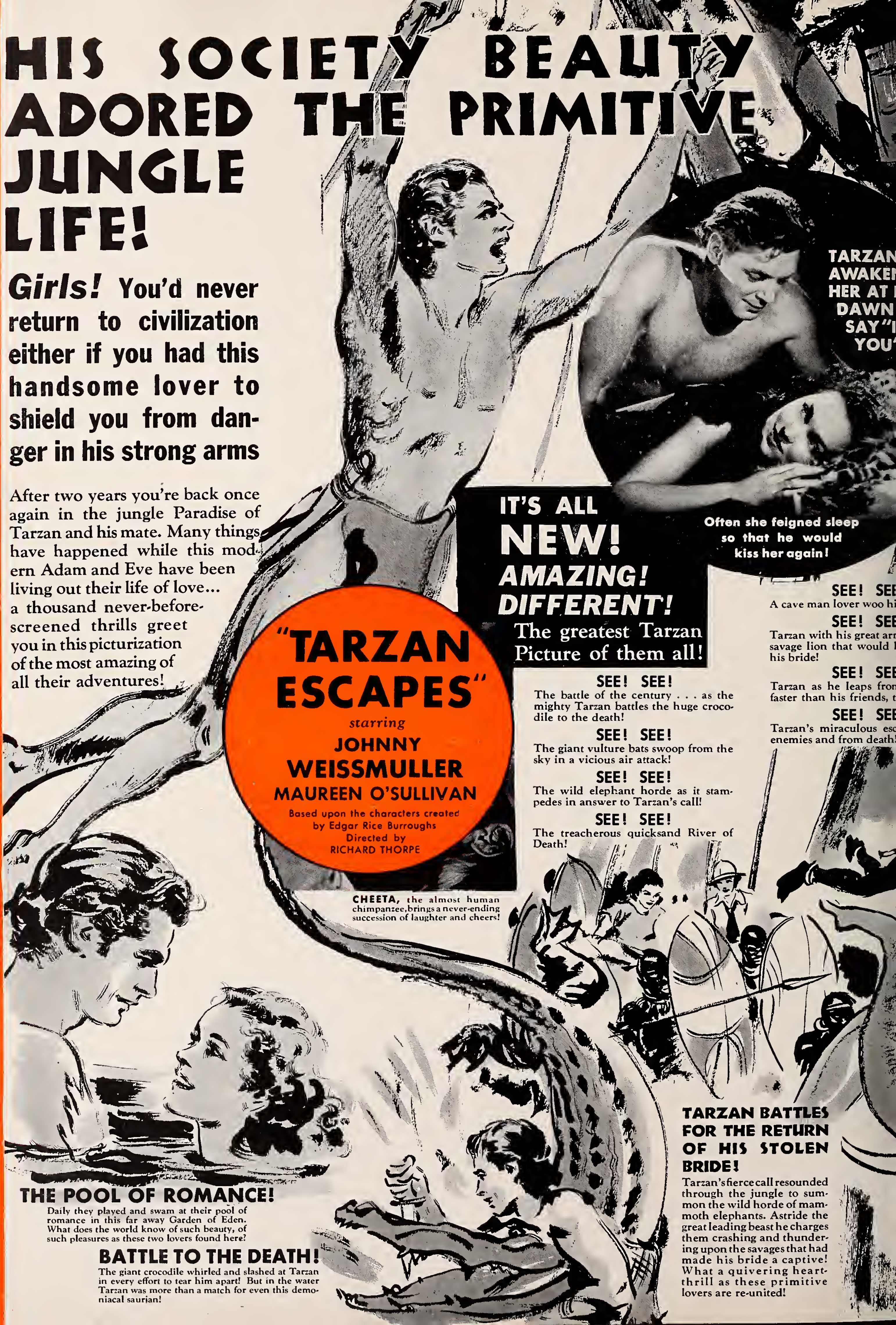


HIS SOCIETY BEAUTY ADORED THE PRIMITIVE JUNGLE LIFE!

Girls! **You'd never return to civilization either if you had this handsome lover to shield you from danger in his strong arms**

After two years you're back once again in the jungle Paradise of Tarzan and his mate. Many things have happened while this modern Adam and Eve have been living out their life of love... a thousand never-before-screened thrills greet you in this picturization of the most amazing of all their adventures!

"TARZAN ESCAPES"

starring

JOHNNY WEISSMULLER

MAUREEN O'SULLIVAN

Based upon the characters created by Edgar Rice Burroughs

Directed by RICHARD THORPE

IT'S ALL NEW!

AMAZING! DIFFERENT!

The greatest Tarzan Picture of them all!

SEE! SEE!
The battle of the century . . . as the mighty Tarzan battles the huge crocodile to the death!

SEE! SEE!
The giant vulture bats swoop from the sky in a vicious air attack!

SEE! SEE!
The wild elephant horde as it stampedes in answer to Tarzan's call!

SEE! SEE!
The treacherous quicksand River of Death!

TARZAN AWAKEN HER AT DAWN SAY "I YOU

Often she feigned sleep so that he would kiss her again!

SEE! SEE
A cave man lover woo hi

SEE! SEE
Tarzan with his great ar savage lion that would his bride!

SEE! SEE
Tarzan as he leaps fro faster than his friends,

SEE! SEE
Tarzan's miraculous esc enemies and from death

CHEETA, the almost human chimpanzee, brings a never-ending succession of laughter and cheers!

THE POOL OF ROMANCE!

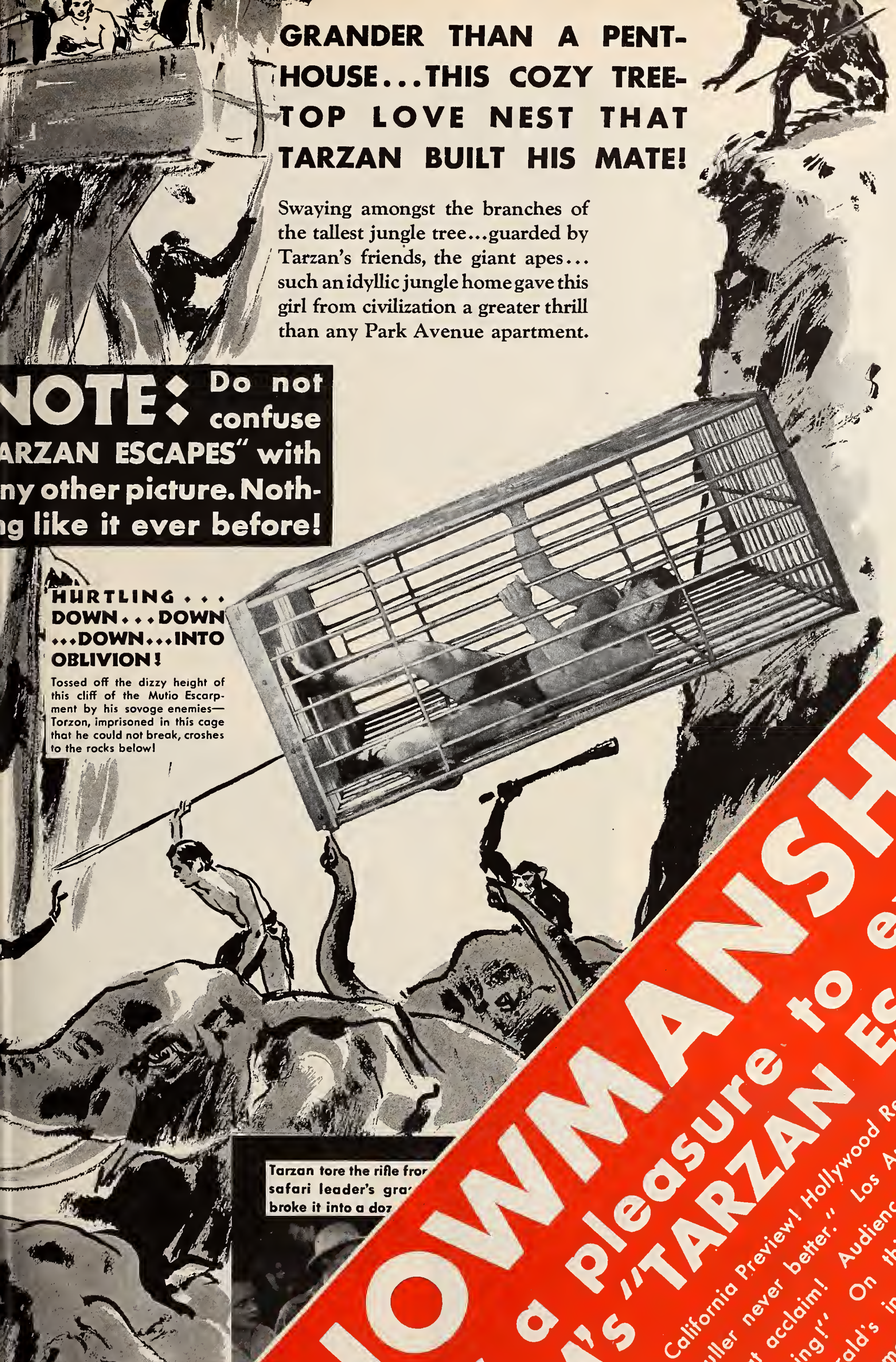
Daily they played and swam at their pool of romance in this far away Garden of Eden. What does the world know of such beauty, of such pleasures as these two lovers found here?

BATTLE TO THE DEATH!

The giant crocodile whirled and slashed at Tarzan in every effort to tear him apart! But in the water Tarzan was more than a match for even this demoniacal saurian!

TARZAN BATTLES FOR THE RETURN OF HIS STOLEN BRIDE!

Tarzan's fierce call resounded through the jungle to summon the wild horde of mammoth elephants. Astride the great leading beast he charges them crashing and thundering upon the savages that had made his bride a captive! What a quivering heart-thrill as these primitive lovers are re-united!



GRANDER THAN A PENT-HOUSE...THIS COZY TREE-TOP LOVE NEST THAT TARZAN BUILT HIS MATE!

Swaying amongst the branches of the tallest jungle tree...guarded by Tarzan's friends, the giant apes... such an idyllic jungle home gave this girl from civilization a greater thrill than any Park Avenue apartment.

NOTE: Do not confuse
ARZAN ESCAPES" with
ny other picture. Noth-
g like it ever before!

HURTLING... DOWN...DOWN ...DOWN...INTO OBLIVION!

Tossed off the dizzy height of this cliff of the Mutio Escarpment by his savage enemies—Tarzan, imprisoned in this cage that he could not break, crashes to the rocks below!

Tarzan tore the rifle fro
safari leader's gra
broke it into a doz

SHOWMANSHIP!

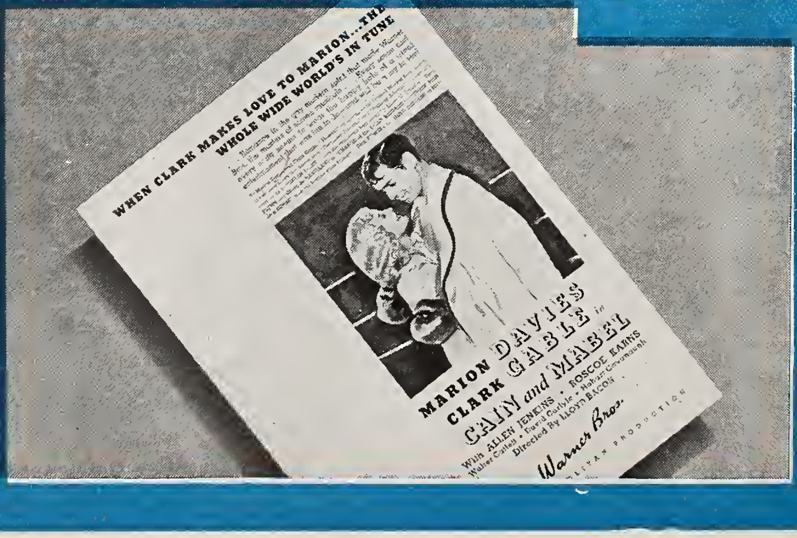
—it's a pleasure to exploit M-G-M's "TARZAN ESCAPES"!

Great news from California Preview! Hollywood Reporter says: "New Tarzan excellent. Weissmuller never better." Los Angeles Times says: "Tarzan returns and to what acclaim! Audience gave gala applause. This Tarzan is surpassing!" On this page is a reproduction of the tabloid herald's inside spread, giving you an idea of how showmen will exploit it! Get going! High powered promotion yielded results on M-G-M's previous Tarzan hits. And here's the greatest of them all!

BIGGER STAR VALUES!

BIGGER STORY!

BIGGER PRODUCTION!



WHEN CLARK MAKES LOVE TO MARION...THE WHOLE WIDE WORLD'S IN TUNE

MARION DAVIES
CLARK GABLE in
CAIN and MABEL
With ALLEN JENKINS • ROSCOE KARNS
Walter Catlett • David Carlyle • Hobart Cavanaugh
Directed By LLOYD BACON
Warner Bros.
LITAN PRODUCTION

BIGGER PROMOTION!

Rave Check-Up of First Key Engagements by 'Variety'!

"Swell at Stanley, Pittsburgh; big at Minnesota, Minneapolis; zooming at Michigan, Detroit; leading Frisco in 2 houses"..and held for giant 2nd week at Strand, N.Y.!

AND DOING BIGGER BUSINESS THAN MARION'S EVER DONE BEFORE!

MARION DAVIES
and
CLARK GABLE
in
"CAIN and MABEL"

With ALLEN JENKINS • ROSCOE KARNS

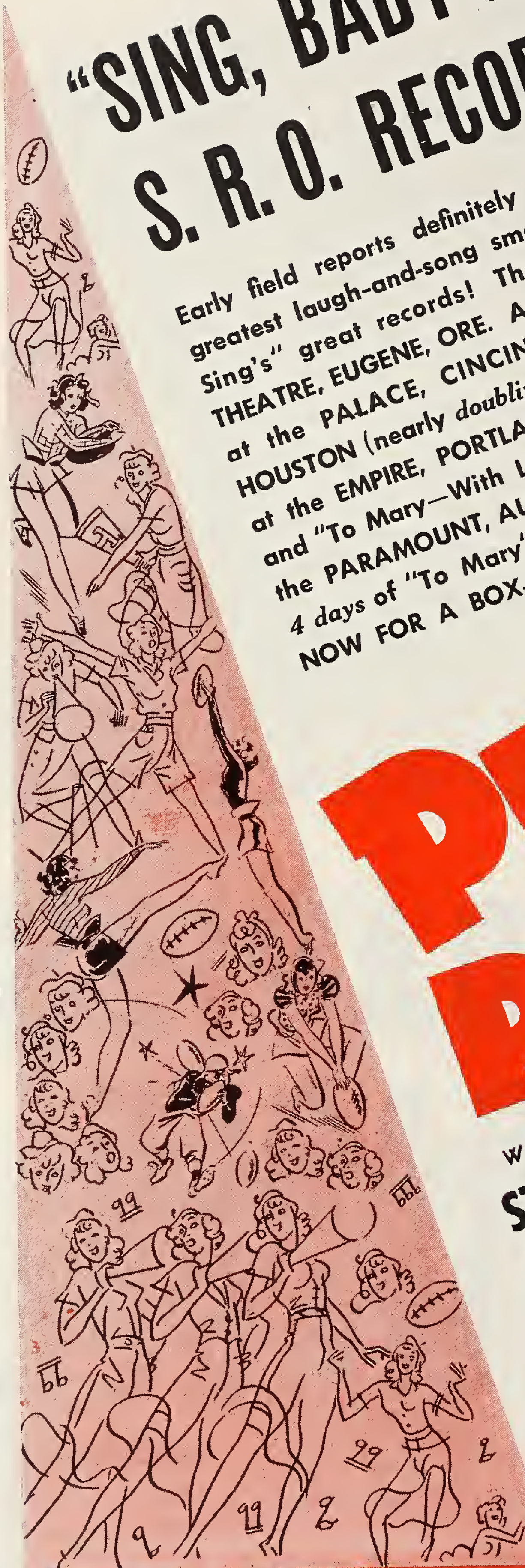
WALTER CATLETT • DAVID CARLYLE • HOBART CAVANAUGH • Directed by LLOYD BACON

Dances by Bobby Connolly • The Songs, 'I'll Sing You a Thousand Love Songs', and 'Coney Island' by Warren & Dubin

A COSMOPOLITAN PRODUCTION FOR Warner Bros. THE 'ANTHONY ADVERSE' COMPANY

"SING, BABY'S" S. R. O. RECORDS TOPPED!

Early field reports definitely stamp "Pigskin Parade" as 20th's greatest laugh-and-song smash . . . surpassing even "Sing, Baby, Sing's" great records! That's what it did at the McDONALD THEATRE, EUGENE, ORE. And at the MAJESTIC, BRIDGEPORT! And at the PALACE, CINCINNATI! And at the METROPOLITAN, HOUSTON (nearly *doubling* "Sing, Baby's" gross)! Sensational, too, at the EMPIRE, PORTLAND, ME.! Easily topping "Road to Glory" and "To Mary—With Love" at the STRAND, LOUISVILLE! While at the PARAMOUNT, AUSTIN, its 3 *mid-week days* equalled the first *4 days* of "To Mary" *including Saturday and Sunday!* DATE IT IN NOW FOR A BOX-OFFICE LANDSLIDE!



PIGSKIN PARADE

WITH A CAST PICKED FOR ENTERTAINMENT

STUART ERWIN · JOHNNY DOWNS
ARLINE JUDGE · BETTY GRABLE
PATSY KELLY · JACK HALEY
YACHT CLUB BOYS · DIXIE DUNBAR
ANTHONY MARTIN · JUDY GARLAND

Directed by David Butler · Associate Producer Bogart Rogers

Screen play by Harry Tugend, Jack Yellen and William Conselman · Based on a story by Arthur Sheekman, Nat Perrin and Mark Kelly · Music and lyrics by Lew Pallack and Sidney D. Mitchell · Music and lyrics of songs sung by Yacht Club Boys—by Themselves

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

THE LATEST ENTERTAINMENT TOUCHDOWN FROM 20th CENTURY-FOX!

MOTION PICTURE HERALD

Vol. 125, No. 5

October 31, 1936

PER CONTRACT—OR ELSE

SINCE press dispatches and headlines, including those of this publication, last week, reported that Miss Bette Davis must remain a "slave" or in "bondage" at a salary of $3,000 a week by ruling of a British court supporting her contract with Warner Brothers, albeit the phrases were set down in irony, the quality of bondage bears some examination.

With the full text of judgment from Mr. Justice Branson available, it appears that it was the decision of the British court that while it could not decide and order what Miss Davis might do, it could decide something that she might not do; that while she could not be compelled to work in pictures for the Warner concern she could be forbidden to play in pictures for others without consent under the contract made in the United States.

". . . no evidence was adduced to show that, if enjoined from doing the specified acts otherwise than for the plaintiffs, she would not be able to employ herself both usefully and remuneratively in other spheres of activity, though not as remuneratively as in her special line. She would not be driven, although she might be tempted, to perform the contract, and the fact that she might be so tempted was no objection to the grant of an injunction. . . . " the Law Report of the London *Times* records.

In other words, British justice holds that if Miss Davis is to play on the screen it will be in accordance with her screen commitments by contract. She can do that, or else seek a new career.

△ △ △

WHO IS FAME'S BOSS?

SPEAKING of the "wedlock" of the screen and radio, as so many able spokesmen have been of late, one can regard with interested eye such manifestations as those reported by Mr. Douglas Churchill in the New York *Times* as the recent dilemma faced by Miss Irene Rich:

> *"She has an extended contract on the radio. One of the points of the radio program is to emphasize her youthful bearing and manner, and her contract specifies that she shall not accept roles on the screen which might conflict with her etherized personality. Within recent days she has been offered two roles, one a mother and the other a matron. She had to refuse both, although they were important and would have re-established her as an active screen figure."*

If radio is now writing contracts to prescribe the movements, roles and conduct of famous talent on the screen, is there not a parallel suggestion that the motion picture makers in their employment contracts might take special cognizance of radio and the influences that radio roles and expression might have upon screen personalities and products?

The "wedlock" might well include some pre-nuptial agreements. Fame is property.

△ △ △

VAUDEVILLE NOTION

THE cabled offer of a role on the screen to Mrs. Ernest Simpson, London's most celebrated hostess, from a Hollywood agent, is not exactly, one would guess, the height of international diplomacy. Also the notion is far from practical from a number of points of view, including the American. The gesture partakes of the pattern, but not the humor, of the offer of a star engagement which the late Lewis J. Selznick cabled to Nicholas Romanoff, tsar of all the Russians, at the time of the Kerensky revolution. The tsar was far too busy to accept, or even reply, and so is Mrs. Simpson, no doubt.

△ △ △

AS FREEDOM WANES

THIS week's correspondence to *Motion Picture Herald* from Berlin tends to indicate that the diverse branches of the motion picture industry, exhibition, production and distribution, are amazingly out of balance with each other. This is not to be interpreted as favorable to the repute of "planned economies," governmental controls of industry or totalitarian states. Substantially everywhere in the world outside of the United States, Great Britain and liberal Scandinavia the motion picture industry has been substantially reduced to an instrument of bureaucracy. Those who would invite the Federal government farther into the motion picture business, or who would encourage the invitation that the Administration appears to have extended to itself, may well consider the world screen.

△ △ △

JOURNALISM

CORRESPONDENTS of the American papers appear to have seen a bit of humor in a headline, a very small and obscure one, in the London *Times*, saying: "Undefended Divorce Suit: Case at Ipswich Assizes."

But, after all, that only reminds us of the fact that when Abraham Lincoln was assassinated the tidings were conveyed to the great trans-Missouri west by the Leavenworth *Times*, august in that time and place, under the heading: "Washington News—Latest Intelligence by Magnetic Telegraph."

Some way the story got around in spite of that.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Theatre Transfers

A test case initiated by Louis Nizer, attorney for the Film Board of Trade, acting for major distributors, will have great bearing on future theatre transfers. Mr. Nizer aims to establish the distributors' claims that contracts for product must be assumed by the new owner of a theatre or paid for from the assets of the theatre vendor. In addition to obtaining judgments to satisfy the claim the distributors have had a receiver appointed by federal court to recover assets paid out to other creditors and to redistribute such assets with the distributors' claim on an equal basis with others.

Details of the plan are found on page 15.

Universal's Plans

As Charles R. Rogers, executive vice-president in charge of production for Universal, arrived at the home office in New York this week for conferences with sales executives, to look over new books, plays and talent and to discuss the interchange of players with Herbert Wilcox, General Films Distributors production head in London, J. P. Normanly, comptroller, issued a statement in Hollywood saying the company was never in better condition. It was also revealed that Universal is reducing its corporate structure and this week dissolved Universal Productions, a Delaware corporation, as the first step in that direction.

See page 54.

Academy Reelects

The Academy of Motion Picture Arts and Sciences in Hollywood this week reelected the present officers for another term by a vote of acclamation at a joint meeting of the board of governors and executive committee. A committee of five was appointed to investigate all phases of the Academy awards policy and report its findings back to the board of governors.

The list of officers reelected and other details of the activities of the organization are found in the story on page 52.

More Earnings

A report on earnings by the Keith-Albee-Orpheum Corporation and an estimate of net profit for the year by Twentieth Century-Fox are added this week to the brightening financial news of the industry. Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, estimated that the company's net profit for the year ending December 26th will be $7,500,000. KAO and subsidiaries reported a net profit of $666,080.63 for the 39 weeks ended September 26th.

The financial reports and Mr. Schenck's optimistic estimate are quoted on page 28.

Soviet Films Barred

Following close upon announcement last week that Russian pictures would be distributed and exhibited in the Province of Quebec came the statement this week of Premier Duplessis that he would allow no Soviet films in any Quebec theatres. "We are acquainted with the principles upon which these films would be leased. Outwardly they might appear innocent, but there would always be the underlying danger of communistic infiltrations," the premier was quoted.

See page 15.

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McKee Music "Czar"

The music publishing industry will be governed and, the publishers hope, revivified by a "czar." Joseph V. McKee has been appointed national coordinator of the industry and counsel for the Music Publishers Protective Association. E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, and Leslie Boosey, head of the British Performing Rights Society, have failed to obtain cooperation of American distributors in avoiding the new Canadian music tax restrictions and they will appeal to Canadian exhibitors to seek modification of the Dominion laws.

Announcement of Judge McKee's appointment and a report of ASCAP's Canadian difficulties are on page 18.

Laughton's "Rembrandt"

Alexander Korda and Charles Laughton, producer and star of "Henry VIII," have completed, in the same relationship, the London Films production of "Rembrandt," scheduled for international premiere December 4th.

Bruce Allan's report of trade comment on the film, together with advance stills, appears on page 16.

Richardson Honored

Frank H. Richardson, technical editor of MOTION PICTURE HERALD, was honored this week with a series of luncheons and a banquet on the occasion of his completing 30 years of service to motion picture projection, on his 70th birthday.

The events and participants in "Richardson Week" are described on page 30, *and on page* 11 *appears a photograph of a testimonial banquet given Mr. Richardson by the American Projection Society.*

Product Report

Hollywood studios completed six pictures and started seven in a week maintaining the seasonal production average.

Titles and other data are presented on page 53.

Germany's Problem

The exhibition branch of the industry in Germany has come into a healthy condition with the reduction of the tax rates, but production and distribution overhead is much too high, particularly at the studios, because of increased production time in the necessity for higher standard product, the abolition of double featuring, the high salaries paid stars, and the decline of the foreign market, writes J. K. Rutenberg from Berlin.

The German motion picture problem is treated in further detail on page 40.

Non-partisan Screen

The latest incident involving politics and the motion picture to reach headlines in newspapers and the trade press is the rejection of a Republican propaganda film, distributed as an advertising short, by the Pennsylvania Board of Motion Picture Censors. The campaign, now in its closing moments, has been marked by a determined effort, for the most part, by exhibitors and the industry as a whole to keep the screen non-partisan.

Details of the Pennsylvania incident and a review of politics and the screen are on page 13.

Interference Dropped

A recapitalization plan for Consolidated Film Industries, Inc., has been adopted by vote of the stockholders. The Securities and Exchange Commission, in a letter to the board of directors, said that information contained in a letter to stockholders explaining the plan might be misleading in certain facts. The Commission, however, took no further action on stockholders' protests.

The story is on page 46.

Radio to Film

Reversing common practice, Warner Brothers have acquired screen rights to "Hollywood Hotel," weekly radio program, and will produce it as a musical film with Dick Powell and Frances Langford, from the air show, starred.

For more about it, see page 53.

First Film Actor Dead

Frederick P. Ott, early associate of Thomas A. Edison and the first motion picture actor, died at his home in West Orange, New Jersey, last Saturday at the age of 74. Mr. Ott joined the inventor early in his career and spent more than 50 years working with him on practically all of his inventions and projects. He first attracted public attention, however, with his sneezes and "monkey-shines" before Mr. Edison's Kinetoscope.

Mr. Ott's career is covered in the article which appears on page 34.

Politics and Grosses

The closing week of the political campaign made sharp inroads into theatre receipts in the Chicago area, one circuit executive saying that grosses had declined as much as 30 per cent. Independent theatres, outside the city particularly, reported a parallel decline. Radio addresses coming at the best show hours and rallies providing free vaudeville entertainment were factors.

Details on page 84.

The G-B Deal

A review of the principal facts in the celebrated Gaumont-British deal presents the following story:

The Ostrer Brothers for some time found themselves encountering increasing difficulties in the operations of the interests generally described as "Gaumont British." Alongside of this condition was the fact that the Ostrers were anxious to negotiate a sale of their interests, or some portion of them, in order to realize a prospective profit.

A. C. Blumenthal, the American trader, sensing the situation, addressed himself to the objective of promoting a deal. In this connection and after preliminary discussions Isidore Ostrer came to the United States and initiated definite negotiations with Joseph M. Schenck. A tentative arrangement eventually was worked out providing for a joint acquisition of an interest in Gaumont British by Twentieth Century-Fox and Metro-Goldwyn-Mayer under which the Ostrers would make the sale and realize the profit which they sought.

Mr. Ostrer then returned to England, where the proposed deal received widespread publicity. At this point John Maxwell, who, representing his interests, had long been considered a likely buyer of the Ostrer holdings, but who previously had not shown a strong inclination to pay the price asked, took serious note of the prospective development. Equipped and armed with the American offer the Ostrers quickly proceeded to new discussions with Mr. Maxwell, who very properly lent an attentive ear for many reasons, including his natural desire that British holdings in the British industry should remain as extensive as possible.

These new discussions led to the deal, which has been announced. The Maxwell interests have extended their holdings and the Ostrers have achieved the deal they sought. To the American interests is left the dubious reward of having contributed time and effort to a deal for which they were solicited and out of which they were eventually excluded. Thus ends the current chapter of the celebrated Gaumont British case.

Meanwhile the original Fox corporation, now Twentieth Century-Fox, interest in GB, remains as it was, and at least unimpaired.

Lewis' WPA Show

Sinclair Lewis' dramatized version of his novel, "It Can't Happen Here," was presented on 20 stages in 18 cities on Tuesday evening under the auspices of the WPA Federal Theatre Project. Audiences generally received the preachment against dictatorship quietly and apparently were not aroused by its political or social implications.

The story of the play and the simultaneous openings, unusual in legitimate theatre annals, starts on page 27.

Wilcox Sails for U.S.

Herbert Wilcox, head of Herbert Wilcox Productions, Ltd., sailed from England on the *Queen Mary* on Wednesday. During a visit of three weeks in New York the producer will make arrangements for distribution of his current product and will complete contracts with American talent for his next year's program. Anna Neagle and Tullio Carminati, co-starred in the last two Wilcox productions which are scheduled for release in New York next month, are accompanying Mr. Wilcox.

Exhibitors to Meet

Exhibitor activity this week concentrated in announcement of three convention dates, by the Allied Theatres of Michigan, the Independent Theatre Owners of Ohio and the Motion Picture Theatre Owners of North and South Carolina. The Michigan and Ohio units will meet early next month and the North and South Carolina organization will gather during December.

Details of the convention plans are found in the story on page 15.

Paris Sets Minimum

Exhibitors in Paris have agreed on a minimum admission price below which they will not set their scales. The agreement, reached by a special committee of the Exhibitors Association, is expected to end complaints of low admissions which, in some cases, were said to constitute unfair competition.

Details of the plan are found on page 14.

Museum Films

A new series of programs showing the development of the motion picture in France and Germany has been announced for release beginning January 1, 1937, by the Museum of Modern Art Film Library. The programs include early experiments with various techniques by French and German directors.

The schedule is listed in detail on page 28.

Few Football Films

While the 1936 football season is rolling toward heights of popularity never before reached in the eyes of sports prophets, exhibitors will not have the usual cycle of gridiron pictures this year. Only four features and a mere scattering of short subjects will be prepared for release this fall. Home offices in New York believe that the short season and the lack of a foreign market call for a curtailment of productions of this type.

The titles of the features and a discussion of the rest of the football films are found in the story on page 52.

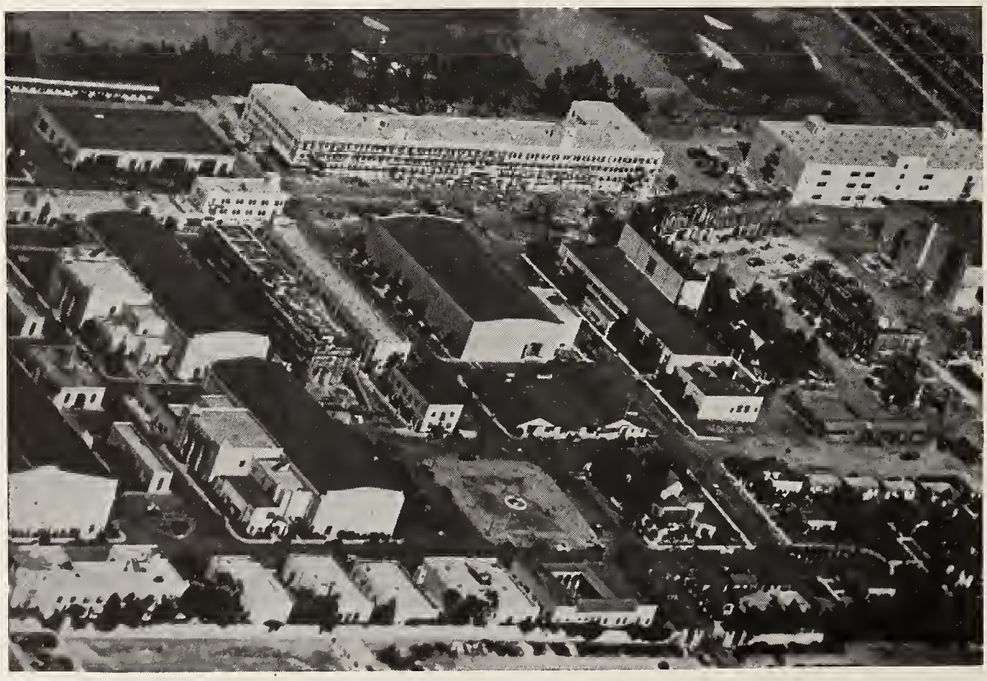
This Week in Pictures

ON TALENT QUEST. Hal Roach (below), producer of comedies for MGM release, bowing in on New York, come to arrange casts for six musicals he will make for MGM.

BRAZIL THEATRE OPENED. Among guests of MGM at opening of the Metro theatre in Rio de Janeiro—Ben Y. Cammack and Nat Liebeskind of RKO Radio, and wives; Al Szekler of Universal, and Mrs. Szekler; L. S. Marinho and A. Weissmann.

FEATURED. Charlotte Wynters (right), whom Paramount has given the feminine lead in "One Man's Bonus."

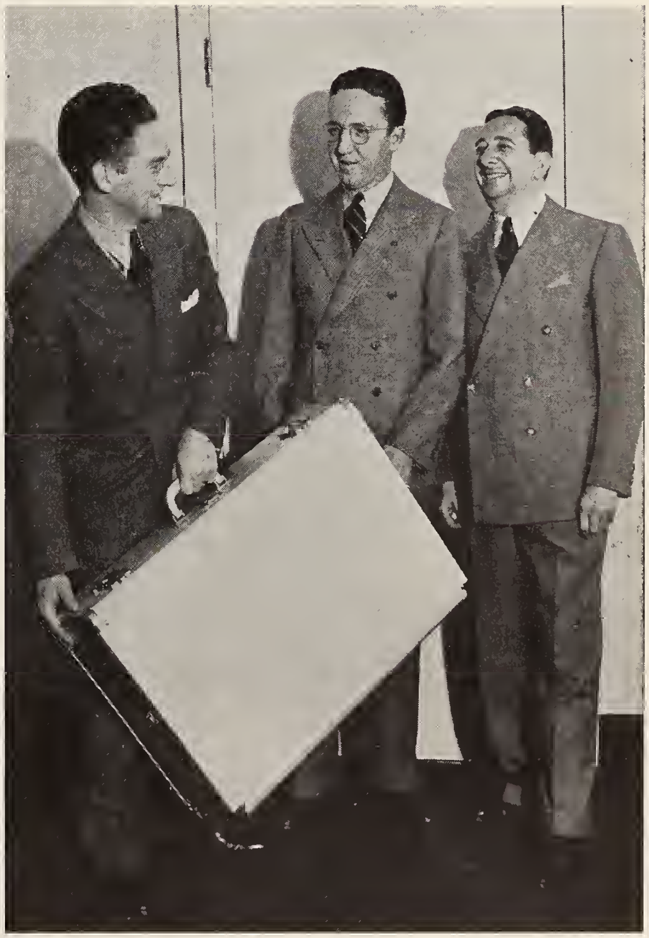
EXPANDING. (Below) View of the 20th Century-Fox production plant adding buildings in a $4,000,000 project.



PROMOTED. Chloe Elrod, who, though only 24, has been named assistant casting director at Universal. She is shown at her desk in the casting department, which she joined two years ago.

"RICHARDSON WEEK" INAUGURAL. Banquet of the American Projection Society at Hotel Pennsylvania, New York, opening a week of activities celebrating the 70th birthday of F. H. Richardson. Lester B. Isaac of Loew's, was toastmaster. Others at the speakers' table were: W. W. Byrne, president of A. P. S.; Herbert Griffin, P. A. McGuire, Arthur Dickinson, John May, M. D. O'Brien, Will C. Smith, William Reed, Joseph Basson, Charles Burton and Glen Humphries.

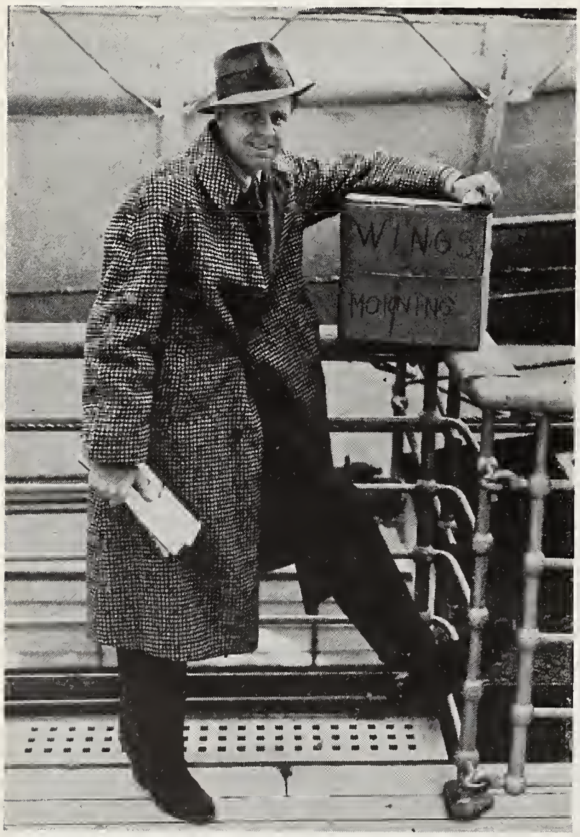
HIS NEXT PRODUCTION CHANGED. Instead of a Scottish border film previously scheduled, Douglas Fairbanks, Jr., will have "Jump for Glory" as his next Criterion starring vehicle. He is shown on the Worton Hall studio grounds with Elliott Nugent, who will direct, and Alan Hale, who will be featured. Release will be through United Artists.



GOING PLACES. Aage Schubart, manager of RKO Radio's contract department, aided by Mike Poller, presenting Ned Clarke (center) with a handsome travelling bag, gift of fellow workers, before Clarke's departure to assume the post of European travelling auditor.

EN ROUTE. Merle Oberon, United Artists star, reaches New York on way to England to make "I, Claudius" for Alexander Korda.

NEW BRANCH QUARTERS. A new building of modern style in Buenos Aires now houses the Warner organization in the Argentine Republic. At right is shown the general office. Above is pictured Harry M. Novak (fifth from left, second row from bottom), general manager for the Argentine, with his Buenos Aires staff. Enrique Faustin (seventh from left, third row) is chief booker.



BRINGS NEGATIVE. Of first all-Technicolor feature produced in Europe. Harold Schuster, who directed, is shown arriving in New York with master of New World's "Wings of the Morning," 20th Century-Fox release, for processing in Hollywood.

THOSE REPORTERS! Hal Wallis, associate executive in charge of production for Warner, is ambushed by metropolitan pests-of-the-pencil-and-pad (or aren't they?) on his arrival in New York for conferences with H. M., Major Albert and J. L. Warner on forthcoming product.

EXHIBITORS RESISTING POLITICANS' EFFORT TO USE SCREEN IN CAMPAIGN

Parties Turn to Sound Trucks When Theatre Men and Audiences Turn Down Films; Newsreel Shots Booed

Increasingly heavy fire from Republicans and Democrats as the two political parties marched into the final stages of the campaign battle this week found exhibitors, for the most part, effectively resisting efforts made by both sides to reach the public through the screen, and the motion picture industry itself as a whole emerging from the battle with a clean record despite temptations and pressure exerted by astute campaign managers to enlist its aid.

Before the campaign was fully organized it was reported that both parties were making elaborate plans to present their arguments to motion picture audiences, but these did not materialize to any great extent. Efforts to distribute propaganda films through regular channels met with little success and an attempt to buy their way to the screen by means of an advertising short made under the auspices of the Republican National Committee brought no better results, though claims were made of wide distribution in the Middlewest.

Neither party has published detailed accounts of its campaign expenditures but Congressional records issued this week revealed that together they had spent more than $9,000,000, twice the cost of the 1932 campaign. Large amounts have been expended on motion picture activities in addition to the radio, which took $2,000,000.

In the closing weeks both parties have concentrated their efforts upon sound trucks carrying campaign films made up of newsreel shots bought from Fox Movietone by the Democrats and from Pathe by the Republicans. The newsreels in their regular releases have maintained an impartial attitude.

Audiences Protest

In spite of the non-partisan attitude of the newsreels themselves exhibitors are having varied experiences with audience reaction during their showing. Theatre men in Kansas City reported that bitter feeling displayed by audiences over pictures of presidential candidates grew sharper as the campaign reached its climactic week. Patrons joined vehemently in booing or hissing their favorite or his opponent, and the exhibitors were of the opinion that such strong mass emotion was bad for the theatres, and even dangerous. One subsequent-run exhibitor recently dropped an entire newsreel because it had only one candidate represented, and a first-run theatre dropped another in which both were represented.

Exhibitors, large and small, are planning to relay election results as they are tabulated to their audiences on Tuesday night. Unusual interest in the campaign, it was recognized, would keep theatres almost empty after six o'clock on election night unless patrons were assured that they would know the results as quickly as they would if they stayed at home. The radio broadcasting companies have completed their plans for broadcasting of returns at 15 minute intervals over their networks, compiling figures from press services and from their own facilities. Theatre managers will announce results from the stage as they are received by radio.

EXHIBITOR PROTESTS "PROVOCATIVE" REEL

That exhibitors realize the danger of allowing partisanship, however slight, to gain expression on the screen is shown by a report on RKO Radio's March of Time No. 1 appearing in the "What the Picture Did for Me" Department on another page of this issue. L. A. Irwin of the Palace theatre, Penacook, N. H., writes:

"The provocative nature of this reeler makes us wonder if it is good policy to let our screen take sides where politics is concerned. We can't afford to create ill will at any rate."

The issue in question has three sequences, "The U. S. Milky Way," "Gerard L. K. Smith," and "Maine's Passamaquoddy."

Film Rejection Protested

The latest incident involving politics and motion pictures to claim the attention of the newspapers and trade press is the rejection of a propaganda film, "Don't Blame Your Butcher!" by the Pennsylvania State Board of Motion Picture Censors. The picture was made under contract by an independent production company for the Crusaders, an anti-New Deal organization of national scope, and distribution is being handled by the Alexander Film Company of Colorado Springs, which handles advertising and publicity shorts.

The picture runs about 90 feet and shows a meat market with a woman customer complaining about the high prices of meat. The butcher replies, "Why blame me?" and points to a sign showing the price and the taxes deducted. Before the Pennsylvania censors banned the film from theatres in that state, exhibitors in many parts of the country reported that they had received the reel with a check for payment but either had refused to run it or had been forced to take it off their programs because of complaints after the first showing. One such report from an exhibitor in Greenfield, Mass., was received and printed by MOTION PICTURE HERALD last week.

Fred G. Clark, national commander of the Crusaders, took the board of censors to task for the ban in full page newspaper advertisements and in press releases. While the power vested in the board concerns the banning of pictures on moral, religious or corruptive grounds alone, Mr. Clark charged that his food picture was banned solely because political pressure was exerted upon members of the board and on the company which distributed it.

Crusaders Appeal from Pennsylvania Censor Board's Rejection of Tax Film; WPA Picture Activity Is Lively

To substantiate his contention that political motives alone inspired rejection of the picture, he quoted a telegram from an official of the Alexander Company to a representative of the Crusaders which read:

"Alexander pleading that you call off pressure on Pennsylvania Censorship Board due to Democratic membership and fact it has been intimated it might prove detrimental to us to proceed with pressure. If pressure is continued it may be prejudicial to all our future national and local business."

The "pressure" by the Crusaders, cited in the telegram, referred to the organization's efforts to induce the board to approve the film, Mr. Clark explained.

"This is a raw abuse of Government power," he charged. "We do not intend to stand for it. Fortunately the press is still free and unmuzzled. Through paid advertisements we are exposing these dictators who, entrusted with the power to protect the young by suppressing immoral and indecent films, have abused their power and set themselves up as censors of economic truths.

"Not only are we publicly protesting against disapproval of the film 'Don't Blame Your Butcher,' but we shall continue to demand of the Board of Censors, the State Attorney General and Governor Earle that the ban on this film be lifted and that six other films we have submitted to the board be approved.

"It will be useless for the board to attempt to becloud the issue with technicalities. These films are in the hands of the board. No question of morality is involved. The case is clear. If the board will not reverse its decision the Governor should step in overrule the board and re-establish free speech and free thought in the exhibition of motion pictures in Pennsylvania."

Another Snag

The Alexander Film Company struck another snag in its attempt to distribute "Dogs, Monkeys and Men," a GOP propaganda short intended to reflect on the Works Progress Administration. The film was shown at several Philadelphia neighborhood houses but it was withdrawn when audiences staged demonstrations. Jeers and catcalls were reported to have greeted the film at every showing, with only one or two of the theatres attempting a second showing and none venturing past that. Houses showing the short were to receive $1 for a two-day showing. The film, which preceded the butcher film, was passed by the censors.

On October 19, the first of a series of full-page ads, paid for by the Crusaders,

(Continued on following page)

TIEUPS PLANNED FOR ELECTION NIGHT

appeared in the Philadelphia newspapers, reading: "Censored! Is This Russia?" Commissioner Patrick A. Duffy, of the State Board of Motion Picture Censors, contended that the restriction was invoked because the name of the group making the film was placed at the end of the reel instead of the beginning, in violation of the board's rule.

Claims Wide Showing

Although unsuccessful in many parts of the country, approximately 65 to 70 per cent of the theatres in Indiana, Illinois, Missouri, Iowa and Nebraska have shown the short political films prepared by Republican partisans, according to W. H. Hendren, Jr., manager for the United Film Ad Service, Inc., which also distributed "Don't Blame Your Butcher!" The company opened its distribution facilities to pictures of both parties, but only the Republicans availed themselves of the service, Mr. Hendren said. Only about 40 per cent of Kansas City subsequent-run theatres showed the film.

Jay Means, manager of the Oak Park and Bagdad, who played the butcher picture, reported, "We have had a lot of telephone calls from Democrats who objected to the pictures even though they are preceded on the screen by the notice that they are paid advertisements, and though we tell people that we would be glad to show partisan pictures for the Democrats at the same price."

E. S. Young of the Roanoke and Central theatres, who refused to play political party advertising films, commented, "Some of our patrons are going to be offended by such films. We don't run beer and whisky advertisements for the same reason."

Discouraged in efforts to distribute frank propaganda film to motion picture theatres, party managers were employing fleets of sound trucks to tour the country. These trucks carry reels which are shown at street meetings. Fox Movietone News contracted to make up prints of a film, running 1,392 feet compiled from the Fox newsreel library. The picture is entitled "The Fighting President" and comprises excerpts from speeches made by President Roosevelt from the convention in Philadelphia to the present time, as well as shots of New Deal accomplishments.

The film is being shown on six sound trucks which last week were touring the middle west and New England. In addition, Democratic National Headquarters announced in telegrams to state chairmen all over the country that the film was available, for two cents a foot, to clubs or other groups and exhibitors.

Republicans have a similar opus in "Let's Look at the Record," compiled and printed by Pathe News for the Republican National Committee. GOP managers did not attempt either major distribution or independent exhibition of the film in regular motion picture theatres. A fleet of eight truck and trailer outfits in the eastern territory, six in the midwest and ten in the far west, are showing the picture on the road.

The Rialto theatre in Washington, D. C., showed both these pictures in a double bill this week. They were trimmed to identical running time, 22 minutes each, and the show was billed as an impartial survey of the political campaign.

EUREKA SUES STATE ON "ECSTASY" BAN

Eureka Productions, Inc., has asked the United States district court to enjoin Governor Herbert Lehman of New York, Attorney General John J. Bennett, Jr., Frank P. Graves, commissioner of education, and Irwin Esmond, director of the motion picture division of the department of education, from interfering with exhibition of the Hungarian film, "Ecstasy," in its present form.

The picture, showing of which was banned in the United States after a jury in federal court had ruled it indecent, has been admitted to this country in expurgated form but New York State has declined to grant a license for its exhibition.

The complaint asserts that the state's attempt to prohibit exhibition of the film violates Federal legislation and Article I, Section 8, of the Federal Constitution which lists the powers of Congress.

These two were the only films sponsored directly by the two national committees. Factional groups on both sides have sponsored pictures which bear on the campaign, notably the Crusaders with their butcher picture. Democratic headquarters refer all inquiries for films showing Democratic arguments to the United States Signal Corps, which handles distribution of films made under government auspices. These include productions of the Army, Navy, Department of Agriculture, Works Progress Administration and other governmental agencies.

WPA Pictures

WPA and Resettlement Administration activities in the motion picture field continue, the latest WPA project in this direction being staged in Wauwatosa, Milwaukee suburb. Record business was scored at the Tosa theatre there recently with the premiere of "Mishawkwut," educational film sponsored by the Wauwatosa board of education and produced entirely as a WPA project. Depicting the ceremonies, feasts and burial rites of Wisconsin's Menominee tribes, the picture was filmed against the scenic background of the Wisconsin Dells. Elliot Cooley and Norman Franz, WPA artists who have four other successful educational films to their credit, wrote, directed, produced and photographed the picture. Costumes were designed by Alberta Johnson, instructor in stage craft at the Wauwatosa High School.

Radio stations, with time on the air for sale to all comers, have been the chief amusement medium employed by the political armies. Estimates of the total bill for all parties for time on the air range from $1,000,000 to $1,500,000. A survey made by *Editor and Publisher* indicated that at the end of September the total for the summer stood at $680,724. With political orators filling the air with appeals to the citizenry to save the country almost every night during October this figure is estimated to have been equaled for the month. The bill on election eve, next Monday night, is expected to total $100,000 alone, with both major parties taking a full hour for last minute speeches and smaller rallies being staged by William Lemke and the Communist party.

The survey made by *Editor and Publisher* pointed out that while radio has taken the lion's share of political advertising, the broadcasters have come far from profiting to the extent the figures indicate. Radio cannot add extra hours to the day to care for a special advertising demand and many of the political broadcasts have merely pushed regular advertisers off the air so that the stations' revenue was not increased. Only in the sale of time otherwise devoted to sustaining programs has the political oratory brought real profit, the survey added. On the other hand the regular broadcast advertisers and their agencies have been annoyed by the interruption of their programs.

Paris Theatres Fix Minimum Prices

by PIERRE AUTRE
in Paris

A special committee of the Exhibitors Association has set specific minimum prices below which exhibitor members in the Paris area will not be permitted to sell admissions. Distributors and certain exhibitors had been complaining over a long period that prices in some instances were so low as to offer unfair competition. Houses were charging as little as two francs (about eight cents) for double bill shows.

The following prices have been set as minimum in the area: First run, no seats under six, eight or ten francs, for midnight, afternoon or evening, respectively; second run, five, six or eight francs; third run, five and six francs. These prices apply to exclusive runs.

For general release, the first run minimum is three and four francs, and subsequents two and a half and three francs. The seats priced at the minimum cannot exceed 30 per cent of the total capacity of the house.

Anne Caldwell Is Dead

Anne Caldwell, librettist and lyric writer, died at her home in Beverly Hills late last week. Miss Caldwell's work figured in "Dixiana," "Flying Down to Rio" and "Babes in Toyland."

Copyright Report Given Sanction of MPPDA Member

The copyright committee of the Motion Picture Producers and Distributors of America, Inc., this week in New York approved the formal report of its chairman, E. P. Kilroe of Twentieth Century-Fox, which recommended that the United States become a member of the Berne International Copyright Convention, if four major changes in the convention's rules are made.

Copies of the report will be filed with the State Department in Washington and then sent to all nations that are members of the convention. The Berne Convention is now inactive, but can be revived on six months' notice. A meeting of representatives of the signatory nations is to be held in Brussels at a future date for this purpose, and, it is assumed, action on the recommended changes in the rules will be taken at that time.

Mr. Kilroe is also preparing a definite report for the M. P. P. D. A. which will present more fully the motion picture industry's position on the United States' becoming a member of the Berne Convention. The four major changes in the convention's rules desired by the industry are the right to change an author's work after it has been acquired, elimination of copyrights on styles of acting, elimination of copyrights on ideas unless written records of them are in existence, and designation of the person or organization which has the legal right to bring suit for infringement as the author of the copyright.

Quebec Prohibits Russian Pictures

Russian motion pictures have been barred from the Province of Quebec because of their possible use as Communist propaganda mediums, the Canadian Press reported this week.

The Premier said that interests promoting Soviet- produced films had approached him, but that permission had been denied them for any showing of the pictures in the province.

"We are acquainted with the principles upon which these films would be leased—outwardly they might appear innocent, but there would always be the underlying danger of communistic infiltrations," the Premier said, according to the news dispatches.

Profit Sharing Coupons Offered to Theatres

A plan to distribute among patrons of theatres profit sharing coupons redeemable for about 600 different kinds of merchandise at premium redemption stations throughout the country, has been launched by the United Profit Sharing Corporation. Max G. Felder, with offices in the Paramount building, New York, has exclusive rights to sales of the plan to theatres in the United States. Mr. Felder has been negotiating with several circuits for the use of the coupon plan.

MAJORS TEST LIABILITY IN THEATRE TRANSFERS

Receivership Proceedings Launched To Try to Recover Assets on Product Contracts

A test case to resolve finally a long standing dispute over the assumption of product franchises by the new operator in the transfer of a theatre has been initiated by the Film Board of Trade, acting for the large distributors. The results, if favorable to the distributors, will restore considerable revenue now lost when purchasers of theatre properties refuse to accept the contracts for product entered into by the old management.

The present case, typical of numerous others in the last year, involves the transfer of the Gem and Majestic theatres to the Springer & Cocalis circuit of New York. Louis Nizer, attorney for the Film Board of Trade in New York, has not only obtained judgments against Herman Yaffa and Henry Suchman, former operators of the theatres, but also has started receivership proceedings against them. The receiver, appointed by the New York federal court, is to examine the assets of the former operators and will endeavor to recover assets which have been paid out on other accounts on the ground that the claim for the product franchises is at least equal to other claims.

Claims in the case amount to about $30,000, according to Mr. Nizer, representing contracts signed for all major product. A judgment for this amount was obtained, but the operators pleaded inability to pay because the money received in the transfer had been used to pay other obligations.

In previous cases judgments have been obtained against theatre operators when the contracts were not assumed by new owners but the institution of the receivership action to recover payment when the assets have been distributed is an entirely new procedure, Mr. Nizer pointed out. If it succeeds, the method will be used in similar cases in the future.

An increasing number of instances in which purchasers of theatres have refused to assume product contracts signed by the former owners has forced the distributors to take the action, the attorney said. Usually, he said, they are cases in which a large circuit acquires houses, the circuit operators being unwilling to assume the contracts on the terms agreed upon by the smaller independent owner. Previously the distributors have been forced to accept a loss when the operators were unable to satisfy a judgment because the purchase money had been distributed to other creditors. Distributor officials are unwilling to estimate the amount of loss suffered through such cases, but it is known that the number of defaults has increased in the past year with the increasing number of transfers of small theatres to circuits.

Recovery of the assets through the receivership proceedings would have great bearing on such transactions in the future, it was pointed out, since if the present case develops in favor of the distributors, their claims based on the product franchises, would be placed on an equal basis with the claims of other creditors in the sale of a theatre.

Three Exhibitor Conventions Set

Allied Theatres of Michigan, the Independent Theatre Owners of Ohio and the Motion Picture Theatre Owners of North and South Carolina this week notified members of their respective boards of their decisions to hold annual conventions shortly.

Nathan Yamins, president; Abram F. Myers, general counsel, and W. A. Steffes of national Allied will be the leading speakers at the state convention of Allied of Michigan to be held at the Hotel Statler in Detroit November 4-5. The board of directors of the organization will meet November 3, but the new officers will not be elected until the second day.

The board of the Independent Theatre Owners of Ohio set December 1-2 as the dates for the 10th annual convention to be held at the Deshler Wallick Hotel in Columbus.

The MPTO of North and South Carolina will hold its annual gathering at the Charlotte Hotel, Charlotte, on December 7-8. Officers will be elected for the ensuing year. Ed Kuykendall, president of the national organization, is expected to attend.

In Seattle, William Ripley of Longview was elected president of the MPTO of Washington this week at the convention of the organization held at the New Washington Hotel to succeed Hugh Bruen. Other officers elected were: L. O. Lukan of Seattle, first vice-president; Milton Kenworthy of Moscow, Idaho, second vice-president; Paul Aust of Seattle, third vice-president. James N. Hone was re-elected secretary.

In New Haven, after weeks of deliberation, the Independent Motion Picture Theatre Owners of Connecticut on Tuesday unanimously voted to affiliate itself with Allied States Association of Motion Picture Exhibitors.

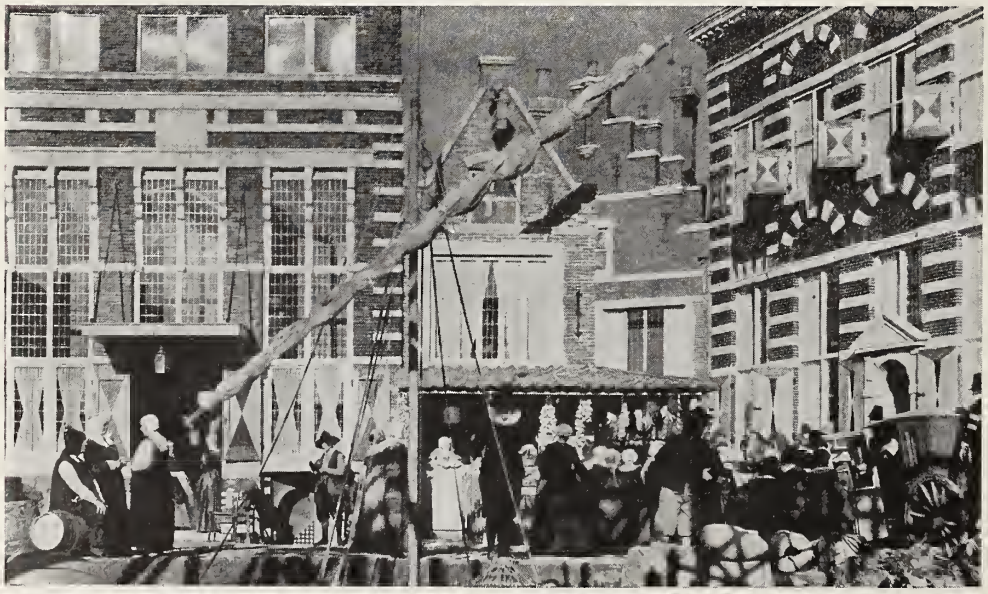
Warner November Sales Session Set

Gradwell L. Sears, general sales manager of Warner Brothers, will hold a mid-season meeting of district managers early in November and at the convention plans will be formulated for the annual sales drive.

Meanwhile, Hal Wallis, production manager for Warners, has arrived in New York from Hollywood to confer with Mr. Sears and to meet Fernand Gravaet, recently signed by Mervyn LeRoy and who arrived on the *Ile de France* this week from Paris with Jack Warner.

Mr. Warner confirmed reports the company would participate in the financing of several Gilbert Miller productions on Broadway, including "Promise," "The Amazing Dr. Clitterhouse" and "Tovarich."

LAUGHTON'S



by BRUCE ALLAN
in London

ON or about December 4th, if present plans carry, American and British audiences will attend simultaneous premieres of "Rembrandt," produced by Alexander Korda for London Films with Charles Laughton in the title role and to be distributed by United Artists. The film, unseen as yet in completed form, is a topic of unusual interest in Wardour street. Advance stills reproduced herewith afford partial explanation of this interest. Add that the producer started operations with a budget of $980,000, that he personally directed the picture, that Mr. Laughton is the star and that the last time this director and actor worked together the result of their labors was "Henry VIII," and it is easy to understand why trade expectancy is, in the main, high. There are reasons, too, why it is not unanimously so.

Factors ranged on the side of optimism are preponderant. Side by side atop the list of reasons for expecting a production of major calibre stand the names of Messrs. Korda and Laughton. Cited as proof of the producer's ability to deal masterfully with material of kindred character are, in addition to "Henry VIII," such pictures as "Things to Come," "Catherine the Great" and "The Scarlet Pimpernel." Offered in evidence of the actor's facility for making difficult characterizations come alive are his performances in the picture named, in "The Barretts of Wimpole Street," "Les Miserables," "Ruggles of Red Gap" and, of course, "Mutiny on the Bounty."

Foremost among the factors noted by the pessimistically inclined is the subject matter of the story. The principal character is an artist and one is asked to recall a major film in which the fortunes of a painter proved of vital interest to a large sector of the paying public. The setting is

"REMBRANDT"

A HERALD PICTORIAL PREVIEW IN ADVANCE STILLS

Holland, an unfamiliar screen locale, and the story involves application of unfamiliar Dutch laws. It is granted, of course, that Messrs. Korda and Laughton have demonstrated possession of talents particularly appropriate to the task of overcoming these thematic obstacles. It is held to be not improbable, too, that in the very unfamiliarity of setting, story and leading role may reside the element of legitimate novelty which is, by common consent, accountable for more screen successes than any other thing.

The picture is related to "Henry VIII" additionally in that Elsa Lanchester, who made her screen debut in that film, plays one of the two principal feminine roles. "David Copperfield," "Naughty Marietta" and "The Ghost Goes West" have engaged her talents since. The other leading feminine character is portrayed by Gertrude Lawrence, long prominent on the stage and seen in such British pictures as "Aren't We All?", "Lord Camber's Ladies" and "Mimi."

The story, naturally, is in large measure biographical, tracing the personal history of the great Dutch painter from the peak of popularity to the pit of poverty and, finally, to the composed status of his declining years, and emphasizing the domestic side of that personal history, for itself and for its significance in relation to the artist's work. It is well known that the painter lived no commonplace existence. Scenes from the film presented on these pages are indicative of the period, the tempo and the general character of the production accorded it.

FORMER N. Y. MAYOR McKEE NAMED "CZAR" TO RULE MUSIC INDUSTRY

Publishers' Association Seeks Solution of Decline of Music Business and Return to Profitable Operation

Joseph V. McKee, former Acting Mayor of New York and one time president of the New York Board of Aldermen, will rule the music publishing industry, and, the publishers hope, revivify it, as national "coordinator" or "czar" and counsel for the Music Publishers Protective Association. Coincidentally with this announcement it was revealed that the American Society of Composers, Authors and Publishers and the British Performing Rights Society will ask Canadian exhibitors to petition the Canadian Government to relax its new regulations limiting the rates which may be charged for the public performance of music for profit in the Dominion.

The Association's announcement of Mr. McKee's appointment said:

"In accepting this work, Judge McKee becomes in the music industry what Judge Landis is in baseball, the absolute arbiter of all matters pertaining to the fair conduct of business within the industry."

Confirming his appointment, the new "czar" said that it was effective at once. He added that the appointment was so new he had had no time to familiarize himself with all his duties or what was expected of him. He said that he played no musical instrument.

Seeks Solution of Fall

The announcement continued in part:

"The music publishing industry is one of the oldest in the world, and one of the most important from the standpoint of its effect upon national life, appealling as it does to the emotional side of the human race. In this field it probably exerts a greater influence than any other single force.

"Judge McKee said today that music is undoubtedly one of the necessary commodities of the nation. It affects the home life of every individual, and is as universal in its need as air and water. We cannot imagine radio without music, nor motion pictures without music, nor a phonograph company successfully carrying on business without music.

Industry Not Successful

"The use of music in all fields and in the daily life of every individual is so widespread that it would appear that the music publishing industry ought to be commercially the most successful industry in the country. This is not the fact. It is far from being a commercially successful industry. There would seem to be some basic reason why this is so.

"Part of Judge McKee's work will be to see if a solution to this problem cannot be found and a reason why the publication of music has not been more profitable within late years cannot be discovered. It is a matter of national importance that the music industry should be successful, and it shall be our endeavor to make it so."

The appeal to the Canadian exhibitors to seek relief from the new Dominion music regulations was decided upon by E. C. Mills, general manager of ASCAP, and Leslie Boosey, head of the British music licensing organization, after a meeting with a committee of American distributors at the Motion Picture Producers and Distributors of America office. The music society representatives and the distributors could not reach agreement on a proposal to have the companies pay the standard music tax rates of their Canadian theatre accounts directly to the music licensing body here, with the implication that the tax could be absorbed by film rentals. Such a procedure would avoid the Canadian regulations.

Distributors, it was said, rejected the proposal at the meeting this week on the ground that it would be an incentive to exhibitors elsewhere to demand that the music tax be absorbed by the distributors with no assurance that film rentals could be increased to recover it.

Restrictions in Effect

If the Canadian regulations are not relaxed, the Canadian Performing Rights Society, owned jointly by ASCAP and the British society, will cease to function except as a policing agency for copyright owners, with the prospect that musical pictures could not be licensed for exhibition in Canada, it was said. Since the new Government licensing restrictions went into effect the Canadian organization has been issuing licenses on a month to month basis only.

Mr. Mills and Mr. Boosey were scheduled to leave for Toronto this weekend to confer with leading Canadian exhibitors on the move to obtain their support in having the music tax regulations modified. The step is understood to be a last resort of the music licensing agencies.

Negotiations under which the music publishing house of Chappell & Co., Inc., was to take over operation of Harms, Inc., on a percentage basis from Warner Brothers, have been discontinued. Differences between Max Dreyfus of Chappell and officials of Warner Brothers on the terms of the proposed deal were said to have ended the discussions.

Reports that Warner Brothers and ASCAP, only recently reconciled after a split last winter, have become entangled in a controversy over royalty allocations, have been denied emphatically by Mr. Mills for ASCAP. The reports were that the producing company had charged the Society's publisher availability committee with unfairness in determining the value of the Harms, Inc., T. B. Harms Co., Witmark and Remick catalogues.

Metro-Goldwyn-Mayer has installed its own checkers at the New Haven exchange. This is the third office where the service has been started, New York and Boston being the other two.

Plan No Increases In Holland Prices

by PHILIP DE SCHAAP
in Amsterdam

The Dutch Motion Picture Federation has announced that there will be no increase in admission prices in Holland as a result of the devaluation of the guilder, as had been expected.

It is not expected that the Dutch theatre owners will be forced to pay higher film rentals in view of the financial revision. In any case, the Federation has declared that it is impossible for theatre operators to pay any higher rentals. It is equally difficult, the organization has insisted, for the theatres to charge the patron a higher price, pointing out that similar efforts met with failure in Belgium and England, when currencies in those countries were devalued.

It is also apparent that distributors in foreign countries where the currency has depreciated will receive less for their pictures than in the past, since the Dutch theatre owners cannot pay more guilders.

∇

Loet C. Barnstijn, producer, and distributor here for United Artists, Columbia and the Disney cartoons, has added a short subject department to his studio at Wassenaar, near the Hague, as public interest in short subjects mounts steadily. Mr. Barnstijn has purchased all the equipment of the N. V. Omnium Film Corp., which formerly specialized in shorts.

∇

The devaluation of the Dutch guilder has placed American offices here in a position similar to that obtaining when the American dollar was devaluated three years ago. Before Dutch devaluation, the dollar was quoted at 1.50 florins, while now it is set at 1.80 florins, reducing dollar profits by about 20 per cent.

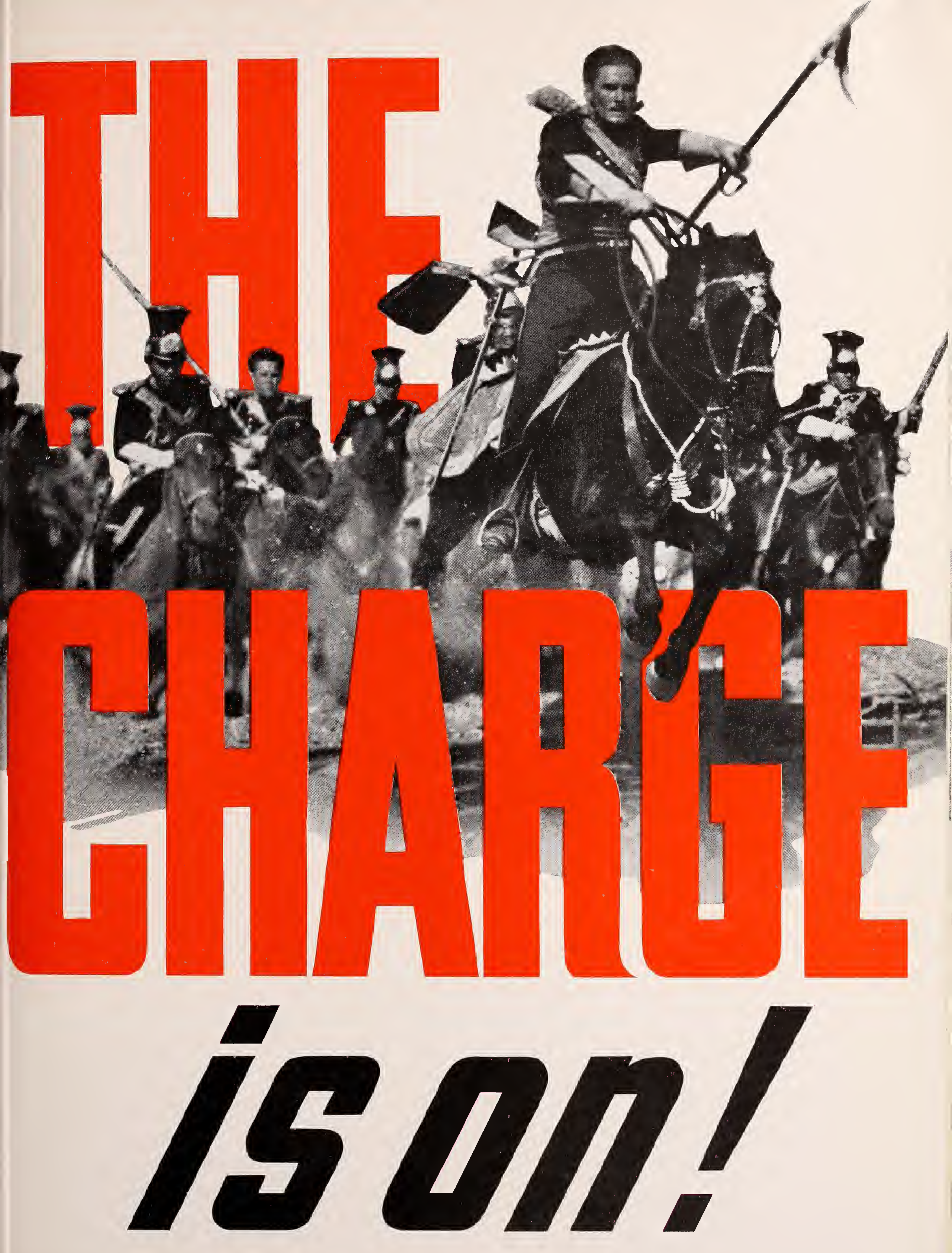
The move is expected eventually to result in an increase in admission prices, based on an expected rise in film rentals, general exploitation costs and like factors.

∇

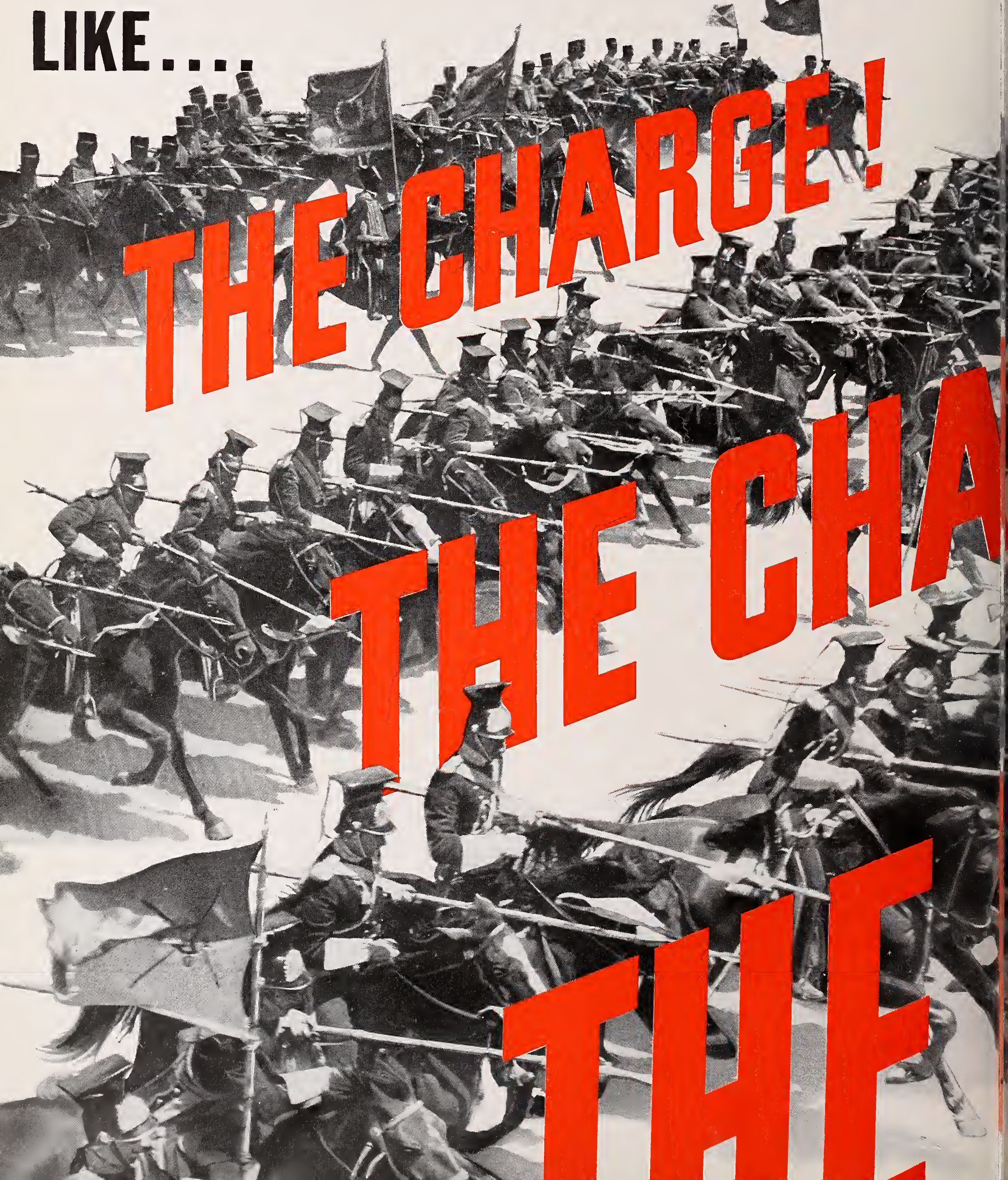
The first newsreels taken in the Dutch East Indies, by Algemeen Nederlandich-Indisch Filmsyndicaat, have been shown in the leading Amsterdam theatres.

Sunday Show Fights Waged in Virginia

Court fights on behalf of Sunday shows in the state of Virginia this week were in progress in several communities. A case against Harry A. Wesserman is pending before Judge James R. Duncan in the Alexandria police and civil court and S. H. Nothington, manager of the Bluebird, with H. Rubin, owner of the Century, both at Petersburg, have appealed fines imposed in police court for operating on Sunday. Both theatre operators were tried in the Hustings Court, and juries failed to agree in each case.


THE
CHARGE
is on!

THEY'RE SAYING IT! THEY'RE WRITIN
YELLING THEIR HEADS OFF BECAUS
LIKE....


THE CHARGE!
THE CHA
THE

IT! THEY'RE CHEERING IT! THEY'RE

THERE'S NEVER BEEN ANYTHING

"At any time and in any place it is 100% box-office! Will take high rank in the list of the season's big pictures!"
Motion Picture Daily

"Will gun for box-office records! One of the best melodramas the screen has ever projected!"
Variety Daily

"Most thrilling epic in motion picture history!"
Hammond Beal, Fawcett Publication

"It's definitely the best picture of the year!"
Ruth Waterbury of Photoplay Magazine

"Sensational entertainment for any audience. The word 'Big', in its fullest sense, is applicable!"
Motion Picture Herald

"Positive knockout from every possible angle!"
Harry Neimeyer, St. Louis Post-Dispatch

"Will rank among the year's best! Unquestionably the screen's most thrilling martial footage!"
Film Daily

"It's the best picture yet!"
Virginia Wood, Screenland Magazine

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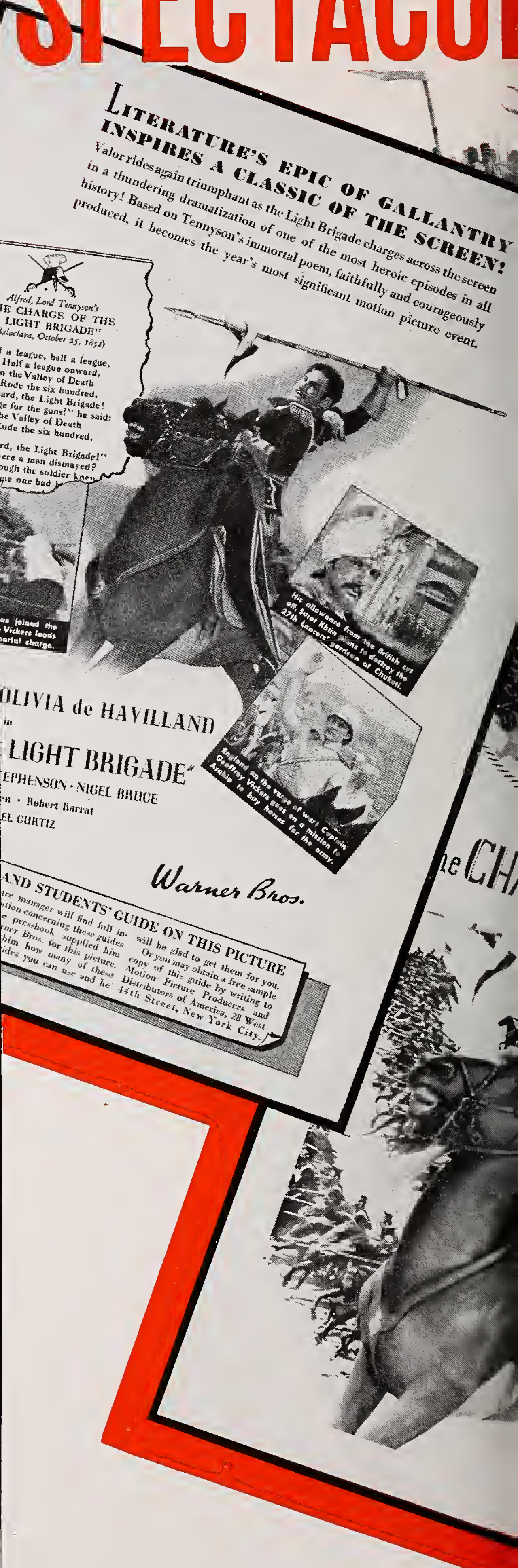

LITERATURE'S EPIC OF GALLANTRY INSPIRES A CLASSIC OF THE SCREEN!

Valor rides again triumphant as the Light Brigade charges across the screen in a thundering dramatization of one of the most heroic episodes in all history! Based on Tennyson's immortal poem, faithfully and courageously produced, it becomes the year's most significant motion picture event.

Alfred, Lord Tennyson's
"THE CHARGE OF THE LIGHT BRIGADE"
(Balaclava, October 25, 1852)

Half a league, half a league,
Half a league onward,
All in the Valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
Charge for the guns!" he said:
Into the Valley of Death
Rode the six hundred.

"Forward, the Light Brigade!"
Was there a man dismayed?
t though the soldier knew
Some one had

Learning that Surat Khan has joined the Russians at Balaclava, Captain Vickers leads the Light Brigade in their immortal charge.

His allowance from the British cut off, Surat Khan plans to destroy the 27th Lancers' garrison at Chukoti.

England on the verge of war! Captain Geoffrey Vickers goes on a mission to Arabia to buy horses for the army.

ERROL FLYNN

OLIVIA de HAVILLAND
in
LIGHT BRIGADE"
EPHENSON · NIGEL BRUCE
en · Robert Barrat
EL CURTIZ

Warner Bros.

AND STUDENTS' GUIDE ON THIS PICTURE

tre manager will find full in-
tion concerning these guides
e pressbook supplied him
ner Bros. for this picture.
him how many of these
ides you can use and he
will be glad to get them for you.
Or you may obtain a free sample
copy of this guide by writing to
Motion Picture Producers and
Distributors of America, 28 West
44th Street, New York City.

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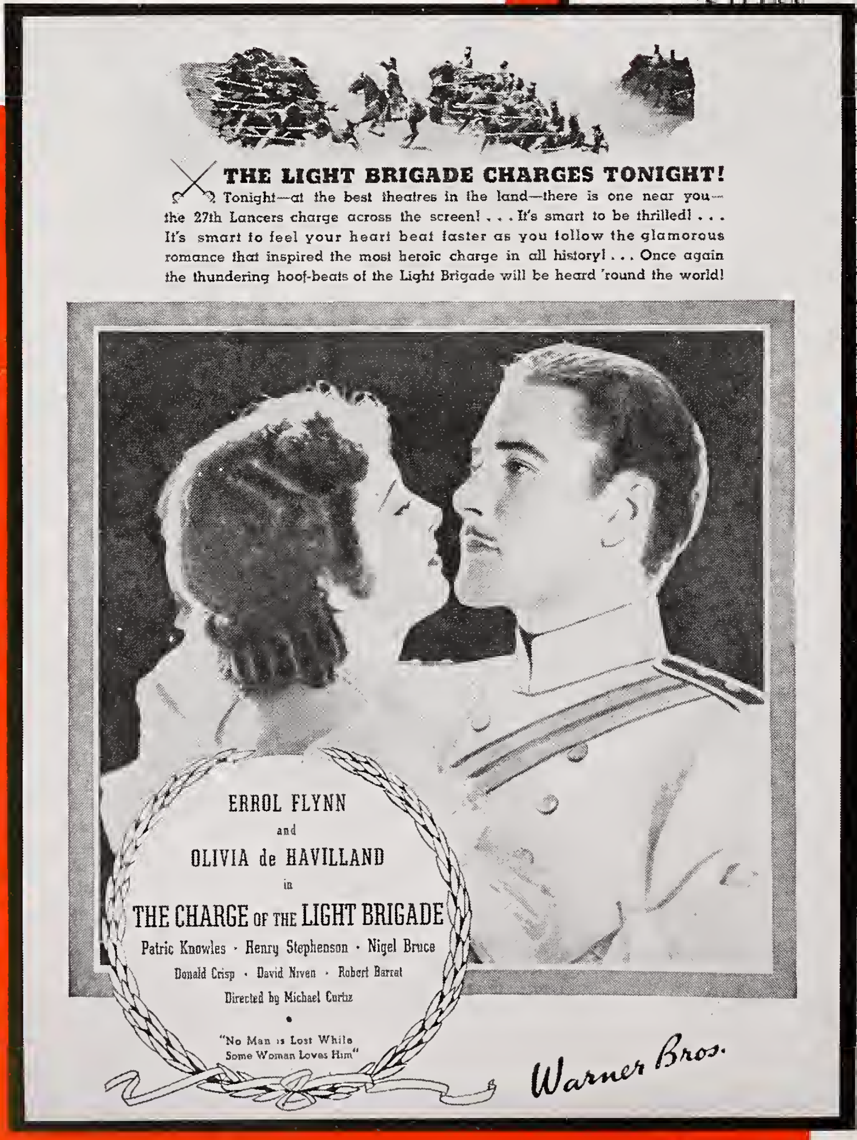


THE LIGHT BRIGADE CHARGES TONIGHT!

Tonight—at the best theatres in the land—there is one near you—the 27th Lancers charge across the screen! . . . It's smart to be thrilled! . . . It's smart to feel your heart beat faster as you follow the glamorous romance that inspired the most heroic charge in all history! . . . Once again the thundering hoof-beats of the Light Brigade will be heard 'round the world!

ERROL FLYNN
and
OLIVIA de HAVILLAND
in
THE CHARGE OF THE LIGHT BRIGADE
Patric Knowles · Henry Stephenson · Nigel Bruce
Donald Crisp · David Niven · Robert Barrat
Directed by Michael Curtiz

"No Man is Lost While Some Woman Loves Him"

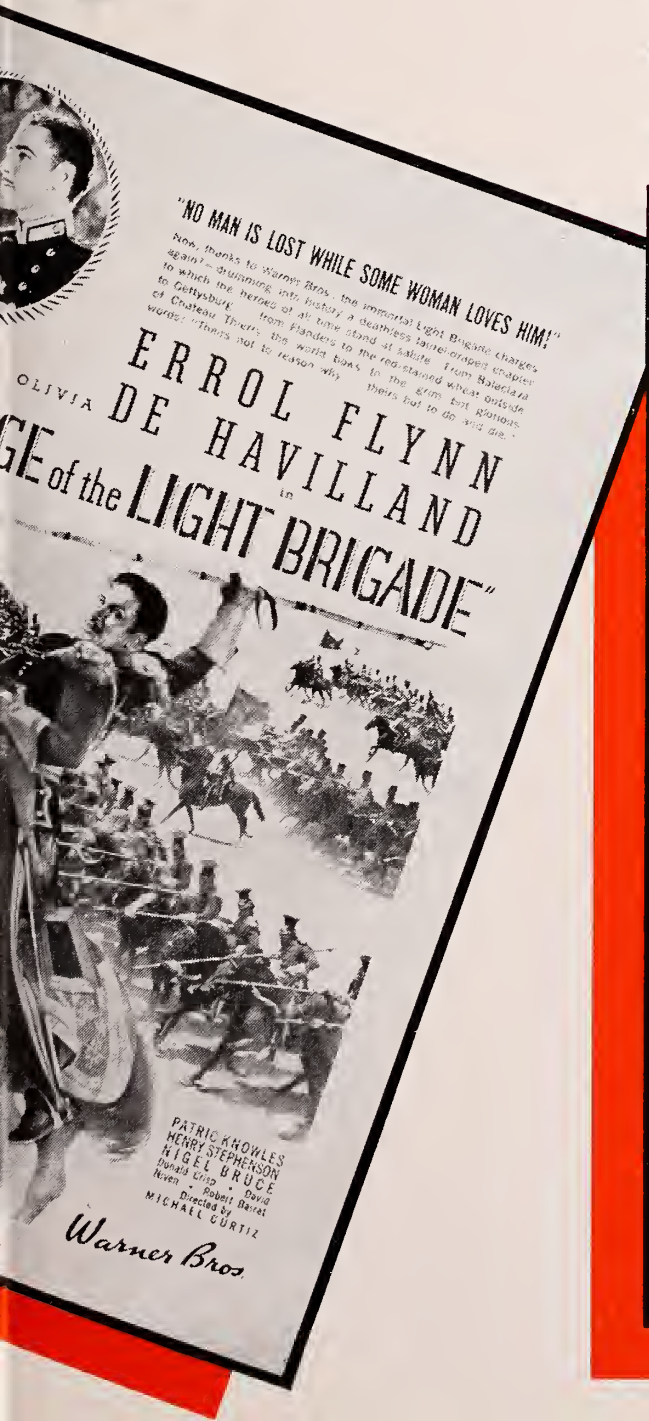
Warner Bros.

ARLY AS IT WAS PRODUCED!

Another—and still greater—national magazine campaign continues the giant drive behind Warner Bros.' smashing winter line-up! Right now, on every newsstand in the nation, full-pages in the leading mass-circulation publications are advertising this mightiest of all dramatic hits for you! . . .

Actually Reaching 55 Million Readers in

SATURDAY EVENING POST • COLLIER'S • LIFE
PICTORIAL REVIEW • COSMOPOLITAN
RED BOOK • ESQUIRE • STAGE • PARENTS' MAGAZINE • AMERICAN BOY • SCHOLASTIC



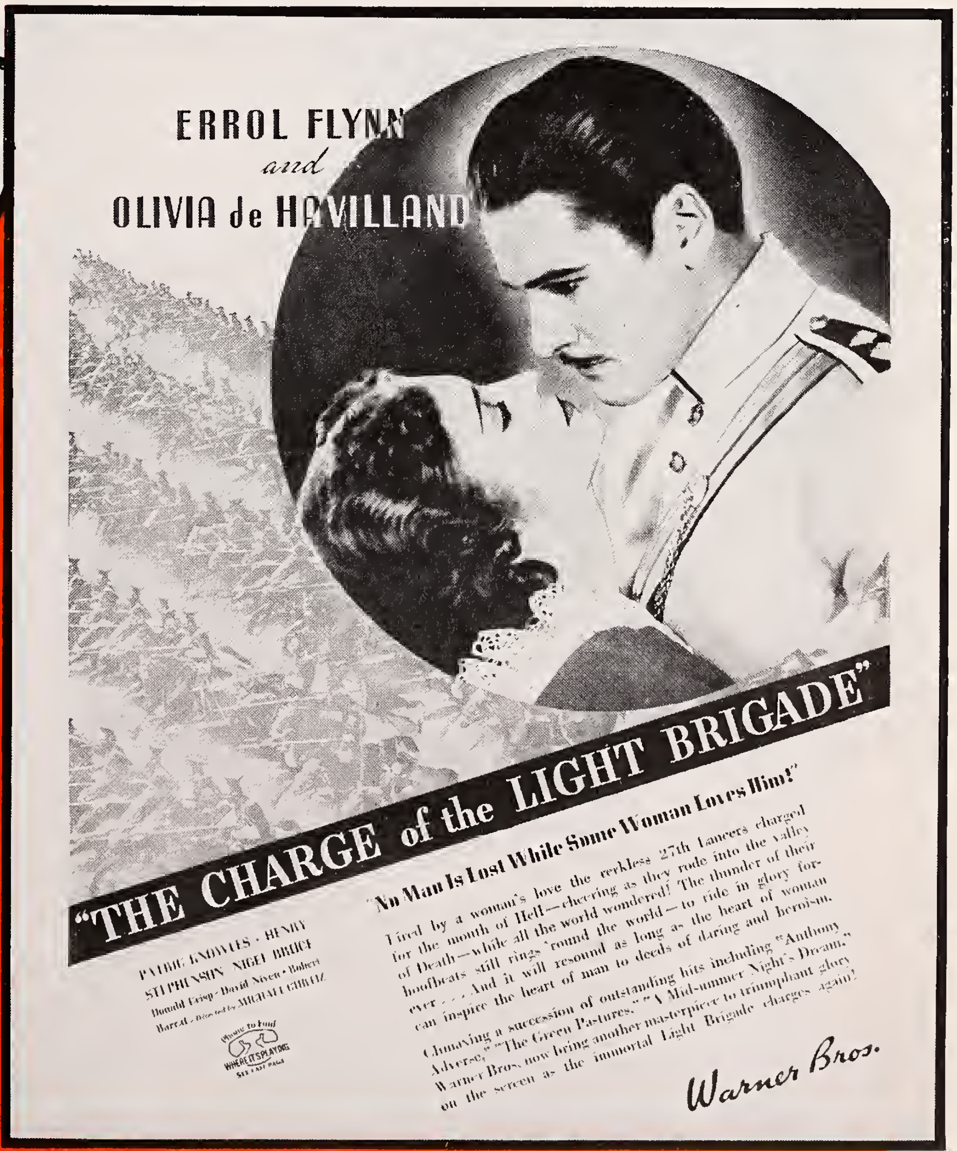
"NO MAN IS LOST WHILE SOME WOMAN LOVES HIM!"

Now, thanks to Warner Bros., the immortal Light Brigade charges again!—drumming into history a deathless laurel-draped chapter to which the heroes of all time stand at salute. From Balaclava to Gettysburg . . . from Flanders to the red-stained wheat outside of Chateau Thierry, the world bows to the grim but glorious words: "Theirs not to reason why . . . theirs but to do and die."

ERROL FLYNN
OLIVIA DE HAVILLAND
in
GE of the LIGHT BRIGADE"

PATRIC KNOWLES
HENRY STEPHENSON
NIGEL BRUCE
Donald Crisp • David Niven • Robert Barrat
Directed by
MICHAEL CURTIZ

Warner Bros.



ERROL FLYNN
and
OLIVIA de HAVILLAND

"THE CHARGE of the LIGHT BRIGADE"

"No Man Is Lost While Some Woman Loves Him!"

Fired by a woman's love the reckless 27th Lancers charged for the mouth of Hell—cheering as they rode into the valley of Death—while all the world wondered! The thunder of their hoofbeats still rings 'round the world—to ride in glory forever . . . And it will resound as long as the heart of woman can inspire the heart of man to deeds of daring and heroism.

Climaxing a succession of outstanding hits including "Anthony Adverse," "The Green Pastures," "A Midsummer Night's Dream," Warner Bros. now bring another masterpiece to triumphant glory on the screen as the immortal Light Brigade charges again!

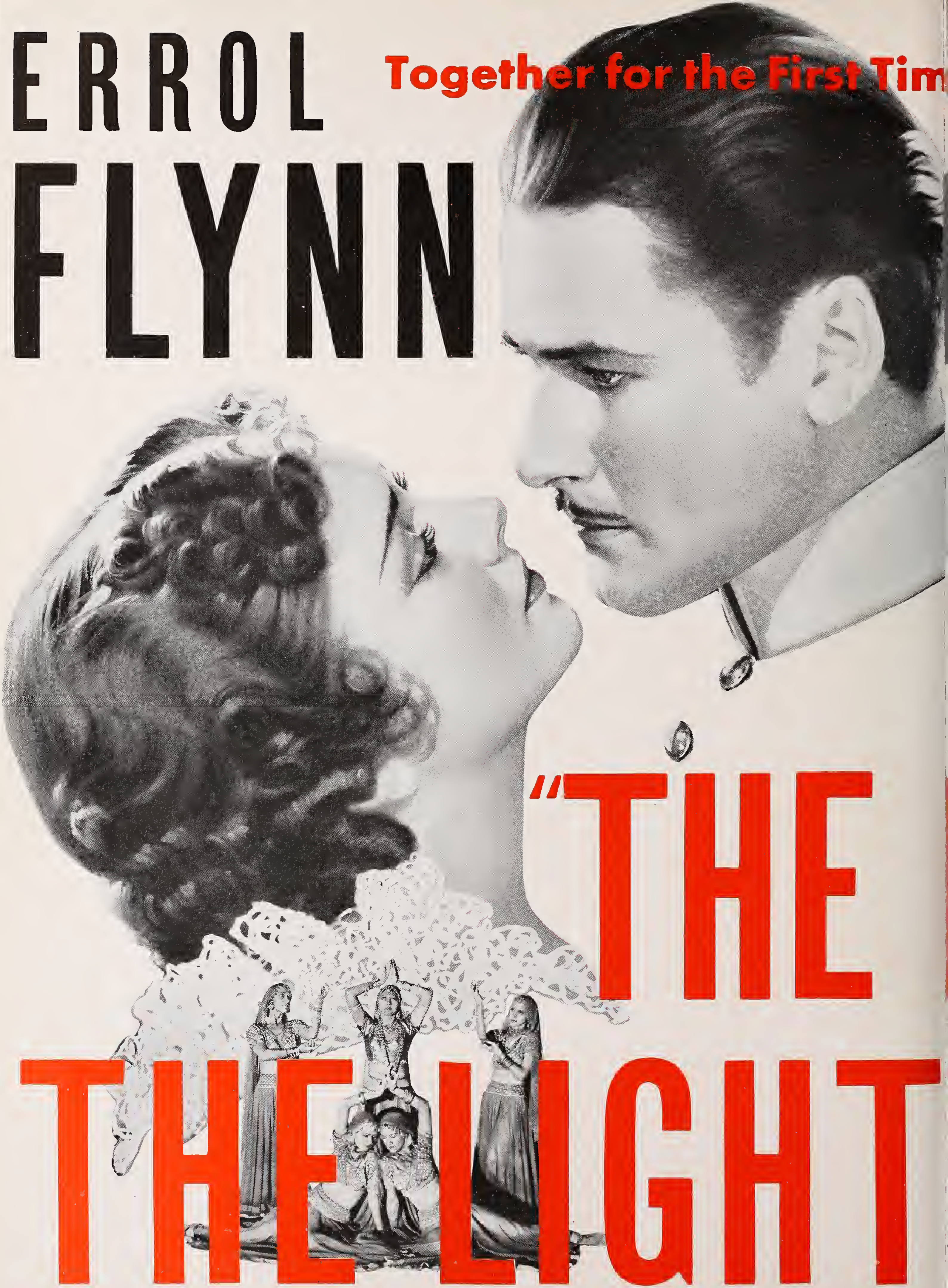
PATRIC KNOWLES • HENRY STEPHENSON • NIGEL BRUCE
Donald Crisp • David Niven • Robert Barrat • Directed by MICHAEL CURTIZ

Phone to find WHERE IT'S PLAYING See last page

Warner Bros.

ERROL
FLYNN

Together for the First Tim



"THE

THE LIGHT

e Since 'Captain Blood'!

OLIVIA

DE HAVILLAND

With 600 Heroic Horsemen and
PATRIC KNOWLES
HENRY STEPHENSON
NIGEL BRUCE • Donald Crisp • David Niven
Robert Barrat • Directed by MICHAEL CURTIZ

CHARGE OF

BRIGADE"

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred!

RELEASED THIS WEEK

On the Heels of the Year's Biggest Advertising Barrage

by Warner Bros.!

20 WPA STAGE COMPANIES PRESENT SINCLAIR LEWIS' ANTI-FASCIST PLAY

Rights to "It Can't Happen Here" Turned Over to Federal Theatre Project After MGM's Refusal to Screen It

The most ambitious single stage project ever attempted in these United States was undertaken Tuesday evening by the United States Government's relief agency of the Federal Theatre Project of the Works Progress Administration, which presented 20 different companies in a stage version of "It Can't Happen Here," from the anti-Fascistic novel of the same name by Sinclair Lewis. The openings were in 18 cities, from Boston to Tampa and from New York to Seattle on the Pacific.

The novel was dramatized by Mr. Lewis and John C. Moffitt, a motion picture scenarist. The scenery for all the presentations was designed in New York by Adrian Cracraft.

Five Premieres Postponed

The production was originally scheduled for presentation by 25 units of the Federal Theatres but five were postponed. A production scheduled for Brooklyn, N. Y., was set back until November 5th when several members of the cast resigned to take regular stage engagements. The Kansas City and Des Moines presentations were postponed indefinitely and the Italian companies which were to stage the play in Newark and San Francisco were delayed because of translation difficulties.

The New York metropolitan area had five separate openings. The largest, attended by the authors, WPA officials and others, was at the Adelphi theatre. A Yiddish version was presented at the Biltmore theatre and a third was staged in Tomkinsville, Staten Island, by the Suitcase theatre, a traveling unit which will offer to play in community centers, schools and other auditoriums. In Yonkers and Newark were other versions, both given by companies which will go on tour.

Other presentations were in Chicago, San Francisco, Los Angeles (where the play was begun with a pantomimic prelude depicting the country on the eve of a dictatorship), Tacoma, Seattle (where a Negro company played with the emphasis on the life of a racial minority under dictatorship), Boston, Birmingham, Denver, Detroit, Bridgeport, Indianapolis, Cleveland, Omaha, Miami and Tampa (with a Spanish cast and the locale in Cuba).

The Story

Sinclair Lewis in his novel undertook to show how a rabble-rousing demagogue, running for president on a raucously "American" program, could set up a Fascist dictatorship before tolerant liberals could realize what was happening. The action revolves around Doremus Jessup, editor of a paper in Fort Beulah, Vermont, and other characters in the town representing all types of the American scene. The editor at first supports the candidacy of the potential dictator and does not awaken to the dangers until he sees the arrogance and brutality of the armed dictatorship which is set up soon after election. He then escapes to Canada and joins an underground movement to overthrow the new and strange government. Details are concerned with the various horrors possible under Fascism.

The book was a mild sensation and a best-seller when it was published last year, achieving its greatest publicity last winter when Metro-Goldwyn-Mayer, having bought the screen rights to the picture, announced that it had decided not to produce it. The author immediately charged "censorship," and in a long statement asserted that pressure had been exerted by the Production Code Administration or the Motion Picture Producers and Distributors of America to ban the picture. This was denied and MGM officially declared that it had been decided to shelve the production because there obviously would be no foreign market for it. Sales of the book reached new highs immediately.

Turned Over to U. S. Theatre

Last summer it was announced that the author had turned over the stage rights to his best-seller to the Federal Theatre Project "because it could best distribute widely the ideas of 'It Can't Happen Here.'" He and John C. Moffitt, a former Hollywood scenarist, retired to Vermont and created the first draft of the stage version, changes being made as work progressed on the production slated for the Adelphi theatre in New York. During preparation many old scenes were scratched out and new ones written in. Some of the companies this week were reported to be using early versions and some later editions, with the version and the settings changed for the different foreign language productions being staged.

Newspaper comment on the ubiquitous opening was divided, with most editors devoting more space to factual history of the novel, the play, and WPA arrangements for its staging than to actual reviews. Criticism of the script as loosely welded and not too effectively produced was general.

The conservative New York *Herald Tribune* under a headline, "'It Can't Happen Here' Happens Fast for WPA," charged that the play "was rushed through production in order to be shown before Election Day."

In support of this charge the paper added that in the past the Federal Theatre has not been averse to postponing productions almost indefinitely if WPA officials believed they were not ready. In this case, it is pointed out, "so great was the haste to meet the premiere date that many actors in the New York productions had only a week of rehearsals." Several actors in the WPA cast were quoted as saying that one reason for the haste is a move on the part of the officials of the Theatre Project to justify the existence of a Federal Theatre.

The *Herald Tribune* further saw possibility of sale of the production to a commercial producer within the next three weeks in an order to stop the sale of advance tickets. "Under the basic agreement between the authors and the WPA," the paper said, "the playwright has only to guarantee the Federal Theatre a showing of three weeks. After that period he can turn it over to a commercial producer. The author receives $50 a week for each production. Mr. Lewis and Mr. Moffitt are scheduled to split more than $1,000 a week in royalties from the government."

"Something Almost Bubonic"

Gilbert W. Gabriel, drama critic of William Randolph Hearst's New York *American*, observed that "there was something almost bubonic — or, more aptly, like Election night bonfires—about the way in which so many productions of the dramatized 'It Can't Happen Here' broke out simultaneously in so many sections of the country last evening." Mr. Gabriel criticized the script as being too heavy and too obviously a preachment.

The New York *Times* devoted a full column to a fact story of the production listing the number and location of the simultaneous openings. The story quoted Mrs. Hallie Flanagan, national director of the Federal Theatre Project, as estimating that more than 1,000 persons are employed in the several companies. The cost of materials and equipment varied, Mrs. Flanagan said, as did the different ver-

(Continued on page 32)

Community Theatres Constructed With WPA Funds in Wisconsin

The Works Progress Administration, already in competition with the stage and motion picture through productions and exhibitions in both fields of amusement, is now engaged in building theatres to be used for motion picture exhibition and similar purposes in small towns lacking other stage facilities. The latest project is a community theatre to cost $30,000 planned for Omro, Wisconsin, a town of about 1,200, situated 12 miles from Oshkosh.

The plan is sponsored by the Omro Businessmen's Association, which has been showing films in the high school annex. There is no theatre in the town. The architects are Knoop and Knobla of Oshkosh.

WPA funds have been used for somewhat similar projects in other small Wisconsin communities. At Cassville a new community center has been completed at a cost of $41,000, containing a gymnasium for the high school, and an auditorium to be used for basketball games, dances and musical and dramatic productions. Cassville has a population of 875. At Keshena a new community house has been erected for members of the Menominee tribe. The first floor of this building has an auditorium to seat about 300 and is equipped with a projection room. A motion picture projector is to be purchased later.

FOUR COMPANIES SHOW PROFIT GAIN AS GENERAL OUTLOOK BRIGHTENS

Twentieth Century-Fox Will Report Net of $7,500,000 for Year, Says Schenck; Gross $1,150,000 a Week

The financial outlook of the industry continued to loom bright this week with reports of gains and profits by four companies. The gross received by Twentieth Century-Fox from film sales and rentals approximates $1,150,000 weekly at present and indications are that the company will show a net profit of $7,500,000 at the end of year, Joseph M. Schenck, chairman of the board, said. Keith-Albee-Orpheum Corporation and subsidiaries reported a net profit after all charges of $666,080.63 for the 39 weeks ended September 26th.

The weekly gross being recorded by Twentieth Century-Fox is an increase of 40 per cent over June and well ahead of the corresponding period in 1935, Mr. Schenck told the Pacific Coast edition of *Wall Street Journal*.

The board chairman's earnings estimate compared with a net of $3,090,135 for the corresponding 12 months of 1935, which included about six months operation prior to the merger of Twentieth Century with Fox Film Corporation. He said that increased operating efficiency at the studio since the merger has brought about a reduction in overhead charges to 28 per cent of the gross, as compared with a former charge of 33 per cent of the gross.

The estimated 1936 earnings would be equivalent to about $4.50 a share on the average number of outstanding common shares during the year, after dividends on the preferred. The estimate is said to be based on net operating income of $8,000,000 exclusive of a $1,000,000 dividend on the company's 42 per cent interest in National Theatres Corporation. With an allowance of $1,500,000 for taxes, including provision for Federal surtax on undistributed profits, and minor adjustments, net profit would become $7,500,000.

The company's total dividend disbursements for 1936 are expected to amount to $4,500,000 by the end of the year, which would leave $3,000,000 for surplus.

KAO's $666,080 Profit

The $666,080.63 profit reported by KAO compares with a similar net profit for the 39 weeks ended September 28, 1935, of $172,114.33.

B. F. Keith Corporation and subsidiaries, for the same period in 1936 reported a net profit after all charges of $531,342.56, which compares with a net of $176,753.45 in the 1935 period.

The KAO profit for 1936 was equal to $10.35 per share on the 64,304 shares of seven per cent cumulative preferred stock, comparing with $2.67 per share on the same stock for the same period in 1935.

The KAO report showed profit before provision for depreciation and income taxes of $1,371,558.34, depreciation of $549,937.71, and income tax provision of $155,540.

Estimated figures, subject to audit and adjustment at the end of the calendar year, indicated the KAO net profit for the 52 weeks ended September 26, 1936, was $897,039.70 after all charges, equal to $13.95 per share on the seven per cent cumulative stock.

The 39-week profit before provision for depreciation and income tax of B. F. Keith amounted to $1,065,828.30, depreciation was $427,960.74, and income tax provision $106,025.

The estimated 52-week net profit to September 26, 1936, on B. F. Keith was given at $819,734.05 after all charges. No provision was made in any of the figures for the surtax on undistributed earnings.

Heywood-Wakefield Net

Net profit for the Heywood-Wakefield Company, theatre equipment supply house, for the nine months ended September 30th after all charges, but before provision for the federal income tax, was $472,796. This compares with a net loss of $58,981 in the first nine months of 1935. A recapitalization plan calling for issuance of $700,000 of five per cent ten-year debentures, and certain first preferred stock, Series B, $25 par, has been submitted to stockholders by the directors.

Aleograph Loses Rehearing Appeal

The United States supreme court in Washington this week refused a rehearing of the infringement action between the Aleograph Company and Electrical Research Products, Inc., and Western Electric, in the course of which Erpi obtained from the Texas courts an injunction to restrain the Aleograph company from bringing further infringement suits.

The quarrel, over synchronization of projecting apparatus, is one of long standing, it was indicated by briefs filed with the court, originating when Aleograph sued Erpi in the West Texas United States district court, which rendered a decision, later affirmed by the fifth circuit court of appeals, that no infringement had taken place. Aleograph then sued Western Electric, again losing, and Erpi sought and won an injunction against the bringing of further suits, which was affirmed by the circuit court.

In bringing the case to Washington, Aleograph contended that the lower court decisions infringed on their rights and said there would not be a multiplicity of suits, but only such a number as were necessary to secure justice. The effect of the lower court decisions, the court was told, would be to allow Erpi and Western Electric to proceed without restriction to violate the anti-trust laws.

Museum Gets Foreign Films

A new series of programs to be released by the Museum of Modern Art Film Library beginning January 1, 1937, for circulation to museums, colleges and film study groups throughout the country have been announced. The series covers the development of the motion picture in Germany and France. The programs are as follows:

Program 1: 1896, primitive German films by Skladanowsky. Acquired through the Reichsfilmarchiv, Berlin; 1909, "Don Juan's Wedding," a comedy with Giampietro, Reichsfilmarchiv, Berlin; c. 1913, "Misunderstood," a melodrama with Henny Porten, Reichsfilmarchiv, Berlin; 1920, "The Golem," one sequence only with Paul Wegener, UFA, Berlin; 1919, "The Cabinet of Dr. Caligari," directed by Robert Wiene. UFA, Berlin.

Program 2: 1921, "Hamlet," one sequence only with Asta Nielsen, as Hamlet, in Holinshed's, not Shakespeare's version, acquired through Mrs. Philip Manson; 1924, "The Last Laugh," directed by F. W. Murnau, with Jannings, UFA, Berlin.

Program 3: 1927, "The Love of Jeanne Ney," directed by G. W. Pabst, UFA, Berlin.

Program 3a: 1930, "The Beggars' Opera," Kurt Weill's opera translated to the screen by G. W. Pabst, Mr. S. Nebenzahl, Paris.

Program 3b: 1932, "Emil and the Detectives," directed by Gerhard Lamprecht, UFA, Berlin.

Program 4: 1895, Films by Louis Lumiere, from the Jean A. LeRoy Collection; 1901, "The Runaway Horse," Jean A. LeRoy Collection; 1914, "Fantomas," a serial, contemporary with "The Perils of Pauline," Gaumont-Franco Film-Aubert, Paris; 1923, "The Crazy Ray" (Paris qui Dort), Rene Clair's first film, Mr. F. S. Fairfax-Jones, London.

Program 5: 1923, "The Smiling Madame Beudet," a psychological study directed by Germaine Dulac, acquired through Mme. Germaine Dulac, Paris; 1925, "Menilmontant," produced and directed by Dmitri Kirsanov; 1928, "Star of the Sea" (Etoile de Mer), directed by Man Ray.

Program 5a: 1928, "The Fall of the House of Usher," directed by Jean Epstein, Cinematheque Francaise, Paris; 1928, "The Seashell and the Clergyman" (La Coquille et le Clergyman), a surrealist film directed by Germaine Dulac.

Program 5b: 1928, "Therese Raquin," directed by Jacques Feyder, Warner Brothers Pictures.

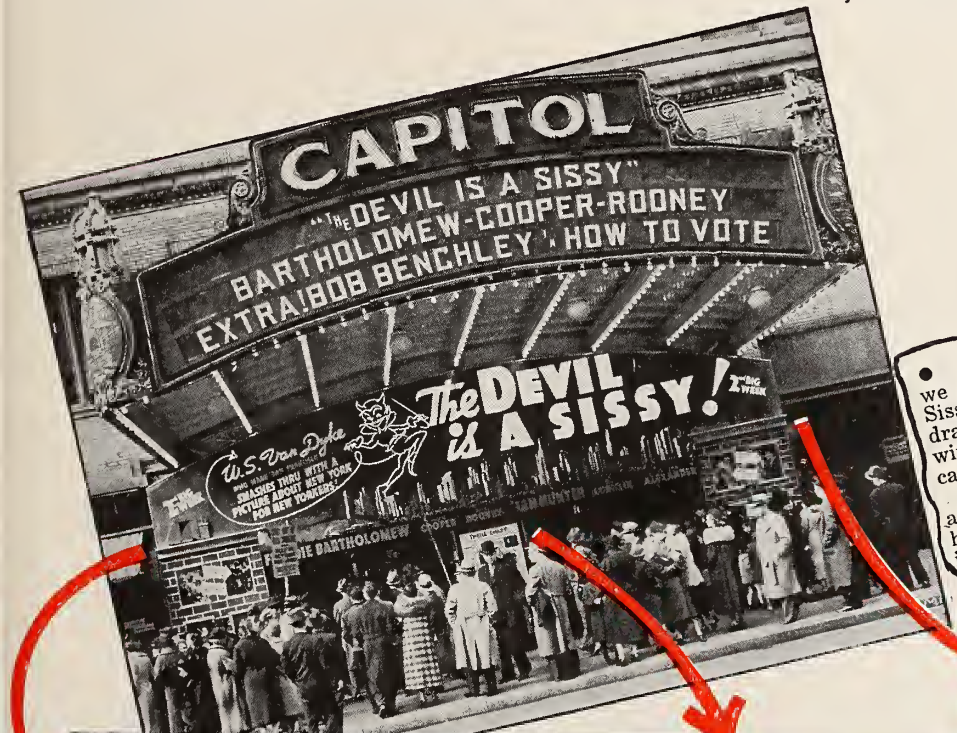
Hal Roach Planning Six Musicals a Year

Six big musical features per year, "at three times the cost" of his present features will be produced by Hal Roach for release through Metro-Goldwyn-Mayer, the producer revealed in New York this week upon his arrival from Hollywood. The feature program will supplement the 12 Our Gang comedies.

"We are completely changing over our style," he said, " and all of our efforts in the feature field will be directed toward musicals."

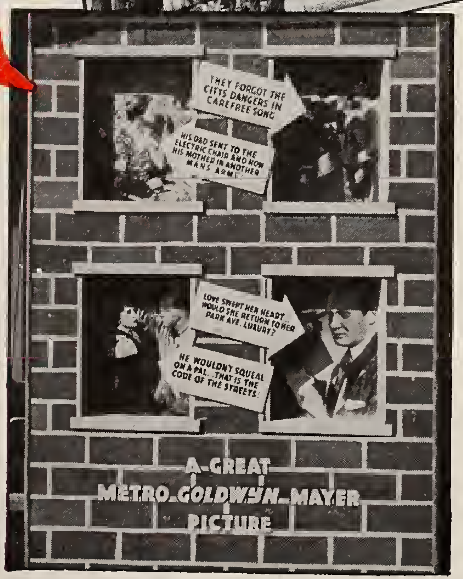
PUT UP A GOOD FRONT!

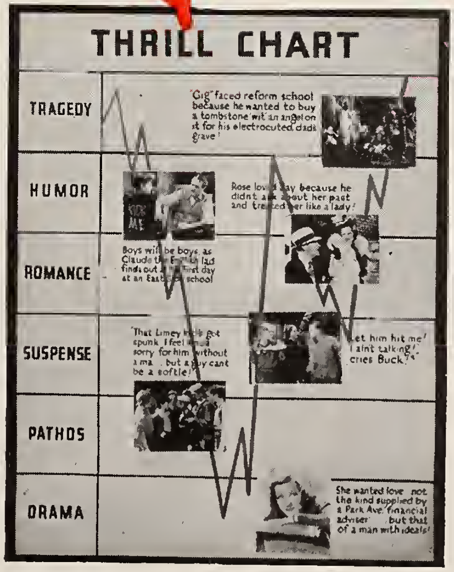
Here's some smart ticket-selling by the Capitol, N. Y. It's bringing in the customers for a 2nd Big Week! Thanks to our exhibitor friends for the exceptional merchandising of "Devil Is A Sissy"! In Boston, for instance, it caused a 2nd Week Hold-over, day-and-date at State and Orpheum. Also held over in Cincinnati and by other live-wire M-G-M showmen!

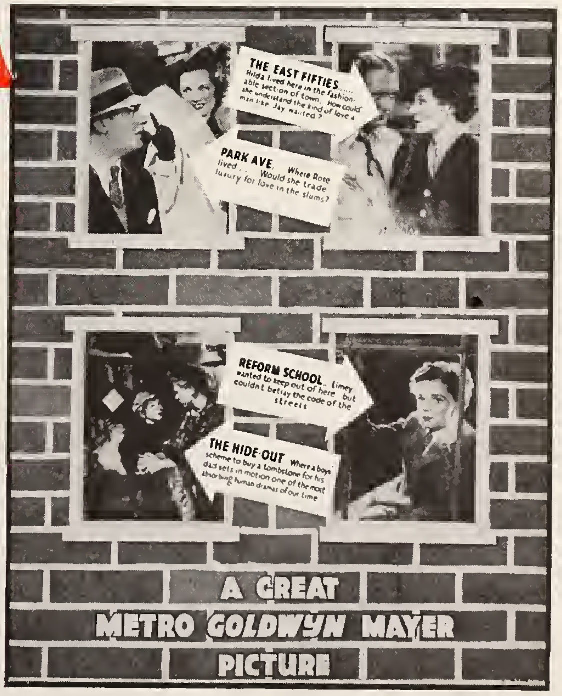

CAPITOL
"THE DEVIL IS A SISSY"
BARTHOLOMEW-COOPER-ROONEY
EXTRA! BOB BENCHLEY 'HOW TO VOTE
The DEVIL is A SISSY!
2nd BIG WEEK
W. S. Van Dyke
SMASHES THRU WITH A PICTURE ABOUT NEW YORK FOR NEW YORKERS!
BARTHOLOMEW
COOPER

● ● ● ONE OF the finest specimens of mass appeal ads we have ever lamped . . . . that for Metro's "The Devil Is a Sissy," now current in the local papers . . . . . . showing the drama of the city's millions as lived behind four adjoining windows in an East Side tenement . . . . . . pointing arrows carry captions explaining the four scenes . . . . . . it's pure hoke . . . . . . but the kind of hoke that is sure-fire showmanship, and always clicks with the crowds . . . . . . this M-G-M bunch have taken the same idea and made a smash front for the Capitol theater that stops the citizens dead in their tracks . . . . . .

—Jack Harrower (Phil M. Daly) in FILM DAILY


THEY FORGOT THE CITYS DANGERS IN CAREFREE SONG
HIS DAD SENT TO THE ELECTRIC CHAIR AND HIS MOTHER IN ANOTHER MANS ARMS
LOVE SWEPT HER HEART... WOULD SHE RETURN TO HER PARK AVE. LUXURY?
HE WOULDNT SQUEAL ON A PAL... THAT IS THE CODE OF THE STREETS!
A GREAT METRO-GOLDWYN-MAYER PICTURE


THRILL CHART
TRAGEDY
HUMOR
ROMANCE
SUSPENSE
PATHOS
DRAMA
"Gig" faced reform school because he wanted to buy a tombstone wit an angel on it for his electrocuted dad's grave!
Rose loved Jay because he didn't ask about her past and treated her like a lady!
Boys will be boys, as Claude the English lad finds out at first day at an East Side school
"That Limey kid's got spunk. I feel kinda sorry for him without a ma... but a guy cant be a softie!"
"Let him hit me! I aint talking!" cries Buck
She wanted love... not the kind supplied by a Park Ave. financial adviser... but that of a man with ideals!


THE EAST FIFTIES...... Hilda lived here in the fashionable section of town. How could she understand the kind of love a man like Jay wanted?
PARK AVE. Where Rose lived... Would she trade luxury for love in the slums?
REFORM SCHOOL... Limey wanted to keep out of here but couldn't betray the code of the streets
THE HIDE-OUT Where a boy's scheme to buy a tombstone for his dad sets in motion one of the most absorbing human dramas of our time
A GREAT METRO GOLDWYN MAYER PICTURE

The Three Panels Enlarged from Capitol front above.

HONOR RICHARDSON FOR 30 YEARS' SERVICE

Tributes Paid by Projectionists, Equipment Manufacturers and Staffs and Press Colleagues

Theatre projectionists, manufacturers of motion picture theatre equipment and their workers, and his colleagues of the motion picture and technical press paid tribute this week to Frank Herbert Richardson, technical editor of MOTION PICTURE HERALD, at a series of luncheons, a banquet and an exhibit of oldtime theatre equipment, on his completion of 30 years of service to the industry on his seventieth birthday, October 25th. The week was designated in the equipment field as "Richardson Week."

The American Projection Society honored its "foremost member" with a testimonial banquet last Saturday midnight at New York's Pennsylvania Hotel.

W. W. Byrne, president of the Society, said that Mr. Richardson "through his indomitable will and his everlasting quest for 'perfection in projection,' is responsible, more than any other single factor, for the vast improvement in projection today over what it was when he entered the field, more than three decades ago."

President Roosevelt sent from the White House to the banquet a telegram addressed to Colvin Brown, vice-president of QUIGLEY PUBLICATIONS, in which he said, "It gives me pleasure to join with the members of the American Projection Society in doing honor to F. H. Richardson."

Frank C. Walker, head of Comerford Theatres Circuit, telegraphed "appreciation for your unrelenting efforts to raise the standards of motion picture projection."

To the American Projection Society, at the banquet, R. C. Buckley, director, and Harry Dobson, chief inspector of the Canadian Government amusement revenue branch, Toronto, wired appreciation of Mr. Richardson's counseling, and expressed the hope that "the good work he has so successfully carried on in the improvement of projection and for the betterment of conditions be extended for many years to come."

Mr. Richardson was commended in other telegrams for his work in behalf of the welfare of projectionists, by projectionists' Local 299 of Winnipeg, Canada; Local 433, Davenport, Iowa; Local 173 of Toronto; Local 348, Vancouver; the Syracuse Local, through its secretary, William P. Meany; Local 411, Williamsport, Pa., and Local 162, San Francisco, among others.

The Guild of Projectionists cabled from London, "on behalf of Mr. Richardson's many friends in England."

Carl Laemmle wired from his home in Beverly Hills, California. Other well wishers included Joseph LaRose, Oscar Schmidt, Thomas P. Hover.

M. Williams, secretary of Local 348 of Vancouver, B. C., telegraphed that his union had taken the occasion to award Mr. Richardson an honorary life membership, "in appreciation of your life work in the service of projectionists and the entire motion picture industry."

Eastman Kodak Company of Rochester wired good wishes, through George A. Blair, as did National Theatre Supply Company and Sales-On-Sound Corporation.

Walter E. Green president of National, credited Mr. Richardson with "bringing about a decided improvement in the standards of our craft."

Some 300 attended the banquet Saturday night, where Lester B. Isaac, chief of projection of Loew's, presided, was toastmaster. On the dais were W. W. Byrne, president of American Projection Society; Herbert Griffin and P. A. McGuire, of International Projector Corporation; Arthur S. Dickinson, technical advisor of the Motion Picture Producers and Distributors of America; John May of the Schine Circuit; M. D. O'Brien, Loew's, Inc.; Will C. Smith, National Theatre Supply Company; William Reed, one of the oldest living projectionists; Joseph Basson, president of Local 306 of the IATSE; Charles Burton, one of New York's first exhibitors, and Glen Humphries, secretary of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators.

Honored at Luncheon

The second major event of the week's program was a luncheon given in Mr. Richardson's honor by the National Theatre Supply Company and the International Projector Corporation, on Tuesday. This also was held at the Pennsylvania hotel, with Walter Green, president of National, as chairman, and Herbert Griffin, vice-president and sales manager of International Projector, as toastmaster.

Tribute was paid to Mr. Richardson for his efforts in behalf of "better projection" by a number of speakers, including Dr. A. N. Goldsmith, past president of the Society of Motion Picture Engineers; Earl G. Hines, president of International Projector and also of General Theatres Equipment, Inc.; S. K. Wolf, president of the SMPE; Martin Quigley and Terry Ramsaye.

Cites "Tenacity of Purpose"

"I can pay Mr. Richardson no greater tribute," he said, "than to read this list and to express our admiration for his bravery, his tenacity of purpose and his perpetual striving for better things."

In a brief response, the honored guest emphasized the efforts of the manufacturers of projection equipment, and related technical agencies, to improve projection standards, without which, he said, "my efforts surely would have failed."

Among others attending the Tuesday luncheon were William A. Reed of Atlantic City, who holds an honorary membership in the SMPE as a pioneer projectionist; William W. Byrne, John R. Krulish, Will C. Smith, P. A. McGuire, Sylvan Harris, Cecil R. Wood, George C. Edwards, W. C. Kunzmann, P. D. Ries, Anthony Rugino, Otto Nelson, E. R. Morin, H. F. Heidigger, J. Frank, Jr., P. J. Haller, G. A. Erickson, Rudy Kneuer, Joseph D. Basson, Frank J. Ruddock, Harry Ruben, M. D. O'Brien, Lester Isaac, A. J. Palmer, H. Stengel, A. S. Dickinson, A. E. Meyer, Alfred R. T. Bishop, F. J. Nolan, F. A. Healey, J. J. Connolly, Oscar Neu, M. Turnbull, J. N. Servies, Larry Jones, Martin F. Bennett, Jr., A. L. Raven and H. Levine.

Mr. Richardson was tendered a luncheon by 150 members of the Pioneer Projectionists' Association at the Pennsylvania Hotel on Wednesday.

Martin Quigley and Quigley Publications were to give a luncheon to Mr. Richardson on Thursday, also at the Hotel Pennsylvania, to which the following were invited:

From International Projector: Earle C. Hines, president; Herbert Griffin, vice-president; M. V. Carroll, treasurer, and P. J. Haller and P. A. McGuire; Walter E. Green, president of National Theatre Supply Company; Sidney K. Wolf, president, SMPE; Dr. Alfred N. Goldsmith; John Chalmers; W. W. Byrne, president, American Projection Society; M. C. Batsel, RCA Manufacturing Company; Lester Isaac, in charge of projection, Loew's, Inc.; Harry Rubin, projection general of Paramount; Frank Cahill, in charge of projection for Warner Brothers; Charles Horstman, chief projectionist for RKO; William C. Kunzmann of National Carbon, and Sylvan Harris of the SMPE.

From the staffs of the various Quigley Publications there will be, besides Mr. Richardson: Martin Quigley, Colvin Brown, Terry Ramsaye, Ernest A. Rovelstad, James P. Cunningham, William R. Weaver, Fred Baehler, James Ivers, A-Mike Vogel, George Schutz, Raymond Gallagher, Herbert V. Fecke, Ray Gallo, Robert Harrison, Pablo Colon, Maurice D. Kann, Theodore J. Sullivan, Dennis J. Shea and Leo Brady.

George Edwards General Chairman

The general chairman of "Richardson Week" is George Edwards, past-president of the American Projection Society. Will C. Smith of National Theatre Supply is secretary and Anthony Rugino, treasurer. Some 22 committees representing the field of projection, even to the extent of a Canadian group, are headed as follows:

Arrangements, Alfred R. T. Bishop; *Past-Presidents,* Joseph D. Basson; *Society of Motion Picture Engineers,* Dr. A. N. Goldsmith; *Exhibitors,* George Skouras; *Theatre equipment executive,* Will C. Smith; *Entertainment,* M. D. O'Brien; *Honorary members of A. P. S.,* George C. Edwards; *IATSE,* George E. Browne; *Radio executives,* Louis K. Sidney; *Technical,* Harry Rubin; *Theatrical managers,* Al Rosen; *Finance,* Charles Horstman; *Tenth District, IATSE,* Glenn H. Humphrey; *Metropolitan IA locals,* Thomas Murtha; *Southern IA locals,* Frank Sutton; *Pioneer Projectionists Association,* Ben Norton; *Canadian,* William C. Covert; *Eastern IA locals,* Arthur Marten; *New Jersey,* Louis Kaufman; *West Coast,* Sidney Burton; *Reception,* Frank McMahon.

The collection of projection equipment covering 40 years assembled by Herbert Griffin, vice-president of International Projector, and exhibited on the mezzanine of the Pennsylvania Hotel during Richardson week in charge of George Edward, will be made a permanent exhibit, subsequently, in the American Museum of Science and Industry, RCA Building, Rockefeller City.

Monogram Organizing National Distribution

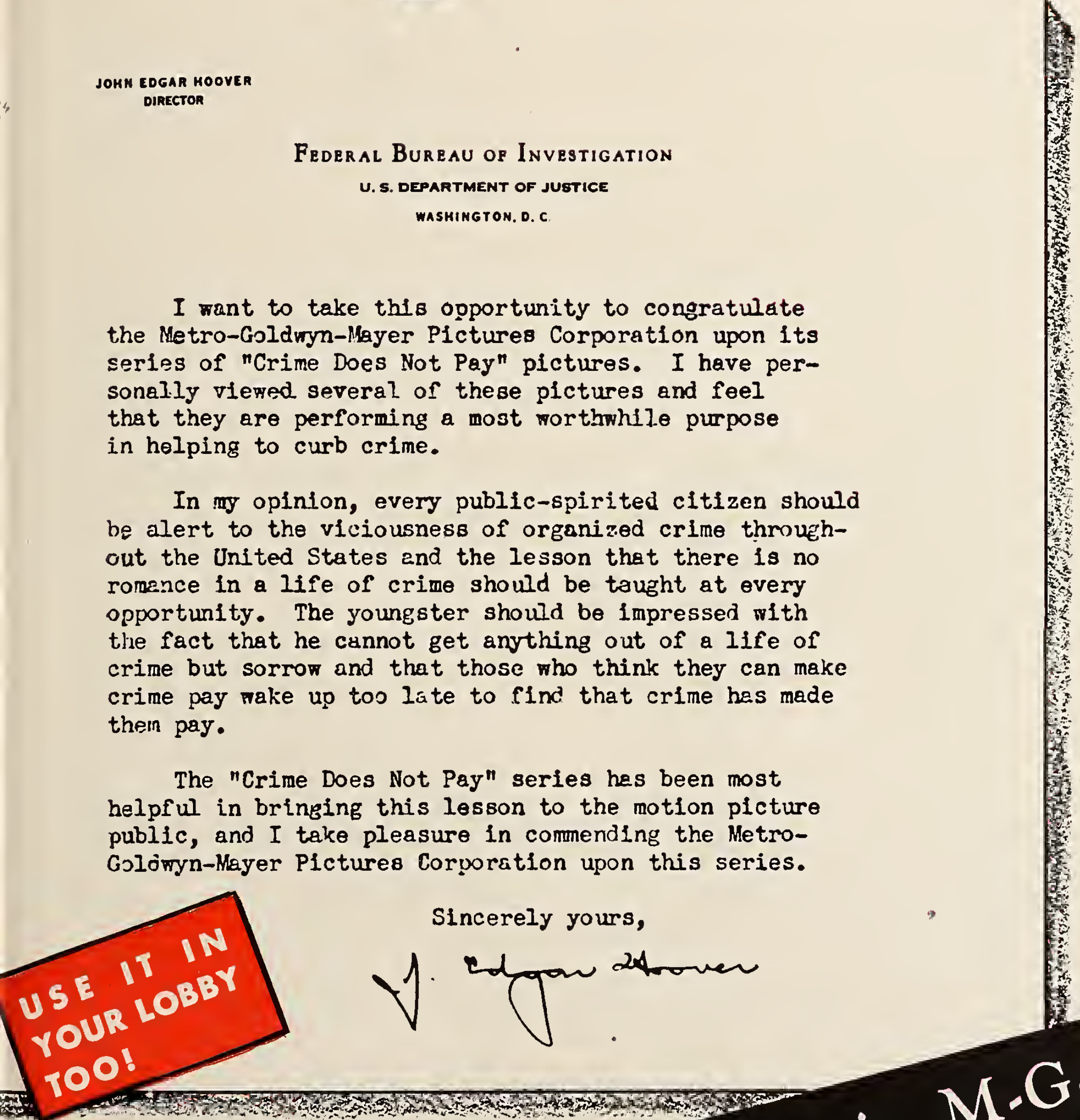
The completion of a national distribution organization for Monogram Pictures in the near future is predicted this week in New York by W. Ray Johnston as a result of interest being displayed by exchange men in the company's new plans. The company may add two serials to the schedule of 28 features and eight westerns it plans to produce for the 1937-38 season, Mr. Johnston said.

"Evil Genius," a mystery story by Wilkie Collins, has been added to the Monogram story properties.

Court Reserves Plagiarism Decision

New York Supreme Court Justice Peter Schmuck Tuesday reserved decision in the plagiarism suit filed by Sigbert Cohn against Paramount, Ben Hecht and Charles MacArthur and Brandt and Brandt. In his complaint Mr. Cohn alleges "The Scoundrel" was taken from his play, "Wer Weint um Juckenack." An injunction and accounting of all profits of the picture are sought.

WHEN THIS MAN MAKES A STATEMENT —*it's NEWS!*



JOHN EDGAR HOOVER
DIRECTOR

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
WASHINGTON, D. C.

I want to take this opportunity to congratulate the Metro-Goldwyn-Mayer Pictures Corporation upon its series of "Crime Does Not Pay" pictures. I have personally viewed several of these pictures and feel that they are performing a most worthwhile purpose in helping to curb crime.

In my opinion, every public-spirited citizen should be alert to the viciousness of organized crime throughout the United States and the lesson that there is no romance in a life of crime should be taught at every opportunity. The youngster should be impressed with the fact that he cannot get anything out of a life of crime but sorrow and that those who think they can make crime pay wake up too late to find that crime has made them pay.

The "Crime Does Not Pay" series has been most helpful in bringing this lesson to the motion picture public, and I take pleasure in commending the Metro-Goldwyn-Mayer Pictures Corporation upon this series.

Sincerely yours,

J. Edgar Hoover

USE IT IN YOUR LOBBY TOO!

- It is an honor to acknowledge the tribute of Mr. J. Edgar Hoover, and a privilege to reproduce it here.
- M-G-M'S "CRIME DOESN'T PAY" series have achieved a triple success.
- They have been a source of profit to theatres; they have entertained millions; they have done our nation a service.

The Next One in M-G-M's Great Series!

"THE PUBLIC PAYS"

Two gripping reels of vivid drama that is vital to every man, woman and child in your audience! The most absorbing of them all! Get ready for it!

CRIME DOESN'T PAY

Leo's the Short Subject King!

MIXED COMMENT ON WPA LEWIS PLAY

(*Continued form page 27*)

sions, from a few hundred dollars to $2,000 or more.

Brooks Atkinson, drama critic of the *Times,* in his review of the New York Adelphi opening, complained that the play "hardly fulfils the opportunity Mr. Lewis has given the stage, for the characters are meagerly defined, the dialogue is undistinguished and many of the scenes dawdle on one foot."

In the New York *Daily News,* Burns Mantle, while praising the WPA actors for a creditable job, agreed with other reviewers that the stage version of the Sinclair Lewis novel is too loosely knit to make the characters and the theme plausible.

"Soap-Box Discussion"

Motion Picture Daily called the play "a garrulous, soap-box discussion, virtually barren of anything bordering on a play of dramatic merit."

"It will be recalled that this story was withheld from motion picture production on the grounds that it appeared to contain elements inimical to the public welfare," *Motion Picture Daily* continued. "There was also probably the consideration that certain foreign markets might not relish the state of affairs depicted under a dictatorship. Apparently the authorities of the Works Progress Administration entertain no such scruples as to the public weal and as far as what the other nations may think it is probably felt that is what the State Department is for."

"Dramatically and historically the production is quite without merit," said the *Daily.* "Hollywood, if it set about the task, doubtlessly could whittle an entertainment out of the elements of the story. But this decidedly has not been done through the aid of Mr. Moffitt and any assistance Mr. Lewis may have rendered. Artistically Mr. Lewis may not be happy about the outcome of the play but the $50 per engagement per week allotted to the author may render him tolerant of the production's shortcomings."

Furthermore, the *Motion Picture Daily* observed, "The play will cause a sharp, emphatic bit of wonderment in the minds of many persons whose ears are not pleasantly attuned to the tones of the Internationale. Done as a bit of political propaganda by those who hate democracy only a little less than they hate Fascism it would be just another voice amidst the enveloping clamor. But done by the authority of the United States Government, through an agency wholly within its control and, incidentally, out of public funds, it raises a loud and resounding question.

"There will be those, for instance, who will wonder about lines of dialogue classifying the United States with the nations of brutal conquest; about the burlesque of the opposition candidate's alleged lack of a foreign policy; about the vilification of manufacturers generally with a shot at the steel industry. A rousing cheer for the class war can hardly escape notice," concluded the *Daily.*

Reports of the individual openings in the key cities follow:

by JAMES P. CUNNINGHAM

in New York

National attention on Uncle Sam's unique wholesaling of Sinclair Lewis's dramatic preachment was centered, of course, on New York, where the "key" English version was presented at the Adelphi theatre, on West 54th Street, and a Yiddish interpretation was given at the Biltmore, off Times Square.

The Adelphi premiere was given official flavor by the patronage, in Row B, center, of Lieutenant-Colonel Brehon Somerville, general over all WPA and PWA projects in the New York area; by Hallie Flanagan, national director of the WPA federal theatre, and by Philip W. Barber, Federal Theatre Project director for New York—each with a retinue of division and section lieutenants. Colonel Somerville rode up to the Adelphi in his black limousine, plated: "WPA Official Car No. 1." That was the signal for the curtain to rise, promptly at 8:50.

FOREIGN LANGUAGE FILMS FOR STUDENTS

The foreign language department of Pasadena Junior College, Pasadena, Cal., has completed arrangements with Myron Shellman, manager of the Raymond theatre, to present a series of foreign sound motion pictures for the benefit of students of these languages.

The project is sponsored by the actitities committee of the Junior College and tentative plans call for the showing of several Spanish and French dialogue pictures to start the season.

Both New York theatres charged 25 cents for balcony seats and 55 cents "tops" in the orchestra, prices far removed from the $3.30 and $1.00 prices charged, respectively, for the best seats by Broadway's legitimate and motion picture theatres, which learned Tuesday night that they now must compete with the 56,000 advance ticket sale already rolled up for the Adelphi showing alone, guaranteeing a run for 10 weeks at least.

The audience which stormed the Adelphi—and it did storm—was probably the most unusually complexioned at a first night showing in this generation of Broadway. One could have picked with ease the characters usually seen either on Union Square's soap boxes or at the exclusive night clubs in the side streets of the fifties. The stiffly-bosomed and ermine-wrapped were considerably in the minority, but were as much the subject of the curious camera eye of the March of Time as the apparently more representative followers of the strident notes of the Internationale. The publishers of the magazine *Time* had sent a special March of Time camera crew, evidently anticipating a freakish cross-audience.

The theatre was packed and the overflow stood six lines behind the last orchestra row.

Nor was the crowding alleviated any by the army of burly Negro ushers who stood in stark inexperience at ushering, dressed for the occasion in the brightly tinted blouses of Russian peasants.

Thus was the Negro usher ushered into Broadway theatricals.

On the coldest October 27th in New York in United States Weather Bureau history, early arrivals found the Adelphi theatre bearing a marked resemblance to a refrigerator. One of the WPA workers had switched on the cooling system instead of the heating apparatus.

To the tunes of "Yankee Doodle," played by a WPA orchestra, the spotlight was thrown on the main curtain to reveal an American spread-eagle. His beak, drawn by WPA workers, was more pronounced than those implanted on the walls around the White House.

It was a gay moment as the orchestra, "loaned" for the occasion by one branch of the United States Government (Federal Music Project), to another, struck up Victor Herbert's "American Fantasy," and then followed with a special "It Can't Happen Here" number by Hans Bruno Meyer. The exit was to John Philip Sousa's "Semper Fidelis." Harry Meyer conducted, and Carl Fisher provided the music, "by courtesy."

The program frankly declared that the play was staged by "The Federal Theatre of the Works Progress Administration of the United States of America."

"However," the program added, "the viewpoint expressed in the play is not necessarily that of the WPA or any other agency of the Government."

"CREDITS": "Settings executed by WPA Federal Theatre Workshop; Sable scarf, courtesy of H. Jaeckel and Sons, Fifth Avenue."

Sinclair Lewis, at the final curtain, answered to the call of "Author! Author!" He mounted the stage and to the shouts of his friends, "Speech, 'Red,' Speech," Mr. Lewis replied: "I've been making a speech since seven minutes to nine."

That was all.

by JAMES D. IVERS

in Yonkers

Comments of the capacity audience of 600 in the Warburton theatre, Yonkers, indicated that the political implications of the play fell flat. In some cases the point seemed to have been missed entirely. with the interest of the crowd, equally drawn from mixed economic levels, focussed on the melodramatic aspects. The patrons were those who would be seen at an evening performance at a neighborhood motion picture house. A fair cast was handicapped by poor stage management and settings and suffered from insufficient rehearsal.

by GUS McCARTHY

Correspondent in Los Angeles

Screen notables, remembering the history of the story which had been bought by Metro-Goldwyn-Mayer for production and then shelved, attended the opening at the Mayan theatre in Los Angeles in equal numbers with other groups which together comprised a widely differentiated audience, including relief workers and members of the upper income brackets. Tickets were reported to have been purchased in large blocks by social-minded individuals and groups and freely distributed.

The quality of the production and the efforts of the cast were effective and the transition of the basic premise to topical entertainment purposes incited applause. This natural reception on the part of the heterogeneous audience indicated that each patron chose to estimate the show from a personal viewpoint.

by ELSIE LOEB

Correspondent in Cleveland

A capacity crowd of men and women in about equal numbers filled 1,500 seats in the Federal theatre in Cleveland at 50 cents top and 25 cents general admission. The audience was composed largely of those of foreign birth or extraction between the ages of 20 and 40. It also included a few of the intelligentsia, of the type who always seek a novelty. The crowd was orderly and only moderately demonstrative. Opposition to the portrayed dictatorship was definitely indicated by applause during the performance, which was given apparently without thought of the topical application of the

(*Continued on following page, column 1*)

20 WPA Units Give Lewis Play

(Continued from preceding page)

theme. The play was well produced by a capable cast and a half a dozen curtain calls were demanded.

by WILLIAM A. PRAGER

Correspondent in Seattle

A Negro cast presented the play at the Moore theatre in Seattle, a west coast stronghold of labor. Followers of the social drama, many political followers and approximately 10 to 15 per cent Negroes comprised the capacity audience of 2,000 and the scores unable to gain admission. The audience showed rapt attention to the theme and enthusiasm over the production. Applause evidenced general satisfaction of a majority with the play's principles and mechanics.

by WALTER BARUSCH

Correspondent in San Francisco

The Lewis drama attracted 1,200 patrons to the 1,400-seat Columbia theatre in San Francisco, former first rank legitimate house. The management claimed that the house was booked to near capacity for the four nights following the opening and that few passes were issued. A predominantly white collar audience greeted the production enthusiastically but appeared to be gripped as much by the melodramatic as the political aspects of the play. Occasionally they applauded pro-Fascist lines as freely as they did anti-Fascist situations. There was no apparent reaction to possible political propaganda. The show is booked for a five-week run.

by PAUL JAMES

Correspondent in Omaha

An audience of 300, of which 60 per cent was said to have received passes, received the play in a better mood than dramatic critics expected in Omaha. The fairly adequate cast was handicapped by a poor auditorium and lack of equipment. The patrons generally were those who attend Community Playhouse productions in the city.

by CHARLES HAUFLER

Correspondent in Newark

The Newark, N. J., production, one of five in the metropolitan area, opened at the City theatre to an audience of about 1,100, with WPA workers predominating. Reaction was warm but generally controlled. Anti-Fascist sympathizers indulged in some over-enthusiasm but there were no real demonstrations of feeling The house was reported to have been engaged for several performances by radical organizations, with the run expected to last three weeks.

by WILLIAM F. CROUCH

Correspondent in Chicago

A responsive audience that appreciated the play and the effort necessary to present such a difficult novel in dramatic form were pleased with the Chicago presentation. A packed theatre witnessed the opening, which drew favorable comment for good production and a capable cast. The reactions of the typical Chicago theatre crowd were normal, with no unusual response to any of the situations. Comments were laudatory, with the general opinion that the material was strong stuff but interesting. Some situations which parallel present day occurrences brought laughs but not ridicule.

by JOHN A. ROSE

Correspondent in Denver

Snow and rain in Denver held down the opening crowd to half capacity but those who attended applauded freely, expressing special appreciation for several leads who gave excellent characterizations. The attendance is expected by the management to build during the three weeks' run. The scenery, done by Pancho Gates, was technically perfect, and the direction by Michael Andrew Slane was good.

by HOWARD SHONTING

Correspondent in Boston

The conservative drama lovers of Boston crowded the Repertory theatre there for the opening, with many turned away. One-third of the audience was in formal attire and on the whole the patrons appeared to be average theatre-goers. Admission was 50 cents top and 35 cents general admission. The production, directed by Arthur Richier, was well done and the settings, aided by the use of a revolving stage, were most effective. The audience was alert to the timeliness of the play and responded enthusiastically to story and plot. Comments between the acts and after the final curtain were laudatory.

by SCOTT LESLIE

Correspondent in Tampa

The Latin unit of the Federal theatre Project in Tampa originally had scheduled "Seventh Heaven" for this week's productions, with "It Can't Happen Here" set for next week, but the dates were reversed at the last minute. The play was given in Spanish and the original setting of a small town in Vermont was changed to a Cuban locale. A typical Latin audience of hardly more than 250 displayed very little enthusiasm, some applause at the conclusion and a few hisses from the upper balcony.

by W. N. MORSE

Correspondent in Indianapolis

A near capacity audience saw the opening of the play in the B. F. Keith theatre in Indianapolis, the crowd totaling about 1,500. The audience was more sophisticated than any the Federal players have drawn since they opened, but the cream of the carriage trade was not in evidence. Patrons admired the sets and apparently were highly in favor of the theme. The acting was slow and the stage management only average. A party of Democratic notables in the boxes included Mrs. Paul V. McNutt, wife of the Governor of Indiana.

Announcement of Adoption of MPTOA Trade Practice Program Is Awaited

The Motion Picture Theatre Owners of America and unofficial observers in the Motion Picture Producers and Distributors of America were on Wednesday night awaiting momentarily the announcement from one or more major distributors of their acceptance of the whole, or parts, of the MPTOA's ten-point program for establishing and maintaining "fair trade practice" relations between exchanges and exhibitors. Adoption by the distributors, of course, will require immediate revisions of their sales policies and procedure to conform with those clauses of the program which they adopt.

It was expected that the first announcement will come from either Paramount, RKO, MGM or Universal. Twentieth Century-Fox has been compelled to effect a slight delay because of the absence in England of Sidney R. Kent, its president, while Columbia and United Artists are understood to be still poring over the legalities.

Most of the companies are expected to adopt at least a majority of the ten proposals, which range all the way from new and broader cancellation privileges to the establishment of "conciliation machinery" in the field to rule on disputes in order to keep controversies within the industry.

General Theatres Votes Initial Stock Dividend

Directors of General Theatres Equipment Corporation in New York Tuesday voted, as an initial distribution to its stockholders, a dividend upon its capital stock of $1.10 a share, payable December 10, to stock of record December 1.

In announcing the dividend, Earle G. Hinds, president, said that more than 95 per cent of the debentures, 89 per cent of the preferred stock and 78 per cent of the common stock of the old company had been deposited under the reorganization plan which was consummated in June of this year. He pointed out that the remaining holders who fail to exchange their securities on or before December 1 for the securities to which they are entitled under the plan will not participate in the dividend.

Al Friedlander Forms Own Advertising Agency

Al Friedlander, former vice-president of First Division Exchanges, and general manager in charge of distribution who created the original advertising and sales campaign on "The March of Time" and presented the English language with the words "Goona Goona" through his exploitation of the picture bearing that title, has formed Fortune Agency, Inc., with offices in the RKO Building, Rockefeller Center, New York, to handle advertising, exploitation and distribution for motion picture producers.

Install Mirrophonic System

Universal and Paramount studios in Hollywood have contracted with Electrical Research Products, Inc., for conversion of studio recording apparatus to the Mirrophonic system.

Aherne in New York

Brian Aherne has arrived in New York from Hollywood. Broadway reports that he will shortly go into rehearsal for a stage play to be produced by Ayer and Minis.

OTT, FIRST SCREEN ACTOR, DIES AT 76

Jumped Up and Down and Sneezed in Laboratory While Inventor Took First "Movies"

Frederick P. Ott, for many years an associate of Thomas A. Edison in development of the electric light, the phonograph and motion pictures, and the first motion picture actor, died last Saturday at his home in West Orange, N. J. He was 76 years old.

He first became associated with Mr. Edison in 1874, when Edison and J. P. Murray, a partner, maintained a small plant on Ward Street, Newark. After Mr. Edison withdrew from that company to conduct private research he was joined by Mr. Ott and it was then, Mr. Ott often liked to recall, he jumped up and down and sneezed while the inventor took the first "movies" in history. These immortal sneezes, brought on at the proper moment by a pinch of snuff, were filmed on a strip of Eastman Kodak Film (yet unnamed) one inch wide and fifty feet long. It was shown by a contraption which Mr. Edison called the Kinetoscope and which Mr. Edison himself regarded as a "tricky little toy with no great possibilities for future development."

Mr. Ott's motion picture career began and ended with the sneezes. In later years he often recalled with pride that "my sneezes were the first comics," but the triumph did not go to his head. His one ambition was to remain in the inventor's service as a designer and master craftsman.

With the late John Ott, his brother, Frederick Ott was one of the small group of "Edison Pioneers" who worked with the inventor for 50 years or more. He was the oldest employee of the Edison plant when he retired soon after the inventor's death in 1931. John Ott died while reading newspaper tributes to his employer.

In "A Million and One Nights," Terry Ramsaye's history of the motion picture, there is recorded the scene of the shooting of the first motion picture. Mr. Ramsaye writes:

"Ott, first of all film stars, has officially told his own story of how he behaved before the camera on those historic occasions. The authenticity of this is guaranteed, under the oath of Ott, sworn as a witness in the case of Thomas A. Edison vs. The American Mutoscope and Biograph Company, in equity No. 8289, before the day of picture press agents.

"'I had a white cloth wound around me and then a little belt to tie it in around the waist so as not to make it too baggy—look like a balloon—and then tied around the head; and then I made a monkey of myself.'

"So the motion picture was born in slapstick comedy, staged in that solemn laboratory. Many a little cylinder full of the gyrations of the monkey-shining Mr. Ott was recorded. Those were 'the follies of 1888.'"

Although he had retired from active service, Mr. Ott was frequently consulted by officials and scientists at the Edison plant in West Orange almost up to the time of his death.

Surviving are his widow, Mrs. Emma H. Miller Ott; three sons, Frederick W. and John H. Ott, both of Orange, Alva Edison Ott of East Orange, and one daughter, Mrs. Elma Peppel of Velleville. Mr. and Mrs. Ott celebrated their golden wedding on December 24, 1932.

Funeral services were held Tuesday night at the Weatherhead Funeral Home, in Orange, with the Rev. Henry S. Pearce, pastor of Patterson Presbyterian Memorial Church, of West Orange, officiating. Burial was at Fairmount Mausoleum, in Newark, on Wednesday.

Lutherans Adopt Resolution to Classify Films

A motion picture program which includes the appointment of a board to classify pictures was adopted this week by the 10th biennial convention of the United Lutheran Churches of America in Columbus, Ohio. The program was submitted by the Committee on Moral and Social Welfare.

More than 500 delegates attended the convention and unanimously adopted the three-point recommendation on films, as follows:

1. "We challenge our people to attend only wholesome, decent and worthwhile pictures, since degraded films work havoc with our own normal well-being and make accomplices in a conspiracy to enrich motion picture producers at the expense of the society's moral order.

2. "We urge upon all parents the wisdom of making it a rule that their minor children shall not attend motion pictures until they have satisfied themselves that the films to be shown are of the wholesome character for juveniles, and that children shall not normally have permission to attend the theatre more than once a week.

3. "We request the editors of our several publications, if feasible, to secure the services of a reliable film estimating agency and publish its evaluation of current films regularly for the information of our constituency.

4. "We challenge our people to further the cause of community selection of motion pictures by using their influence in every legitimate way in behalf of the abolition of the trade practice known as block booking and blind selling."

Regan Day Transfers Stock

Transfer to International Cinema of 40,000 shares of its common stock by Regan Day, Inc., Los Angeles, is disclosed in a semi-monthly report of the Securities and Exchange Commission.

Court Grants Delay on RKO Notes Payment

The payment of $750,000 of RKO secured gold notes outstanding will be ordered forthwith at the time RKO's plan of reorganization is submitted to the federal court in New York in the event the plan shows that any "ulterior motive" influenced the request of November 23 for the hearing on a petition to retire the gold notes, Federal Judge William Bondy said this week in signing the order for the postponement.

The request for the later date of hearing was made by Hamilton C. Rickaby of Simpson, Thacher and Bartlett, attorneys for the Atlas Corporation, which is directing the RKO reorganization. The delay was not opposed by Irving Trust Company, trustee of RKO, which presented the petition to pay off the RKO gold notes last August. The only opposition to the postponement was voiced by Joseph M. Cohen, attorney for an independent RKO stockholders' committee, who argued that the retirement of the notes would improve RKO's financial position and thereby benefit stockholders of the company.

Mr. Cohen raised the delicate point of whether payment of the outstanding notes would not leave RKO debenture holders in the position of unsecured creditors in the reorganization, and intimated that the adjournment of the hearing was desired by the large debenture holders in order to present the plan of reorganization before the question of the security behind the debentures was determined.

Efforts to settle the $9,100,000 Rockefeller Center claim against RKO by a compromise agreement have been resumed by lawyers representing the Rockefeller interests and RKO, and their success or failure will have a direct bearing on the time required to complete a reorganization plan for submission to the court. The claim has been discussed for almost two years.

New Exhibitor Group Takes Form at Meeting

Preliminary steps were taken in New York on Wednesday for the formation of a new national independent exhibitor organization with the Independent Theatre Owners Association as a nucleus at a meeting at the Hotel Astor attended by members of the ITOA and out of town exhibitors.

Details of the new group were cloaked in secrecy with both Harry Brandt, president, and John Manheimer, secretary of the ITOA refusing to discuss the plans. It is expected that representatives from at least six eastern states will join the new group.

Fox May Distribute Martin Johnson Film

Distribution of the next Martin Johnson picture which the producer-explorer, who just has returned to New York, made in northern Borneo, will be distributed by Twentieth Century-Fox, it was reported this week. Mr. Johnson brought back 151,000 feet of film as well as a 300-pound orangutan, apes and monkeys.

SHE
DARED
AS
DESPERATELY
AS
SHE
LOVED

KATHARINE HEPBURN
HERBERT MARSHALL
A WOMAN REBELS

Not since her immortal "Jo" of "Little Women," has Katharine Hepburn had a role so tender, so warm and lovely, so softly feminine, as her "Pam" in this soul-glowing, eye-dewing love story! . . . A show to build matinee business tremendously! . . . A drama that speaks from the deep heart of one glorious woman to the secret hearts of all women who ever loved!

Katharine **HEPBURN** *Herbert* **MARSHALL**

A Woman Rebels

with

ELIZABETH ALLAN

DONALD CRISP

Doris Dudley David Manners

DONALD CRISP

ELIZABETH ALLAN

Pandro S. Berman Production

Directed by Mark Sandrich

Radio PICTURES

DAVID MANNERS

DORIS DUDLEY

OPENING RADIO CITY MUSIC HALL . . . THIS WEEK

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Spectators in Recorder Skinner's New Orleans court gasped the other morning when the bailiff called to the prisoner's dock, "Simone Simone!" (pronounced See-moan See-moan). "What!" gasped the crowd, "the big movie star from Hollywood, coming into court!" They prepared for the event. Instead, in walked a big buck Negro. It turned out his name was Limon Simone. He was up for chicken stealing.

▽

Leonard Lyons is discussing a tale about Greta Garbo's prolonged and highly publicized ailment, which has reduced her weight considerably. "We're very much worried over your appearance" a Metro studio executive told her. Miss Garbo ran her white, sensitive fingers over her shrunken figure and replied, "Ay tank you minn my disoppearonce, eh?"

▽

Paging Joe Breen Department:

"I want to be dishonest; I'm tired of being a lady. I'm bored with being refined. I want to be unpredictable and slightly mad."—Rosalind Russell, Hollywood actress, in the *New York American.*

Before her present production, "Craig's Wife," for Columbia, Miss Russell had a Metro assignment entitled "Trouble for Two."

Trouble for One.

▽

Broadway gagsters caused some excitement the other day when they reported that Metro-Goldwyn-Mayer had offered Samuel Goldwyn a proposition to succeed the late Irving Thalberg as production generalissimo of the great Metro producing organization, a position considered to be among the very tops in Hollywood. The many and complex details in contracts were reputedly all set, but Goldwyn, they said, stubbornly held out for a single concession—he insisted that he would accept the job on condition the corporation change its name to Metro-Goldwyn-Mayer and Goldwyn.

▽

Walter Huston, the old actor, says motion picture work is so hurried that "an actor cannot ripen in his part."

But Ted Cook responds with the observation that for years audiences have had the notion that the work in certain parts was over-ripe.

▽

Herr Helmud Schrieber, president of the 24th International Congress of Musicians, meeting recently in Munich, was described as "a film producer by profession, and a magician from love."

The trouble with some film producers on this side is that they think they are magicians.

▽

The influence of motion pictures over the mass American mind is even greater than at first was suspected.

In the fourth quarter of the Kansas University-Washburn football game, George Hapgood, a Kansas player, was being replaced. The cheer leaders called for a cheer for Hapgood. Instead of yelling, "Yea, Hapgood," some one was heard to bellow proudly, "Yea, Hepburn, Hepburn, Hepburn."

Sounds like Barret McCormick or Rutgers Nielson of RKO were touring the midwest exploiting "Mary of Scotland."

▽

G. A. Atkinson, publisher, denies in his *Theatrical Era*, in London, that a British scenario writer had died of hunger.

At least one theatre manager was set to a bit of reminiscing about our recent observations concerning the production some 20 years ago of a film called "Patria." In the picture William Randolph Hearst, the sponsor, gave expression to his conviction that an Oriental invasion threatens America, and showed Japanese and Mexican soldiers conducting such an attack. The film caused international complications. Finally, President Woodrow Wilson was moved to ask Mr. Hearst to withdraw it. Hearst merely brought the prints back to New York, cut out only those sequences showing the Mexican and Japanese flags and returned distribution of the picture to the field. All of which brings from Larry Woodin, manager of the Arcadia theatre, at Wellsboro, Pennsylvania, the following letter of additional explanation:

> Did I get a kick out of reading your column on the 20th anniversary of "Patria" in the *Herald.*
>
> If you recall, "Patria" had as its leading lady none other than Mrs. Vernon (Irene) Castle. I was a boy of 12 in those days.
>
> The old studios in which "Patria" was made were located at Ithaca, N. Y. The first episode of that serial was being filmed when snow fell, causing the outfit to journey south into Pennsylvania where it had not snowed. They arrived at Towanda, where my father was then (and still is) theatre manager, and proceeded to take a lot of fake racing scenes between an automobile and a train. In the cast also was Milton Sills, playing opposite Irene. When it came time to take the scenes, Mrs. Castle balked at riding in the cold and so they placed me in the racing car, adorned in Mrs. Castle's clothes, hat and cape. Along with Milton Sills we raced trains all day (in low gear) before a crew of two cameras. I got a nice new shiny dollar for my services, and dad got a packed house when "Patria" was shown locally.
>
> Several months later newspapers carried a story on the fact that Mrs. Castle had never used a double in her "death-defying" stunts. Not to be defamed in my great moment, the old *Motion Picture News* published a feature story about the little boy in Pennsylvania who did not want his great honor taken away in such newspaper stories. Of course, I was the little boy.
>
> Riding on the train in those scenes was none other than "Charlie Chan" himself—Warner Oland—doing his bit for Japan in the film—which bit led to Woodrow Wilson's letter as per your column.
>
> Those were sure the good old days. I wonder if any other theatre manager has ever doubled for any leading movie actress?—and in those days Mrs. Vernon Castle was the tops, too. Of course I might add that when the scenes I appeared in flashed on the screen, the action was at a mile-a-minute clip and the audience could not have told the difference if Mickey Mouse in person had been in that racing car.

Editor's Note: Keen resentment is felt at Mr. Woodin's remark, "If you recall," etc. For the record may it be said that our tale about the original "Patria" incident of 20 years ago was lifted, bodily, from "A Million and One Nights," written by the historian of the motion picture, our own Terry Ramsaye. We're a mere "cub" in comparison, having started motion picture reporting only 17 years ago.

Universal cabled Mrs. Wallis (King Edward) Simpson an offer in London to appear in a motion picture in Hollywood. RKO Radio could have used "Wally" in "The King Steps Out."

Anyway, "The King Steps Out" should be reaching England at about this time. Wonder what British exhibitors will do with it.

▽

George Rice, city manager of Paramount's theatre in Kankakee, Illinois, for months has been chiding townsfolk for not being present at his house when their names were called as the winners of chance games. Some of his patron-friends have, due to their absence, lost as much as $500 in a single drawing because they were not on hand when their tickets were selected.

The other day the Kankakee Elks' Lodge conducted a cash drawing on the same lines as those in effect at Mr. Rice's Paramount theatre. They called the ticket held by Mr. Rice. He was not there, and so the money went to another. At that moment Mr. Rice was nearby conducting a cash drawing at the Paramount.

▽

WUXTRA! WUXTRA!

Twentieth Century-Fox signs Walter Winchell for a motion picture part, and immediately Mr. Winchell starts using his picture—all primped up—for the first time, in his Broadway gossip column in the *Daily Mirror.*

▽

"The Great Wall of China" was reproduced by MGM near Hollywood for "The Good Earth," but it wasn't *built up*—it was *built down,* out of a range of hills, steam-shovel excavation proving much less expensive than transporting thousands of tons of material.

▽

Cyril von Baumann, the explorer, and Andre Roosevelt have been in the Ecuador Jungles since last April, filming native life for study and for a commercial motion picture that will probably strike the "little art theatres" in mid-winter. The other day they trailed a 60-foot snake to its lair, and von Baumann was compelled to travel all the way back to New York for equipment and narcotic bombs with which to capture alive the largest snake claimed by the pair to have ever been seen by man.

▽

P. A. Chopin, New Orleans florist, furnishes free of charge to all bridal parties purchasing bouquets from him, the services of a motion picture photographer and a camera to film the wedding ceremony, from the arrival at the church to the incident of the groom fussing through his pockets at the altar for the ring.

▽

Marlene (Legs) Dietrich, Paramount player, is reported hurrying impulsively into radio. You'd think she'd wait for television—and then rush in as fast as her legs would carry her.

▽

"Some of the historical plays are being more judiciously cast than they used to be," concludes Elmer Adams in the Detroit *News.* "George Arliss, for example," Mr. Adams observes, "wasn't allowed to play the title role in 'The Gorgeous Hussy.'"

A few years ago we would have thought nothing of casting Arliss as Huckleberry Finn.

STUDIOS IN GERMANY FACING DIFFICULTIES

Exhibitors Cheered by Reduced Taxes, but Production and Distribution Are Handicapped

by J. K. RUTENBERG

in Berlin

The German film industry in the last two or three years has undergone a complete and decisive change so far as the exhibition branch is concerned. Reduction of the entertainment tax from 12 per cent of the gross income of the film theatres in 1933 to an average of 7.5 per cent in last year, the prohibition of the double feature system, the restriction on erection of new houses and the stabilization of the admission prices have favorably influenced exhibition. These regulations have made the exhibition branch the most healthy and most active part of the whole industry.

The development of the other two branches, production and distribution, has not been so steady. On the contrary, it has rather been curtailed, and important steps are likely to be taken to end an unfavorable condition.

Rentability of the German film is at present the vital problem of both production and distribution. In spite of the steadily increasing theatre attendance, and notwithstanding the reduction of the tax burden, the production and distribution businesses closed the last season with a substantial loss. Moreover, the income from pictures shown in foreign countries has declined, reaching a new low level with 12 per cent in the last year. The increased income from the German theatres therefore has been partly used to equalize the decreasing export business.

The reasons for this unfavorable development are many. First, there is a considerable increase in production time. The trend towards better and more impressive elaboration of the films has almost doubled the shooting time compared with 1933. Secondly, the abolition of the double feature program throughout the Reich has made a higher film standard necessary. Thirdly, the star salaries, in connection with a sharp and distinct trend of German production towards centralization, have grown more and more, and the severe competition of the individual corporations has favored this development. Fourthly, the shrinking export income should be met with more super films and more stars.

These facts have led to a considerable increase of production costs. The average expense per feature film in 1934-35 was reichsmarks 370,000 per film, contrasted with 440,000 reichsmarks in 1935-36, a new high. Under normal conditions an average production expense of reichsmarks 350,000 per feature can be economically exploited.

Ufa Film Corporation, however, is an exception. The company has disposed of more than a hundred cinemas in various parts of the Reich and the increased attendance at the theatres remaining has held total theatre grosses almost at the earlier figures while operating costs have been reduced. Ufa, moreover, has discharged a number of well-known stars and is turning to juveniles, signed to the company for many years ahead, to avoid over-rating.

The position of the majority of the other producers is by far not so favorable in this respect. It is not exaggerating to say that production expenses of the current year never have been surpassed. The comparatively good exhibition year 1935 in most cases has been taken as a base for individual film enterprise, and it was overlooked that 100 "super" films or more can never be exploited economically in Germany. There has been a number of attempts to curtail the increase in production expenses but they have been effective only in a few exceptional cases.

The return to normal conditions, however, is very difficult because stars and directors have been "spoiled," and because in most cases the individual film has been charged with so many burdens that only a general and slow retreat is likely to help. An increase in film rents, which at present are uniformly at 35 per cent of the gross income, is hardly possible because a sound exhibition branch must be retained. In the first years of the sound film the increased production expenses have considerably raised the film rents and the result was an unsecured and poor exhibitor who could not even bring his theatre up to modern conditions. An increase in film rents, therefore, is impossible. The return to normality must come from another side: by ultimate timing and strict fulfilment of the necessities.

F. S. Harmon Joins MPPDA New York Office

Francis S. Harmon, general secretary of the international committee of the Young Men's Christian Association for the past four years, is resigning that post to become associated with the New York office of the Motion Picture Producers and Distributors of America, Inc., in a general advisory capacity next March 1.

Following his graduation from the University of Virginia and Harvard Law School, Mr. Harmon practiced law in Jackson, Miss., and later became assistant attorney general of the state. He later published the Hattiesburg, Miss., *American*. He was president of the National Council of Y.M.C.A.'s from 1929-31 and in 1932 was named general secretary, which post he now occupies.

Universal Club to Dance Election Eve

The annual dinner dance of the Universal Club, the association of employees of the New Universal Pictures Corporation, will be held in the Waldorf Astoria Grand Ballroom in New York next Monday night. Entertainment is being prepared under the direction of Milton Schwarzwald, producer of Mentone Musical, and Joe Moss' orchestra will play for the dancing.

Two Selznick Films Win British Honor

David O. Selznick, head of Selznick International Pictures, leads the list of Hollywood producers honored by the British Institute of Cinematography for outstanding film activity. The productions that won him the award were "David Copperfield" and "A Tale of Two Cities." Other American awards went to Winfield Sheehan for "Cavalcade," Daryl F. Zanuck for "Clive of India," Louis B. Lighton for "Lives of a Bengal Lancer," the late Irving Thalberg for "Mutiny on the Bounty," and Pandro S. Berman for "Mary of Scotland."

The British Institute is patterned after the Academy of Motion Picture Arts and Sciences in this country. According to its secretary, W. E. Chadwick, the awards will not be made annually, but as often as Hollywood production merits it.

Fairbanks and Goldwyn To Produce "Marco Polo"

Samuel Goldwyn and Douglas Fairbanks have formed a partnership in Hollywood for the production of "The Adventures of Marco Polo," starring Gary Cooper. The picture will cost $1,500,000, it is said. The only other associate of Mr. Goldwyn in the production of a picture heretofore was the late Florenz Ziegfeld, on "Whoopee."

Mr. Fairbanks is now in New York for conferences with Mr. Cooper.

Deny Chicago Interests Are Seeking Skouras Firm

Neither Balaban and Katz nor Great States has any interest in the bidding for the assets of Skouras Brothers Enterprises in St. Louis, John Balaban said this week in Chicago.

Last Thursday, Arthur Greene, representing the Merchants' and Manufacturers' Finance Company of Chicago, obtained permission from Referee Hope for additional time to submit a bid for the company's 52 per cent interest in the St. Louis Amusement Company, in addition to the West End Lyric.

MGM Statement Explains Shearer Films Delay

Because of many inquiries from exhibitors and unfounded published reports concerning Norma Shearer's plans for the future, the following joint statement was issued this week in Hollywood by Louis B. Mayer, production head of Metro-Goldwyn-Mayer, and Nicholas M. Schenck, president of Loew's, Inc., in New York:

"I would like to make it clear that Miss Shearer is still gravely ill and has been for the past three weeks. In her grief and weakened condition, she contracted bronchial pneumonia two weeks after the loss of her beloved husband, Irving Thalberg.

"Due to the kind consideration of the press, Miss Shearer has at no time been called upon to make any statements. Our only thought at this time is the recovery of her health. The pictures prepared for her by Irving Thalberg will be held in abeyance until she is well enough and able enough to discuss them with us."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Fugitive in the Sky

(Warner Brothers)

Drama

Drama in the air and aground is the entertainment and showmanship substance of this picture. With a light romantic vein rung in, the film essentially is danger menaced action that follows a well established pattern. It is well produced; the acting is consistently good, and direction, aware of the kind of patronage the picture will attract, takes good advantage of the principal situations to keep things moving at a lively pace.

In search of a story, newspaper man Terry Brewer, trailing Mike Phelan, boards a transcontinental plane. He runs into something more sensational than he anticipated when passenger Killer Madsen, public enemy, terrorizes the crew and passengers of the air liner and commandeers the plane. To the tune of thrill action which creates panic in the air, the fear of the passengers is intensified by the approach of a dust storm. During all the action in which the plane is at the mercy of the elements stewardess Rita Moore, to whom Brewer looks romantically, seeks to control Madsen and comfort the passengers. Wireless equipment partially destroyed, a forced landing is made necessary. Aground, as the action moves to exciting suspense, Brewer repairs the wireless, and as he effects the capture of Madsen, he wins the affection of Rita.

Not a big picture, particularly from the name value standpoint, it nevertheless is concocted of tried and true entertainment ingredients.

Previewed in studio projection room in Hollywood.—GUS MCCARTHY, Hollywood.

Produced and distributed by Warner Bros. Directed by Nick Grinde. Assistant director, Drew Eberson. Original and screen play, George Bricker. Dialogue director, Harry Seymour. Photographer, Ted McCord. Film editor, Frank Dewar. Art director, Ted Smith. Gowns by Milo Anderson. Special photographic effects. Fred Jackman. P. C. A. Certificate No. 2509. Running time, when seen in Hollywood, 60 minutes. Release date, November 28, 1936. General audience classification.

CAST

Rita Moore	Jean Muir
Terry Brewer	Warren Hull
Bob White	Gordon Oliver
Johnny Martin	Carlyle Moore, Jr.
"Killer" Madsen	Howard Phillips
Autumn Day	Winifred Shaw
Agatha Ormsby	Mary Treen
Mike Phelan	John Litel
Ramon Duval	Gordon Elliott
Charles Holmberg	Gordon Hart
Mrs. Tristo	Nedda Harrigan
Kid Gouch	John Kelly
Spike	Joe Cunningham
Ronald DeWitt	Don Barclay
Steve Fanning	Charles Foy
Henry Staeger	Spencer Charters
Martha Staeger	Lillian Harmer
Dave Brandon	Tom Jackson

General Spanky

(Hal Roach Production)

Comedy

A feature picture almost exclusively intended to entertain juvenile audiences is somewhat of a rarity these days. In picturing kids, particularly the Our Gang troupe, having fun in a way to provide wholesome enthusiasm among younger patronage contingents, "General Spanky" aspires to be that kind of a rarity. Understood by adults as such, exhibitors, given plenty of opportunity in story character, the work of the little players and their seniors, and production effects, are provided with ample opportunity so to explain the film as to win the adults as well.

Essentially the picture is a burlesque melodrama of Civil War days. Its general purpose is to give the young players any number of chances to make their elders, especially the heavy, look ridiculous. It has only a thin romantic love interest and always that element is of secondary importance to the antics of the juvenile heroes, as Spanky McFarland and his clever little darky pal, Billie Thomas, make a monkey of Irving Pichel, who in the light of the things that happen to him handles a rather unpleasant role with exceptional effects. First the two show him up as a river boat card sharp, thereby making an enemy of him for themselves and their friend Phillips Holmes. War breaks out, and because Holmes is an officer in the Confederate Army, Spanky and Billie, joined by Carl Switzer and the rest of the Gang, are for the Stars and Bars cause. Rigging up a typical Our Gang fortress, they embarrass northern captain Pichel exceedingly in front of his general, Ralph Morgan. Pichel captures Holmes, wounded, and is about to execute him as a spy when Spanky, et al, appeal to General Morgan to save their friend's life. Pichel, revealed as a 100 per cent snake in the grass and an incompetent officer, is stripped of his accoutrements and as Morgan paroles Holmes to Rosina Lawrence, he (Morgan) is sworn in as a member of Spanky's mystic army.

The production is kept in an atmosphere that appeals to child minds. Situations, action, dialogue, together with the inclusion of specialty performances by both the young and older players, are geared to youthful understanding. Naturally the film is pretty much hokum laden. Never, for even a single sequence, is there any indication that anyone connected with its production had any other idea than to provide young theatre goers with something they could understand and cause them to whoop, holler, cheer and hiss. Its field is among youngsters and those elders who get a laugh out of childish antics.

Previewed in the Ritz theatre, Los Angeles. Audience composed almost entirely of adults found many occasions to laugh. Before a kid audience, it can be expected that the film will prove an acceptable laugh provoker.—G. M.

Hal Roach Production. Distributor to be announced. Directed by Fred Newmeyer and Gordon Douglas. Original story and screen play, Richard Flournoy, Hal Yates and John Guedel. Photographed by Art Lloyd and Walter Lundin. Film editor, Ray Snyder. Sound. William Randall. Settings, Arthur I. Royce and W. L. Stevens. Musical score, Marvin Hatley. Photographic effects, Roy Seawright. P.C.A. certificate No. 2480. Running time, when seen in Hollywood, 73 minutes. Release date to be determined. General audience classification.

CAST

Spanky	Spanky McFarland
Marshall Valient	Phillips Holmes
Yankee General	Ralph Morgan
Simmons	Irving Pichel
Louella	Rosina Lawrence
Buckwheat	Billie Thomas
Alfalfa	Carl Switzer
Overseer	Robert Middlemass
Boat Captain	James Burtis
Cornelia	Louise Beavers
Henry	William Best

Daniel Boone

(RKO Radio)

Pioneer Drama

Reminiscent in topic and treatment of "The Iron Horse" of silent screen fame, this quasi-biographical work presents a maturer George O'Brien as the American pioneer of the title and tells the story of his leadership seriously and with evident fidelity to historic record. Into it is woven, of course, a romantic interest adequate to commercial purposes. Also present is the recently unfamiliar presentation of the Indian as an unheroic and savage menace to the white settler and, as their leader, the renegade white who kills and tortures for the joy of it.

The broad sweep of the story takes Daniel Boone into Kentucky at the head of a band of settlers, includes the establishment of Boonesboro as a stockaded community, depicts the betrayal of the pioneers by a rival of Daniel Boone in connivance with colonial authorities at Richmond, the attack upon the stockade by Indians and, ultimately, the continuing journey Westward under Boone's captaincy. Within this framework is presented the story of Boone's wooing and wedding.

Outstanding exploitation possibilities are resident in the unusual nature of the story, the historical factor, the pioneer Americanism and, of course, the natural association with outstanding past productions of kindred character.

Reviewed at the Palace theatre, where it was doubled with "Stage Struck," the film appeared to give satisfactory account of itself in terms of audience reaction.—WILLIAM R. WEAVER, New York.

Produced by George A. Hirliman. Distributed by RKO-Radio. Directed by Davind Howard. Associate producer, Leonard Goldstein. Screen play by Daniel Jarrett. Story by Edgecumb Pinchon. P.C.A. certificate 2,500. Release date, October 17. Running time, 77 minutes. General audience classification.

CAST

Daniel Boone	George O'Brien
Virginia	Heather Angel
Simon Girty	John Carradine
Stephen Marlowe	Ralph Forbes
Pompey	Clarence Muse
Black Eagle	George Regas
Jerry	Dickie Jones
Sir John Randolph	Huntley Gordon
Joe Burch	Harry Cording
Mrs. Burch	Aggie Herring
Attorney General	Crauford Kent

The Country Gentlemen

(Republic)

Comedy

Here's a comedy that's apt to develop into a surprise. With story content, situations and dialogue that brought many laughs at the preview, it also presents a pair of favorably known names in the leading roles. The film is well mounted. It moves along at a pleasing pace. Yet it never makes any pretense of being other than it actually is, frothy, lightly exciting comedy. Wholesome throughout, automatically placing it in the all family entertainment class, it has further elements that, under the guidance of alert showmanship, should result in its being brought to the attention of a much wider patronage.

Olsen and Johnson, high pressure stock pro-

(Continued on page 44)

"They put 'em up and they take 'em down"

✓

The reasons why, with figures, by decision of the world's showmen will appear in

FAME—*The Box Office Check-Up*
An Audit of Personalities

Third annual edition, bigger than ever, now in preparation

F A

QUIGLEY PUBLICATIONS ROCKEFELLER CENTER, NEW YORK

edited by

TERRY RAMSAYE

M E

4 GOLDEN SQUARE, LONDON 6305 YUCCA STREET, HOLLYWOOD

(*Continued from page* 41)

motors, are always just one step ahead of the law in the small town where they are operating. Busily blue skying a gold mine, which is temporarily sidetracked when they become romantically involved with Lila Lee and Joyce Compton, the pair land in real hot water when they are jailed as kidnap suspects. They are released, however, when Billy Heath turns up safely.

Still looking for easy money, the receipt of bonus money by the veterans in a nearby military home give Olsen and Johnson big ideas. Oil well stock selling is the gag this time, but when the well comes in dry and the gold mining swindle is exposed, the infuriated veterans start riding the promotors out of town on a rail. As they pass the well rigging, a dynamite bomb is tossed into it and immediately a gusher stars flowing. The crooks turning heroes, the gold mine also becomes a bonanza to make for a laughable surprise romantic climax.

Previewed in Forum theatre, Los Angeles, a neighborhood theatre. The action and dialogue of the film moved a typical neighborhood audience to hearty laughter. The reaction was accepted as significant of how similar audiences may react to picture's entertainment.—G. M.

Distributed by Republic. A Nat Levine production. Associate producer, Herman Schlom. Directed by Ralph Staub. Screen play by Joseph Hoffman and Gertrude Orr. Original story by Milton Raison, Jack Harvey and Jo Graham. Additional dialogue, John P. Medbury. Supervising editor, Murray Seldeen. Photographed by Ernest Miller. Film editor, Ernest Nims. Musical supervision, Harry Grey. Sound engineer, Harry Jones. Costumes by Eloise. P. C. A. Certificate No. 2738. Running time, when seen in Hollywood, 60 minutes. Release date, November 9 1936. General audience classification.

CAST

Hamilton	Ole Olsen
Williams	Chic Johnson
Gertie	Joyce Compton
Mrs. Heath	Lila Lee
Grayson	Pierre Watkin
Martin	Donald Kirke
Briggs	Ray Corrigan
Billy Heath	Sammy McKim
First Deputy	Wade Boteler
Second Deputy	Ivan Miller
Lawyer	Olin Howland
Chief of Police	Frank Sheridan
Shorty	Harry Harvey
Chuck	Joe Cunningham

Wild Brian Kent

(Principal-Lesser)

Romantic Drama

Ralph Bellamy, previously not associated with this type of role, is featured in this romantic drama. The story, built on formula, includes a full quota of complicated romance, drama, intrigue, exciting situations, wild riding and heroics. These elements, properly compounded as they are here, often have demonstrated their capacity to please. There is sufficient reason to expect they will again in this case.

In line with the current trend, the film essays to give its motivation a fresh twist. Brian Kent, wastrel polo player, is dropped from his team. Penniless, he lands in a cattle and wheat raising country where he is befriended by Betty Prentice and her aunt Sue. Romance crops up almost immediately between Betty and Brian, but Brian, relapsing into his gambling habits, becomes involved with Tony Baxter, who, incidentally, is attempting to wrest Betty's and Aunt Sue's property from them. Under obligation to Baxter, but sensing the danger he is to the women, Brian borrows from him money which will enable his friends to harvest their crops and get the cattle to market. Dramatic complications drive a wedge between Brian and Betty and bring the hero into open conflict with Baxter. Thrill action builds convincingly. Baxter's minions set fire to the wheat fields and spread an infectious disease among the cattle. These depredations stopped, Brian wins an exciting horse race that enables him to pay back his debt to Baxter and help Betty and Aunt Sue out of all difficulties, including the lifting of the mortgage, and the polo player settles down to the life of a rancher married to Betty.

The show appears to have the quality that gets over with the outdoor action devotees. The fact that it is adapted from a Harold Bell Wright story and presents Bellamy in a new character should serve as initial exploitation angles.

Previewed in studio projection room.—G. M.

Distributed by Twentieth Century-Fox. Produced by Principal Productions. Produced by Sol Lesser. Directed by Howard Bretherton. Based on the novel "The Re-Creation of Brian Kent" by Harold Bell Wright. Screen play and adaptation by James Gruen and Earle Snell. Production manager, Edward Gross. Photographed by Harry Neumann. Art director, Lewis J. Rachmil. Assistant director, Ray Heinz. Sound, Carl Zindt. Film editor, Robert Crandall. P. C. A. Certificate No. 2663. Running time, when seen in Hollywood, 60 minutes. Release date, November 6, 1936. General audience classification.

CAST

Brian Kent	Ralph Bellamy
Betty Prentice	Mae Clarke
Aunt Sue	Helen Lowell
Tony Baxter	Stanley Andrews
Bill Harris	Lew Kelly
Phil Hanson	Richard Alexander
Old-Timer	Jack Duffy
Jed	Eddie Chandler
Cruikshank	Howard Hickman

The Luckiest Girl In the World

(Universal)

Comedy Romance

With new players in the principal roles, new twists are given the plot of the rich girl in love with a poor boy. Veteran character actors are seen in the supporting roles. The entertainment is comedy romance of the type that is usually described as family fare. Seeking only to be amusing, it does so to quite an extent in an unpretentious way.

The yarn is built around a rather refreshing situation. Patricia Duncan wants to marry tennis playing Percy, who has a very limited income. Campbell, wealthy but practical father of extravagant Patricia, is very wise to the fact that even though love hold sway, two cannot live as cheaply as one. To demonstrate the truth of his belief and over the flighty objections of mother Rosalie, Duncan bundles Patricia off to New York to live on $150 a month. If she can do that, it will be all right with him for the girl to marry Percy.

Shadowed by dumb detective Dugan, Patricia goes to town. Amazed at the cost of living in a swank hotel, she moves into a walkup flat. There she is compelled to share kitchen and bathroom with Tony McClellan. Comedy situations, in which Dugan and landlady Mrs. Olson have an important part, cause the boy to fall in love with the girl. But she is still true to Percy. The end of the month draws close and finances run low, but a bank night prize winning gag tides the trio over.

Patricia is summoned home to hear important news. That is that Percy has married another fortune and she is free to hurry back to Tony, with whom she really is in love.

Light and gay, with a lot of unrelated fun inserted to keep the comedy action moving, the film is an amusing attraction for audiences not expecting too much on the screen.

Previewed in Pantages Theatre, Hollywood.
—G. M

Produced and distributed by Universal. Charles R. Rogers, executive producer. Associate producer, Morrie Ryskind. Directed by Edward Buzzell. Screen play by Herbert Fields and Henry Meyers. From the Ladies' Home Journal story, "Kitchen Privileges," by Anne Jordan. Photographed by Merritt Gerstad. Art director, Jack Otterson. Associate, Loren Patrick. Film editor, Dorothy Spencer. Musical director, Charles Previn. Special effects, John P. Fulton. Sound supervisor, Homer G. Tasker. P. C. A. Certificate No. 2671. Running time, when seen in Hollywood, 70 minutes. Release date, November 8, 1936. General audience classification.

CAST

Patricia Duncan	Jane Wyatt
Anthony McClellan	Louis Hayward
Dugan	Nat Pendleton
Campbell Duncan	Eugene Pallette
Rosalie Duncan	Catharine Doucet
Percy Mayhew	Phillip Reed
Mrs. Olson	Viola Callahan

The Longest Night

(MGM)

Comedy Mystery

With the setting for the most part in a department store and with the elements of mystery as a background, this production for the greater part of its running is comedy of the slapstick variety, which a certain type audience relishes, as evidenced by the better than lukewarm reception it received at the Rialto theatre in New York. Development of the mystery theme is undertaken in a haphazard manner and lacks suspense.

The title derives its meaning from the fact that a murder is committed in the store at closing time and a group of persons are held prisoners until the crime is solved. It is a catchy title, one that should be of selling value. On the credit side too, the production has a presentable cast of name players. These include Robert Young, Florence Rice, Ted Healy, Julie Haydon, Janet Beecher and Leslie Fenton.

In the opening sequences a case against Fenton is built up, showing him, as a leader of a gang, robbing a warehouse. Fenton presents a watch, part of the loot, to his girl friend, who works in the store. The scene shifts to the store, where Fenton's mother is employed in an executive capacity. Hearing of her son's activities and connecting the watch with similar ones the store is merchandising, the mother orders her son to the store, where they have a violent argument.

Robert Young, happy-go-lucky son of the store's owner, now dead, arrives at the place at closing time. He attempts to enter a private elevator when the dead body of Fenton's mother falls out. The police are called. Fenton is caught attempting to escape, and while being grilled by the police is fatally shot by an unknown person.

Succeeding developments, leading up to the solving of the murder, are highlighted with comedy of the sort mentioned. What romance there is is supplied by Young and Florence Rice.

Reviewed at the Rialto Theatre. A capacity audience found certain sequences of the picture to their liking, if laughs are any criterion.—PAUL MOONEY, JR., New York.

Produced and distributed by Metro-Goldwyn-Mayer. Producers, Lucien Hubbard and Samuel Marx. Directed by Errol Taggard. From an original story by Cortland Fitzsimmons "The Whispering Window." Screen play by Robert Andrews. P. C. A. Certificate No. 2557.. Running time, 51 minutes. Release date, October, 2, 1936. General audience classification.

CAST

Charley Phelps	Robert Young
Joan Sutton	Florence Rice
Sergeant	Ted Healy
Eve Sutton	Julie Haydon
Mrs. Wilson	Catharine Doucet
Mrs. Briggs	Janet Beecher
Carl Briggs	Leslie Fenton
Captain Holt	Sidney Toler
Grover	Paul Stanton
Mr. Kinney	Etienne Girardot

North of Nome

(Columbia-Darmour)

Melodramatic Romance

If the patrons like their entertainment teeming with melodramatic romance, embellished with plenty of thrill action and suspense packed danger, the whole leavened with bright comedy, "North of Nome" has the elements required. The well grounded motivating story, in which all the ingredients are plausible and believable, has been given the benefit of good production intelligent direction and capable acting. It moves at an attention holding pace, and as there has been no tendency evidenced to resort to forced or artificial theatricalism, the film's entertainment quality is of exceptional caliber.

In Alaska, poacher Jack Holt believes he has just as much right to the pelts he catches as do concession owners, operators and hijackers. Combatting hijackers, Holt is isolated on an island. There he rescues Roger Imhof, ship-wrecked owner of the sealing concession, his daughter Evelyn Venable, her fiance John Miljan, sailor Paul Hurst and tourist Dorothy Appelby. Holt, discovering his "guests'" identities, plans to hold them prisoner until he can get his furs to market. Under Imhof's leadership, Holt, however, is made prisoner. But when Guinn Williams and his mobsters, rather than a company ship, answer their rescue beacon, the party, even though there is romantic conflict between Miljan and Holt for the affections of Miss Venable, are forced to combine in common cause against a common foe. Out to get both Imhof and Holt, Williams resorts to drastic tactics, only to find that Holt is more than a match for him. By quick thinking and courageous action he overcomes Williams and captures his boat. When the party lands back in Nome, justice is dealt out. Judge Imhof appreciates that Holt, who has won his daughter's favor, will be a more valuable man working for him than against him.

The picture provides any number of angles in action, situations and dialogue that can be adapted readily to interest creating exploitation. For general purposes, however, labeling the picture as sound thrill action dramatic romance with surprisingly effective comedy should be sufficient to start the ball rolling.

Previewed in the Forum theatre, Los Angeles. The audience, a typical cross section gathering of neighborhood patronage, demonstrated that it liked the entertainment provided.—G. M.

Distributed by Columbia. A Larry Darmour Production. Directed by William Nigh. Original story, Houston Branch. Screen play, Albert De Mond. Photographer, James S. Brown, Jr. Sound, Tom Lambert. Musical director, Lee Zahler. Film editor, Dwight Caldwell. P.C.A. Certificate No. 2789. Running time, when seen in Hollywood, 63 minutes. Release date, November 14, 1936. General audience classification.

CAST

Raglan	Jack Holt
Camilla Bridle	Evelyn Venable
Ralph Dawson	John Miljan
Ruby Clarke	Dorothy Appleby
Judge Bridle	Roger Imhof
Carlson	Paul Hurst
Haage	Guinn "Big Boy" Williams
Bruno	Robert Gleckler
Grail	Ben Hendricks
Aleut	Black Hawk
Jap	Miki Morita
Dinker	George Cleveland
U. S. Marshal	Frank McGlynn, Sr.

A Woman Rebels

(RKO Radio)

Mid-Victorian Drama

"A Woman Rebels" is of and for the mature.

The woman of the title is a well born English girl of the Victorian era. Her rebellion is against the attitude of the period, typified by her father, which holds women to be by nature inferior to men, denies them employment save as domestics and exacts unquestioning conformity with code, implicit obedience in all matters, including choice of mate.

The story of this woman's rebellion begins with her meeting clandestinely a young man of her class, chronicles her twenty year struggle to conceal the identity of their illegitimately born child, portrays her denial of a subsequent love to this end and her militant championship of the cause of women's rights during this period, ending with her marriage to the patient and understanding second suitor.

This story is told with simple directness. Circumstances are presented which observers logically can interpret as extenuating or otherwise in the case offered, and on the choice of interpretation depends the effectiveness of the picture as feminist doctrine. Whatever the decision in this regard, the production is primarily a dramatic story, the doctrinal element having expression in the chosen occupation of the central character and in a number of significant speeches delivered directly into the camera.

Production is of high grade throughout and there is little comedy relief, that little occurring naturally in the run of events. Direction is steady and studied, affording action and dialogue ample narrative scope. There is no attempt to obscure plot factors not generally discussed before children, nor are they needlessly emphasized. Treatment, like the story, is adult throughout.

Katharine Hepburn's role, as the woman of the title, carries her from 'teen age to middle years. Donald Crisp plays the stern parent, Herbert Marshall the understanding suitor. A large cast contribute harmonious performances.

Perhaps the key to choice of exploitation approach is to be found in the previously noted mature nature of story and portrayal. Several choices are available. Plot factors mentioned suggest that campaigns be conditioned to individual situations and addressed, in all cases, to the adult audience.

Reviewed at a projection room screening for the press.—W. R. W.

Produced by Pandro S. Berman. Distributed by RKO-Radio. Directed by Mark Sandrich. From the novel by Netta Syrett. Screen play by Anthony Veiller and Ernest Vajda. Edited by Jane Loring. Photographed by Robert deGrasse. Art director, Van Nest Polglase. Musical director, Nathaniel Shilkret. P.C.A. certificate No. 2400. Release date, November 6. Running time, 88 minutes. Adult audience classification.

CAST

Pamela	Katharine Hepburn
Thomas Lane	Herbert Marshall
Flora	Elizabeth Allan
Judge Thistlewaite	Donald Crisp
Young Flora	Doris Dudley
Betty Bumble	Lucile Watson
Piper	Eily Malyon
Aunt Serena	Margaret Seddon
Gerald	Van Heflin
Alan	David Manners
Lady Rinlake	Lillian Kemble-Cooper
Signor Grassi	Nick Thompson
Signora Grassi	Inez Palange
Italian Boy	Tony Romero
Italian Bit	Joe Mack

Adventure in Manhattan

(Columbia)

Comedy-Drama

"Adventure in Manhattan" describes with unusual titular accuracy a comedy drama presenting Joel McCrea as a reporter-criminologist and Reginal Owen as an impresario-criminal. Manhattan is the locale and theft is the crime, with two or three off-stage murders committed incidentally and without coloring the comedy which is the predominant factor. This comedy is principally of the dialogue type and the dialogue is in journalese with a smattering of theatrical terminology.

Joel McCrea is cast as a reporter given to predicting spectacular crimes and boasting of his ability to do so. His fellow workers, to discipline him for egotism, stage a hoax which brings him into contact with an actress, played by Jean Arthur, with whom he falls in love, and with an impresario, Reginald Owen, who is the master criminal he seeks to apprehend. The impresario thus learns that the reporter has predicted a theft he has planned and therefore defers it, bringing the reporter into professional disrepute. The reporter feigns incipient insanity to throw the criminal off his guard and effects his capture, marrying the girl in due course.

Dependent on the status of local susceptibility to the factors involved, chief exploitation emphasis might be placed upon the crime angle, the reportorial aspect or the urban setting, the romantic factor standing, of course, as an always available alternative. The name values of the principals, be they what they are in various locations, are amply substantiated by the performance given.

Reviewed at the Radio City Music Hall on a Sunday afternoon, the picture experienced interested, undemonstrative reception.—W. R. W.

Produced and distributed by Columbia. Directed by Edward Ludwig. Story by Joseph Krumgold. Screen play by Sidney Buchanan, Harry Sauber and Jack Kirkland. Assistant director, William E. Mull. Musical director. Morris Stoloff. Film editor, Otto Meyer. Photographed by Henry Freulich. P.C.A. certificate No. 2359. Release date October 8. Running time, 73 minutes. General audience classification.

CAST

Claire Peyton	Jean Arthur
George Melville	Joel McCrea
Blackton Gregory	Reginald Owen
Phil Bane	Thomas Mitchell
Tim	Herman Bing
Mark Gibbs	Victor Kilian
Duncan	George Cooper
Philip	Robert Warwick

Cain and Mabel

(Warner)

Musical Comedy

From a tale by H. C. Witwer, this is, on one hand, the story of a boxer, the type of boxer Witwer's early works on the subject made standard for entertainment purposes, and the dialogue is in the idiom and wisecrackery of those works. It is also the story of an actress. The threads of these two stories are interwoven romantically, characters on both sides of the cast speaking in the vernacular of prize ring, backstage and Broadway. The fortunes of fighter and actress are manipulated by a press agent who serves both, and the picture has, in addition to story content, a boxing match and a number of song-and-dance numbers produced in the manner and on the scale typical of Warner musical productions.

The plot presents Larry Cain, boxer, and Mabel O'Dare, actress, whose paths first cross when they occupy adjacent hotel rooms and her rehearsing keeps him awake. Next in prominence is a press agent, who seeks to build up the actress by publicizing the boxer's alleged love for her and vice versa. His principals oblige him at first by appearing in public together, then fall in love, after which both lose interest in their work, hence box office glamour, at which time the publicist brings about an estrangement for the purpose of reviving public interest in them. The truth is brought out by circumstances and the happy ending follows.

The cast contains an unusually strong list of marquee names. In addition to Marion Davies and Clark Gable as the actress and the boxer, there are Allen Jenkins, Roscoe Karns, Walter Catlett, Ruth Donnelly, William Collier, Sr., Pert Kelton and others. These suggest personality billing as especially applicable. The contents of the picture provide a variety of copy angles. The song hit of the picture, as of even date and according to radio indications, appears to be "I'll Sing You a Thousand Love Songs."

Reviewed at the Strand theatre, Broadway and 47th street, where a matinee audience responded favorably to portions of the humorous dialogue, accepting others in silence.—W. R. W.

Produced by Cosmopolitan. Distributed by Warner Brothers. Directed by Lloyd Bacon. Story by H. C. Witwer. Screen play by Laird Doyle. Art director, Robert Haas. Photographed by George Barnes. Film editor, William Holmes. Music and lyrics by Harry Warren and Al Dubin. Musical director, Leo F. Forbstein. Production numbers staged by Bobby Connolly. P. C. A. Certificate No. 2225. Release date, September 26. Running time, 90 minutes. General audience classification.

CAST

Mabel O'Dare	Marion Davies
Larry Cain	Clark Gable
Dodo	Allen Jenkins
Reilly	Roscoe Karns
Jake Sherman	Walter Catlett
Ronny Cauldwell	David Carlyle
Milo	Hobart Cavanaugh
Aunt Mimi	Ruth Donnelly
Toddy	Pert Kelton
Pop Walters	William Collier, Sr.
Specialty	Sammy White
Charles Fendwick	E. E. Clive
Tom Reed	Allen Pomeroy
Cafe proprietor	Robert Middlemass
Reed's manager	Joseph Crehan
The old maid	Eily Malyon

Krazi-Inventions

(Educational)

Novelty

Certain impracticable inventions, that never have become popularized but were considered worthy enough to be filed at the Patents Office in Washington by their inventors, are here presented with comic illustrations. An elaborate hair growing contraption, a machine placed in a derby that automatically tips the hat when the owner bows, and a burglar alarm system are inventions used to good advantage in this subject, in that they provide quite a few laughs. Players in the skit built around the inventors and their concoctions include Senator Ford, Eddie Hall, Frank Jacquet, Aileen Cook and Rose Kessner. Running time, 10 minutes

ABANDON INTERFERENCE IN CONSOLIDATED'S PLAN

Securities Commission Drops Protests Against Company's Recapitalizing Plan; Adopted

Protests by the federal Securities and Exchange Commission against a plan of recapitalization of Consolidated Film Industries, Inc., were abandoned this week after the protestations had received considerable attention in the news press. The plan was approved by Consolidated's stockholders and immediately adopted.

Meanwhile, applications for listing the new common and preferred stock are being prepared under the plan of recapitalization and may be submitted to the New York Stock Exchange in about a week. The plan is scheduled to become operative as soon as these and other details relative to the issuance of the new securities have been completed.

The immediate payment of a $1 dividend on the old preferred stock, provided for in the recapitalization plan, has also been authorized by the Consolidated board of directors.

The threatened intervention marked the first occasion of consequence in which the S.E.C. presented any interference in a new stock issue sponsored by large motion picture interests. Consolidated, of which Herbert J. Yates is president, has controlling holdings in Republic Pictures and owns and operates the largest motion picture developing laboratories in the business.

The SEC's entrance into the situation followed a refusal by the company to supplement a letter to stockholders concerning the plan. Officials of the commission said that any further action would have to be instigated by stockholders. The commission's position was that it found certain points in the letter which might have been misleading and failure of the company to clarify them made it necessary for the commission to explain its interpretation of the plan as outlined in the letter.

A legal attempt through a temporary injunction to prevent the holding of the meeting at which the reorganization plan was ratified was brought by Norman Johnson, a stockholder, and denied by Justice Bernard L. Shientag, whose ruling also applies to any possible future request for a restraining order against another meeting of the shareholders in connection with the recapitalization plan.

Efforts also were made at the meeting itself by stockholders to keep the plan from a vote by motions made to adjourn the meeting shortly after it had been opened by Mr. Yates, but these failed to carry.

The possibility of further action against the plan was voiced after the meeting by Ivan R. Lashins, a stockholder. Mr. Lashins said that a group of stockholders whom he represents would probably form a protective committee. He said that a possible procedure might involve action for liquidating damages under the contract represented by the stock certificates.

"Under this procedure," he said, "we would ask for the liquidation of our preferred stock at its book value of $35 a share, plus the accumulated dividend of $5. This compares with the $28 value placed on the new preferred to be issued under the plan."

Yates Defends Position

The letter of the SEC replying to protests on the stockholders' notice said merely that information concerning the recapitalization plan which had been given to the company's stockholders might be construed as misleading. It created little comment at the meeting, although it was referred to by Mr. Yates in a statement to the stockholders in which he said that the company believed it was acting in the best interests of the shareholders and in an entirely legal manner and would not substitute its judgment for that of an outside agency in the absence of legal advice to do so.

In reply to a stockholder's question Mr. Yates said that he was advised that the SEC's attitude would not jeopardize the registration of the new stock issues called for under the plan.

Provisions under the Plan

The plan provides for the issuance to stockholders of one and one quarter shares of new preferred, one quarter share of new common and a $1 cash dividend in exchange for each share of old preferred together with accumulated dividends in excess of $1, amounting at this time to $4 a share. Common stockholders receive two-thirds of a share of new common for the old. The new preferred carries a fixed cumulative dividend of $1 instead of the former $2, and takes one half of all dividends declared in addition to the $1. The common takes the other half.

Consolidated and subsidiaries reported a net of $290,282, after depreciation and Federal income taxes, for the quarter ending September 30th. This is equivalent, after dividend requirements on the preferred, to 17 cents a share on the common.

No provision was made for federal surtax on undivided profits. For the preceding quarter the net was $185,024, and for nine months ending Sept. 30 the net was $776,290. This figure compares with a net of $823,019 for the same period last year.

National Decency Legion Classifies Six Pictures

Of six new pictures reviewed and classified by the National Legion of Decency during the current week three were classed as unobjectionable for general patronage, one as unobjectionable for adults, one as objectionable in part, and one condemned. The new pictures and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "Hopalong Cassidy's Return," "Pigskin Parade," "Rose Bowl." *Class A-2, "Unobjectionable for Adults"*: "April Blossoms." *Class B, "Objectionable in Part"*: "Love Letters of a Star." *Class C, "Condemned"*: "Carnival in Flanders."

Chance Games Losing Favor, Weeks Finds

As chance game activities were prominent in five territories this week, George W. Weeks, general sales manager for Gaumont British, arrived back in New York from a tour through the middle west and south and declared that box-office stimulants were fast losing favor with the patrons. "It is really the picture, rather than the giveaways that is bringing the people into the theatre," he said.

"Artificial means of attracting large audiences are losing favor with exhibitors who are now definitely going back to normal showmanship policies, where it is the show that counts," Mr. Weeks added.

Meanwhile, in Boston, a decision of the United States circuit court of appeals is being awaited in an infringement suit brought by Bank Night against Parlay Cash Night, the defendant admitting using a plan similar to that employed by Bank Night, basing its arguments on the allegation that Bank Night was not patentable. The case was brought several months ago by George S. Ryan, representing Roy Heffener of Affiliated Enterprises, and was thrown out of court previously on the grounds that both schemes were lottery violation. Bank Night has since been adjudged legal by the Massachusetts supreme court.

In order to get the so-called Bank Night question before the Florida supreme court as soon as possible, Gulf Theatres, Inc., of Tampa, has permitted a default judgment to be entered against it in a suit by W. A. Rice to collect the $1,550 prize offered at the Tampa May 1. The operators of the theatre are appealing from a ruling by Circuit Judge Candler that the Bank Night offer constitutes a contract with the public on which the theatre can be sued. In Winter Haven, Fla., the license tax on theatres has been raised to a graduated scale. In addition to the $75 and $100, respectively, to be paid by the two local houses, there is an additional tax on Bank Night of $5 per drawing.

In the northwest, at Des Moines, Screeno has been ruled an illegal lottery under Iowa law by the attorney general's office. The opinion by Walter Maley, first assistant attorney general, said the plan contained the three elements of chance, consideration and prize which constitutes a lottery under Iowa law.

On the other hand, in Milwaukee, Bank Night in theatres may be in violation of the fair trade practices act, but is not a lottery, District Attorney William A. Zabel declared, after the Milwaukee Association of Commerce had asked its elimination. Mr. Zabel declared that the state attorney general in Wisconsin has held Bank Nights are not lotteries.

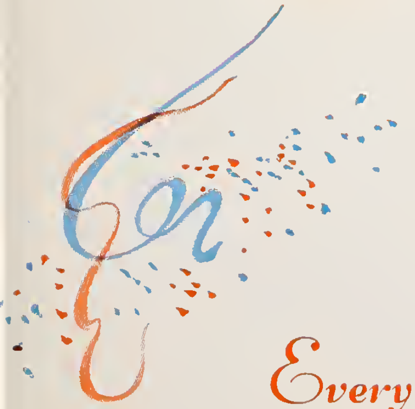
But, in Atlanta, A. R. Wright, deputy insurance commissioner, has requested Attorney General George Mains of Augusta, Ga., to prosecute Southeastern Cast Night Indemnity Company of Augusta, charging that the company is operating without a license to write policies insuring theatre patrons against Bank Night losses when the patron is not present at the drawing.

Toronto Dance Nov. 6

The annual Motion Picture Ball in Toronto, sponsored by exchange men and exhibitors, will be held this year on November 6. The scene of the affair and entertainment details will be announced later.

GREAT PICTURES WHEN YOU NEED THEM MOST!

Most seasons start with a rush. Company after company releases its biggest features in August and September . . . This year UNITED ARTISTS continues to aid exhibitors with the greatest succession of hits scheduled for release during the next three months. This is the most valuable playing time of the year! . . . It is only logical that you should capitalize the strongest playing time of the year with the biggest attractions produced!



Every Day is a Holiday with these U.A. Hits! . . .

UNITED ARTISTS RELEASES F

NOV. 6 . . . .

SAMUEL GOLDWYN presents EDNA FERBER'S

"COME AND GET IT!"

with

EDWARD ARNOLD

JOEL McCREA • FRANCES FARMER

Directed by

HOWARD HAWKS and WILLIAM WYLER

NOV. 20 . . . .

SELZNICK INTERNATIONAL presents

MARLENE DIETRICH and CHARLES BOYER

in

"The GARDEN OF ALLAH"

a DAVID O. SELZNICK Production

in *TECHNICOLOR*

Directed by RICHARD BOLESLAWSKI

DEC. 4 . . . .

ALEXANDER KORDA presents

CHARLES LAUGHTON *as* "REMBRANDT"

with

ELSA LANCHESTER • GERTRUDE LAWRENCE • EDWARD CHAPMAN

A London Film Production • • • *Directed by* ALEXANDER KORDA

Great Producers!

Foremost Directors!

Released thru

THE NEXT THREE MONTHS!

DEC. 25 . . . .

SAMUEL GOLDWYN *presents*
MERLE OBERON *and* BRIAN AHERNE
in
"BELOVED ENEMY"
Directed by H. C. POTTER

JAN. 1 . . . .

WALTER WANGER *presents*
SYLVIA SIDNEY *and* HENRY FONDA
in
"YOU ONLY LIVE ONCE"
Directed by FRITZ LANG

JAN. 15 . . . .

WALTER WANGER *presents*
CHARLES BOYER *and* JEAN ARTHUR
in
"HISTORY IS MADE AT NIGHT"
Directed by FRANK BORZAGE

FEB. 1 . . . .

SELZNICK INTERNATIONAL *presents*
JANET GAYNOR *and* FREDRIC MARCH
in **"A STAR IS BORN"**
with ADOLPHE MENJOU *and* MAY ROBSON
Filmed entirely in TECHNICOLOR
Produced by DAVID O. SELZNICK • *Directed by* WILLIAM A. WELLMAN

Outstanding Stars!
Important Stories!

NITED ARTISTS

NOV. 6—"COME AND GET IT"
NOV. 20—"THE GARDEN OF ALLAH"
DEC. 4—"REMBRANDT"
DEC. 25—"BELOVED ENEMY"
JAN. 1—"YOU ONLY LIVE ONCE"
JAN. 15—"HISTORY IS MADE AT NIGHT"
FEB. 1—"A STAR IS BORN"

If you have already bought these productions—date them immediately for your best playing time!

If you haven't bought them—we suggest you move fast and sign up for the finest releases that the industry has to offer!

Every Day is a Holiday with these U. A. Hits! . . .

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

One in a Million

(20th Century - Fox)

Musical Spectacle

Probably the most exciting exploitation element associated with this production is the fact that it marks the screen debut of Sonja Henie, widely publicized Olympic Games skating champion. In personality, looks and potential acting talent there doesn't seem to be much question that Miss Henie has what it takes to become a popular screen figure.

Naturally, producer Darryl F. Zanuck, convinced that he has an important new star in Miss Henie, is leaving no stone unturned to insure that her initial picture shall have the benefit of unusual production, exceptional story content, far better than average name value support, high class musical accompaniment and unusual spectacle. The settings constructed for Miss Henie's skating exhibitions, both in solo and with chorus, are lavish and beautiful.

Cognizant of the importance which both exhibitors and the public give to name worth, Zanuck has assigned to the film Adolphe Menjou, Jean Hersholt, Ned Sparks, Don Ameche, The Ritz Brothers, Arline Judge, Dixie Dunbar, Leah Ray, Shirley Deane and Bora Minnevitch and his gang of harmonica maestros. Music and lyrics were prepared by Lew Pollack and Sidney D. Mitchell. Direction was entrusted to Sidney Lanfield, who scored with "Sing, Baby, Sing." Skating dance numbers are being made under the guidance of Jack Haskell.

The story is gay. It's a yarn of light hearted Americans, Broadway boys and girls having fun in the Alps, with the recent Olympic Games ice championships as the principal background. It combines rapidly paced romance, drama, pathos, comedy and thrills, with music and skating. Interspersed are spectacular settings for the ensemble and solo numbers, all photography against the wintry beauty of snow fields and glaciers.

Mountain Justice

(Warner Brothers)

Drama

When Michael Curtiz, maker of "Black Fury," "Captain Blood" and "Charge of the Light Brigade," is the director, there is plenty evidence to believe that the picture's sponsors consider it highly and that it should be of unusual interest to exhibitors and the public.

The theme, with original screen play by Norman Reilly Raine and Luci Ward, is very similar to that of "Career Woman." While there is a natural difference in detail, identity of the screen characters and occasion for the climaxing dramatic punch, both yarns pursue the same general trend. This is the story of a woman physician who seeks to beat down the prejudices of her hill-billy folk and bring modern medical conveniences to the mountains. As substantiating detail establishes romance between her and a New York lawyer, the story builds to the point where the girl is prosecuted and convicted, despite the efforts of the lawyer, on a charge of murdering her father. How she is rescued from a lifetime in jail is an entirely different story.

Josephine Hutchinson is the girl and George Brent the lawyer. The supporting cast, practically all of whom will be seen as mountain folk, include Robert Barrat, now in "Charge of the Light Brigade," Mona Barrie, Guy Kibbee, Marcia Mae Jones, Elizabeth Risdon, Edward Pawley, Margaret Hamilton, Robert McWade, Fuzzy Knight and Russell Simpson.

"Trail of the Lonesome Pine" having started the vogue of mountain stories, exhibitors should experience no difficulty in bringing this to patron attention.

ANTICIPATIONS—BUT NOT REVIEWS

Discussions of pictures in this department are based entirely on the aims and anticipations of the producers on the basis of negative in the editing process. In no sense are these attentions to be considered reviews or in any terms evaluation of the finished product as it may subsequently emerge from the Cutting Room to the market.

This department is conducted solely for the information of exhibitors, many of whom have indicated to *Motion Picture Herald* their necessity for the earliest available information on the product which they are to play.

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—THE EDITOR

Trail Dust

(Paramount)

Adventure Drama

The original team of William Boyd, Jimmy Ellison and George Hayes, featured in the first numbers of the Hopalong Cassidy series, have been reunited for this production. Following the pattern laid down by its predecessors and being made on a comprehensive scope, the film will be embellished by an additional human interest angle.

Hopalong and his buddies are heading a huge herd of cattle to market. Roads are crammed with the herds of other shippers intent on relieving an eastern beef shortage. Obstacle after obstacle is thrown in the shippers' way. Roving rustlers prey on the herds. Mysterious attacks resulting in murder take place in the night. Fires from an unknown source add to the confusion. Surmounting all obstacles, Hopalong and his aides finally discover who is at the bottom of all the dirty work and what his motive is. Preventing a stampede, Hopalong heads a posse that rounds up the rustlers and opens a clear track to the market.

The production is based on Clarence Mulford's book, "Trail Dust." The screen play is by Al Martin. Nate Watt, who directed "Hopalong Cassidy Returns," is again at the helm.

The cast supporting Boyd, Ellison, and Hayes is lengthy yet it includes but one woman, Gwynne Shipman. Other players who will be seen include Stephen Morris as the principal conspirator, and Britt Wood, Earl Askam, John Beach, Ted Adams, Tom Halligan, Emmet Daly, Dan Wolheim, Harold Daniels, Al Bridge, Dick Dickson (Fox West Coast theatre division manager, turning actor for the moment), Al St. John and Kenneth Harlan.

Criminal Lawyer

(RKO Radio)

Dramatic Romance

Based on Louis Stevens' story, "Gentleman of New York," this was made once before under the title "State's Attorney." Then John Barrymore, Helen Twelvetrees, Jill Esmond and William Boyd were the leads. It may be remembered that the picture gave a respectable account of itself at the box office. In the newer version, the readaptations of the Stevens story prepared by G. V. Atwater and Tom Lennon will feature Lee Tracy, Margot Grahame, Eduardo Cianelli, star of the stage and screen versions of "Winterset," and Betty Lawford.

The story is a dramatic and romantic triangle. Essentially it concerns a brilliant but unscrupulous lawyer, a spoiled society girl, a friendless girl and a gangster. Both girls are in love with the attorney; the society miss marries him. Running hand in hand with this romantic element is an equally powerful dramatic quality vividly detailing the politically minded attorney's progress to a high post wherein he is called upon to prosecute the gangster who was his client and political sponsor. It builds to a smashing climax, in which the attorney proves to himself and the world that he is a real man.

The atmosphere of the story is predominantly dramatic. There is but slight comedy contrast.

Audiences know who Tracy and Miss Grahame are. Betty Lawford has been seen in important pictures, principally "Love before Breakfast." Ciannelli will be seen shortly in "Winterset." The supporting cast is made up of known quantities. Listed are Frank M. Thomas, Francis McDonald, Aileen Pringle, Wilfred Lucas, Claire McDowell, Lita Chevret and Theodore von Eltz.

Christie Cabanne, who numbers "We Who are About to Die," "The Last Outlaw," and "Storm Over the Andes" among his accomplishments, is the director.

Paramount Titles Selected

"Happiness Preferred" will be the title of the forthcoming production, independently made by Emanuel Cohen, in which Warren William will be starred, and "Arizona Mahony" has been definitely set as the title for the Paramount production formerly known as "Stairs of Sand," starring Joe Cook, Larry Crabbe, Raymond Hatton and Dave Chasen.

MARKET LIMITATIONS KILLING OFF PERENNIAL FOOTBALL FILM 'CYCLE'

Short Season and Negligible Foreign Interest Cited; Only Four New Gridiron Features Coming This Fall

The football cycle, for years an autumnal institution of the motion picture, is no more. Scarcely a handful of films dealing with the gridiron sport in America is scheduled to reach the market this year. Only ten or so features were planned originally, and of these but four will materialize. These, with a bare scattering of short subjects and three reissued features, are all the football "thrillers' available this season, and sport prophets say this fall will be one of the most successful in the history of the game in the large stadiums.

Two primary reasons are advanced in the home offices in New York for the lack of football pictures this year. For one thing they point out that the season, lasting only four months or five at the longest, is all too short in which to sell this topical type of product profitably. To this they add the conviction that the foreign market for the films on this essentially American sport is practically negligible. Not that football films are not successful at box offices. They are usually good drawing attractions, especially at neighborhood and subsequent runs; it is their short life in distribution that is causing producers to curtail their production.

With the possible exception of a few "metropolitan" cities in England where the American game now is being introduced there are no localities in Europe whose residents are sufficiently familiar enough with the sport to be lured by it to theatre box offices. Rugby football, a premier sport in England, is more akin to soccer than to the American gridiron game. Several years ago football was launched in Paris with sufficient publicity to win attention to motion picture versions, but the French have lost interest.

What They're Offering

Exhibitors in America this year will have for presentation in their theatres only the following football features: "The Big Game," produced by Radio; "Pigskin Parade," scheduled for release shortly by Twentieth Century-Fox; "Rose Bowl," now nearing completion by Paramount, and Victory Pictures' independent effort, "Two Minutes to Play." A picture of this title was made years ago starring Charles Ray. Universal plans to reissue its football productions of the past four seasons, "The Spirit of Notre Dame," "All-America" and "Fighting Youth."

In the field of short subjects there will be the Grantland Rice Sportlight series, released through Paramount and dealing with the various "technical" elements of the sport in much the same manner as in earlier years. Radio will have the Van Beuren series of Bill Corum, sportwriter.

In addition to the Grantland Rice and Bill Corum short subjects, Columbia is rushing into release three one-reel pictures based on the game or dealing with one or another of its elements. In the Color Rhapsody series "Football Bugs" has been completed, and theatres shortly will be showing the two World of Sports subjects, "Football Flashes" and "Flying Pigskins."

Football Musical Short

Paramount is preparing for early release of a one-reel musical, "Rah Rah Football," with Will Osborne and his orchestra. The film depicts the highlights of important games of former seasons at 11 leading colleges and features the songs of the universities as played and sung by the Osborne orchestra and The Collegians, glee club prominent in vaudeville and radio.

A study of the material forthcoming also indicates a different type of football picture this year. In the past the hero always overcame innumerable difficulties to win the big game, but this season comedy and gentle chiding of the whole American football system seems to be the idea of the producers. Radio, obtaining the services of such gridiron stars as Jay Berwanger, William Shakespeare, Bobby Wilson, Monk Monscrip, King Kong Klein, Gomer Jones, Bones Hamilton and Frank Alustiza, went about producing a comedy with the athletes joining the fun. It was as a comedy that Hollywood preview audiences received the production.

Sales Staff Plans For Zukor Jubilee

Following the meeting last week in St. Louis of division and district managers, studio executives and home office personnel, 11 Paramount district managers now are holding individual meetings with local sales forces on the four-month Adolph Zukor Jubilee, which will start January 7, the date of Mr. Zukor's birthday.

Meanwhile Neil F. Agnew, general sales manager, has appointed Milton Kussel and Myke Lewis as captains in connection with the drive. Mr. Kussel will be in charge of the eastern half of the country and Mr. Lewis will supervise the western states. At the same time it was revealed that plans are being completed for the simultaneous release of "Champagne Waltz" on the screens of New York, London, Paris, Berlin, Vienna, Stockholm, Oslo, Copenhagen, Rome, Tokio, Buenos Aires, Rio de Janeiro, Mexico City, Capetown, Sidney and other cities.

The jubilee will be opened by the birthday dinner in Hollywood at which Mr. Zukor will be honored by those associated with him during the past 25 years. The dinner will mark the official opening of the jubilee and from there Mr. Zukor will give the signal for the simultaneous openings of "Champagne Waltz" all over the world.

Academy Officers All Re-elected

All officers of the Academy of Motion Picture Arts and Sciences in Hollywood were re-elected by acclamation this week at a joint meeting of the board of governors and the executive committee, acting as an electoral body. The officers are: Frank Capra, president; Howard Estabrook, first vice-president; Nathan Levinson, second vice-president; Jane Murfin, secretary; Fred Leahy, treasurer, and Donald Gledhill, executive secretary.

A committee of five was appointed to investigate all phases of the Academy awards policy and report its findings back to the board of governors. No specific instructions were given to the committee, which includes Waldemar Young, David O. Selznick, De-Witt Jennings, Frank Lloyd and Van Nest Polglase, and represents all branches of the Academy.

The sixth quarterly issue of the Academy Technical Credits Bulletin has been distributed to all studio executives, technical departments and members of the Academy Technicians' Branch. The bulletin contains credits for 109 productions completed between July 1 and September 30, 1936. It also contains individual credits for 427 technicians receiving credit for art direction, photography, film editing, special photographic effects and sound recording.

Heads of the major studio sound departments also met this week at Twentieth Century-Fox studios for another of a series of comparative showings which are held under the auspices of the Academy Research Council each month. Two or three reels from each studio are run off for a comparison of the recording at each studio.

Toeplitz Organizes Company in Italy

by VITTORIO MALPASUTTI
in Rome

The Imperial Film Company, organized here for the production of English films in Italy, has been formed by Ludovico Toeplitz and the Italian Society, Inc. The first film to be made by the new company will star Leslie Howard and Madeleine Carroll. Production will start in the spring.

Mr. Toeplitz is head of Toeplitz Productions, Ltd., of England.

Quigley Cup to Major Thompson

The Quigley Cup, won by the RKO baseball team as champions of the Motion Picture Baseball League in New York, was presented last Saturday night to Major Leslie E. Thompson of RKO at the Victory Dance in the Hotel Montclair.

THE HOLLYWOOD SCENE

Product Report

Completion of camera work on six productions coupled with commencement of shooting on seven others to chalk up a net gain of one for the week. Thus is retained the steady flow of film past lens in volume promiseful of adequate and varied product for the peak of the exhibition season.

Two pictures were completed for RKO Radio release. Victor McLaglen is starred in "Coast Patrol," an action romance drama. Principals in support include Preston Foster, Donald Woods, Helen Flint, Pierre Watkin, Alan Curtis, William Corsan and Frank Mayor. Ben Stoloff is the director. Under Lew Landers' direction "They Wanted to Marry," comedy romance, went before the cameras. Gordon Jones and Betty Furness are the leads with E. E. Clive, Patsy Lee Parsons, Diana Gibson, Alan Curtis, Henry Kolker, William Benedict and Frank M. Thomas rounding out the cast.

Two pictures also were started at Republic. Both are outdoor adventure romance dramas. In "Old Corral," which Joseph Kane directs, Gene Autry, Smiley Burnette, Hope Manning, Lon Chaney, Jr., Marc Kramer and Lew Kelly will be seen. "Roaring Lead" will present Bob Livingston, Ray Corrigan, Max Terhune, Christine Maple, Tommy Bupp, Hooper Atchley, Mary Russell and George Cheseboro. Sam Newfield is directing.

Another studio to start two pictures was Columbia. Under its direct sponsorship, "A Plug for Cleopatra" (temporary title) went on the stages. Charles Quigley, Rosalind Keith, Henry Mollison, James Conlin and Rita LeRoy are the principals. David Selman is the director. "Rio Grande Range," a Larry Darmour production, features Robert Allen, Iris Shunn, John Elliott, Paul Sutton and Hal Taliaferro. Spencer Bennett is directing.

At Twentieth Century-Fox, "The Holy Terror," a comedy, started. Jane Withers, Leah Ray, Anthony Martin, Joe Lewis and El Brendel are the principal names. James Tinling is the director.

Six studios accounted for the half dozen finished pictures. Most important of the group is "Lloyds of London," Twentieth Century-Fox. Looked upon as one of the company's biggest features, it is historical romance drama, featuring a lengthy and impressive cast. Included, among many others on the list, are Madeleine Carroll, Freddie Bartholomew, Guy Standing, C. Aubrey Smith, Tyrone Power, Jr., George Sanders, Montague Love, J. M. Kerrigan, Una O'Connor, Miles Mander, Forrester Harvey, Gavin Muir, May Beatty, Billy Bevan, Murray Kinnell, Lumsden Hare, Robert Greig, Arthur Hohl, Dennis Chaldecott, Thomas Pogue and William Wagner. Henry King, who handled "Ramona," directed.

WARNERS WILL FILM "HOLLYWOOD HOTEL"

Warner Brothers have acquired the rights to the title "Hollywood Hotel," for screen use, and will apply the title of the radio program to a musical production starring Dick Powell and Frances Langford, featured on the air. Although the program started out with a story on its inception, it has devoted most of its time recently to presenting screen stars, coming in for frequent mention by exhibitors protesting against air performances by film personalities. This is the program presided over by Louella Parsons, motion picture columnist of the Hearst newspapers, and sponsored by the makers of Campbell's soups, all of which adds to a certain kind of interest attendant upon the announcement of the screen project.

For Radio release Sol Lesser completed "Rainbow on the River." It will present Bobby Breen, May Robson, Charles Butterworth, Benita Hume, Alan Mowbray, Louise Beavers, Marilyn Knowlden, Jack Luden, Frank McGlynn, Sr., Betty Blythe and the Hall Johnson Choir. Kurt Newman directed.

"Hats Off," a Boris Petroff production for Grand National, finished. Mae Clarke, John Payne, Helen Lynd, Skeets Gallagher, Luis Alberni, Franklin Panghorn and the Radio Rogues are featured. Petroff also directed.

Goldwyn Productions completed "Love Under Fire," comedy romance drama. The cast includes Merle Oberon, Brian Aherne, David Niven, Karen Morley, Jerome Cowan, Henry Stephenson, Pat O'Malley, Claude King, David Torrence and Leland Hodgson. H. C. Potter directed.

"Two Minutes to Play," topical football romance drama, was checked in by Victory Pictures. Herman Brix, Jean Martel, Eddie Nugent and Betty Compson are featured, supported by Grady Sutton, David Sharpe, Sammy Cohen, Richard Tucker and Duncan Renaldo. Bob Hill directed.

Sixth picture in the completed group is "Lawless Land," Supreme. It presents John Mack Brown with Lucille Stanley, Ted Adams, Julian Rovero, Horace Murphy, Frank Ball, Roger Williams and Ann Camargo. Albert Ray directed.

Back to Reality

Back to reality, and away from counterfeited setting, stock shot and library makeshift, is the direction of artistic progress, according to Samuel Goldwyn. In his words, "Integrity is the essence of great pictures. Authenticity gives to a motion picture just that little touch of added quality that makes the difference between the ordinary and the exceptional film."

Producer Goldwyn practices what he preaches. For the final sequence of "Dodsworth" he sent a camera man to Italy, photographing a double for Walter Huston in a sailboat crossing the Bay of Naples, the footage costing approximately $30,000, according to studio statement. More than three times that amount has been spent in maintaining a crew in the forests of northern Idaho to obtain films for "Come and Get It," which is forthcoming.

En route to Samoa, southernmost U. S. territory, are Richard Day, who last year won the Academy Award for art direction, with Percy Ikert and Commander Lucien B. Greene, U. S. N., as forerunners of a company numbering 125 which will film "Hurricane" on the setting designated in the story. Mr. Goldwyn quotes as a vital plank in his production platform, "Film it exactly as the script demands it; don't rewrite the script to fit stock or library shots."

Favors Roadshows

Citing the experience of pictures produced before and since the coming of sound, John M. Stahl, now engaged in directing "Parnell" for Metro-Goldwyn-Mayer, has expressed himself as favoring the roadshowing of certain kinds of productions in a hundred American cities prior to first run release. Theatres used for the purpose, according to Mr. Stahl, should be relatively small as to capacity, seating at most 1,000 persons, and the price scale should be well above that affixed for the ultimate first run opening.

Mr. Stahl mentions the record of his own production, "Back Street," as typical of what may be expected generally if the advocated policy is adopted. "Back Street" had its world premiere at the Carthay Circle theatre, Los Angeles, and ran there six weeks at $1.65 before going to the regular first run theatre. Similar experience was had with "Seed," "Imitation of Life" and "Magnificent Obsession," according to Mr. Stahl, the advance engagement creating, in each case, prestige for the picture and word-of-mouth advertising which resulted in increased revenues all along the line of subsequent exhibition.

This type of engagement, in Mr. Stahl's opinion, is especially attractive to the maturer theatregoer, particularly the type of patron who, in other days, supported the stage playhouse, at whatever cost, and whose wont it is to speak of the artistic rather than the entertainment aspect of picture, play, concert, opera or ballet. Such a patron, Mr. Stahl reasons, is not readily attracted to the general type of large cinema, but prefers to pay a premium for a certain measure of exclusiveness and relative privacy in his theatregoing.

CZECH RESTRICTIONS OF IMPORTS DENIED

Government Regulation of Foreign Product Will Remain on Last Year's Basis

by HARRY KNOPF

in Prague

The Czechoslovakian film industry was made nervous last week by unfounded rumors that importation of foreign pictures might be restricted and a new contingent law invoked. This gossip was spread by a group of never satisfied persons and came up in connection with a visit of Czecho film representatives to Berlin, where a meeting took place between the German officials and the Czechs in order to discuss several questions about importing German pictures into CSR and about Czech production into Germany.

The American pictures, and there is no doubt about it, are going strong here, and most of the playdates are covered with American product, this leaving not much time for other foreign films, especially German and Czech home production. In this respect it must be said that the German pictures have lost much ground in quality in the last month, which has given the American another opening to place German dubbed versions into the theatres of the German speaking part of CSR too. Czech home product has become much better in the last months, but the exploitation has not been as strong as expected and so it is no wonder that some of the Czechoslovakian distributors—most of them are producers at the same time, working with German pictures—were thinking up new ideas to regain their losses.

But the official film department here, called the Film Advisory Board, for a long time has sought plans to help the home production. A financing plan worked out together with the Ministry of Finance, has just been approved by the Ministry. Under this plan each Czechoslovakian producer will get a credit to the amount of 50 per cent of the producing cost, besides the sum of 160,000 crowns which he is getting from the Film Advisory Board as production support. In figures it looks like this:

Usual production costs for a home production (one version)		700,000 cr.
50 per cent credit by Ministry of Finance	350,000	
Subsidy from the F.A.B.	160,000	510,000 cr.
Producer's investment, only		190,000 cr.

By this plan the officials are hoping that production will be improved, so that Czechoslovakian pictures, in more than one version, can be sold to several countries.

So far here in CSR only one studio is in existence, this on the Barrandov near Prague. A second one will be opened the beginning of December in Prague-Radlice. This studio belongs to a private company and is managed by the director, Jan Svitak, and the commercial manager Josef Foist, who for 17 years has been general representative of Royal Typewriter Company, New York. This studio will be equipped with English sound apparatus Visatone, which is free of license and which Alexander Korda is using at Denham. The latest Conrad Veidt picture has been produced on this apparatus. The third studio, Host in Prague-Hostivar, which closed in receivership a year ago, is to reopen the beginning of next year. A subsidy of 3,000,000 crowns has been guaranteed by the Ministry of Finance after more than a year of conferences. So next year may see three studios in full work. Reasons advanced for this development are that because of natural conditions no other country can make high standard pictures at as low production costs.

As to the talk of reducing importation of American pictures, your correspondent has been assured by film officials here that there is not the slightest idea of such a movement. American pictures shown in Czechoslovakia have given much spirit to other production. Commercial Attache Smith of the American Legation in Prague in charge in the absence of Mr. Woods on vacation, has been informed that the same conditions as last year will prevail.

Czechoslovakia is willing to cooperate with every counntry in the world. The conferences in Berlin were necessary because several differences had made effective cooperation impossible. This conference is over and matters have been settled. In two weeks the German conferees will come to Prague and a new treaty is supposed to be signed.

▽

Metro-Goldwyn-Mayer is the target of some newsprint arrows from Filmovy Kuryr, official newspaper organ of the Czechoslovakian theatre owners. It all has to do with the contract whereunder the Lucerna and Fenix, first-runs in Prague, were to show "A Tale of Two Cities." Manager Berger of MGM sold the production to the two theatres. After a week the picture was taken off and a French production substituted. MGM started a lawsuit against the theatres.

Alumnae Bureau Sees 3,740 Films

In two years reviewers for the Motion Picture Bureau of the International Federation of Catholic Alumnae have seen 3,740 films, of which 1,532 were features, 1,910 shorts, 208 newsreels and 90 foreign short subjects, according to a report issued by Mrs. James F. Looram, chairman of the bureau.

The 89 reviewers for the bureau have devoted a total of 179,520 hours of service to the work which, beside the actual viewing of pictures, included writing of reviews, preparation of radio broadcasts and other phases of the bureau activities.

Since October, 1934, the bureau has approved 97 per cent of all the Hollywood output. Between June and September of this year the bureau approved 98 per cent of all films submitted, according to the report.

Charles Rogers in East on Universal Production Plans

Activities in the New Universal Pictures Corporation this week are concerned with the arrival in New York of Charles R. Rogers, executive vice-president in charge of production, for home office conferences, and the dissolution of Universal Productions, Inc., a subsidiary of Universal Pictures.

Mr. Rogers arrived in New York to attend conferences with sales executives and to look over the new Broadway legitimate offerings for possible future pictures, to interview new talent discovered by the company's eastern scouts and to look over books and plays on which options have been taken. Next week Mr. Rogers will meet Herbert Wilcox, Universal director and executive producer of General Film Distributors, Ltd., which distributes for the company in England. Plans for the interchange of talent between Universal and General Film will be decided upon by the two production heads.

Meanwhile, that Universal is in the healthiest condition the studio has ever enjoyed was the theme of a statement issued to William Loenig, general manager of production, by J. P. Normanly, comptroller, on his arrival in Hollywood Monday.

Mr. Normanly pointed out that sales for the current year are almost $3,000,000 in excess of the corresponding period in 1935, that Universal pictures are being sought in more theatres throughout the world than ever before and that this distribution includes all circuits in this country.

Twenty-four of the 42 films scheduled for the year will be completed by the end of this month, Mr. Normanly said, adding that the total production cost does not exceed the original budget by more than five per cent. Twenty-five stories—nearly all of next year's product—are being prepared ahead of schedule, the comptroller said. He emphasized the high quality of the new product.

Universal Productions, Inc., subsidiary of Universal Pictures, was dissolved as a first step toward the simplification of Universal's corporate structure, it was explained. The company was a Delaware corporation and was dissolved there and certificates surrendering the company's authority to do business in New York and California have been filed in each of those states.

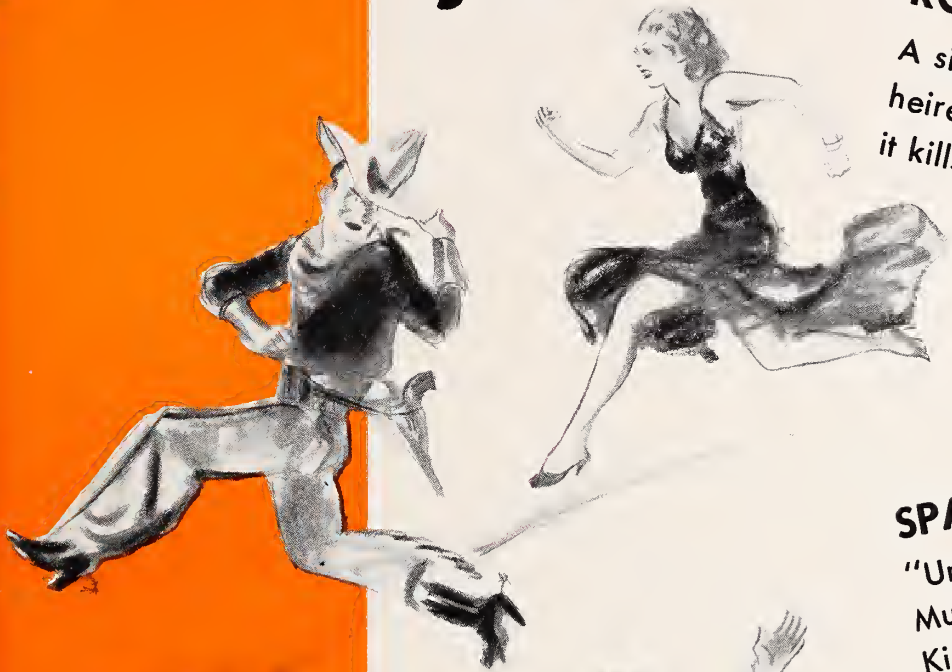
Other Universal subsidiaries will be dissolved from time to time in the near future, culminating in about 30 days in the dissolution of Universal Pictures, leaving only Universal Corporation or a successor company as the parent body for operations. Universal Corporation at present is a holding company for controlling interests.

Pettey Heads MPPDA's Studio Publicity Committee

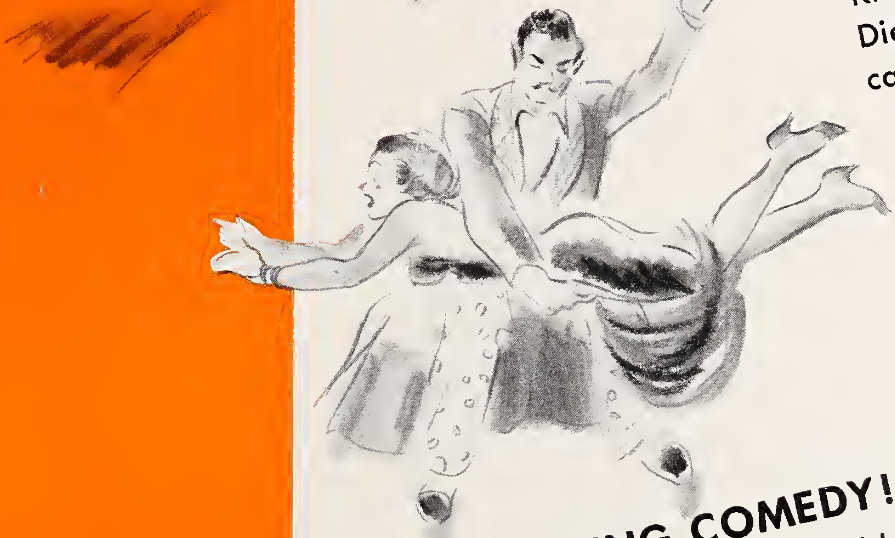
Tom Pettey has been elected chairman of the studio publicity executive committee of the Motion Picture Producers and Distributor of America. The election took place at a meeting in Hollywood at which plans to make stills available to schools and libraries throughout the country were discussed.

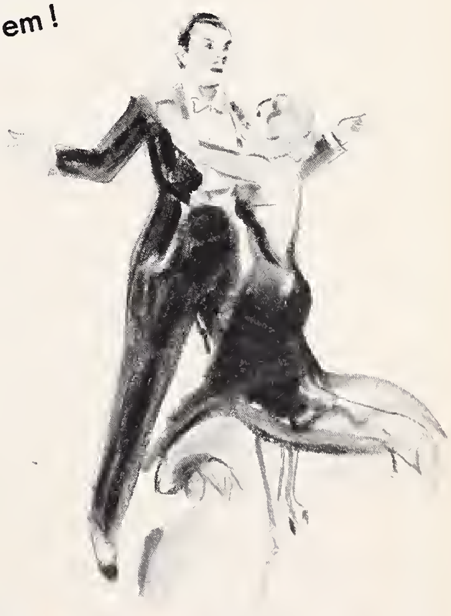
IT'S GOT WHAT IT TAKES TO GET THE "TAKE"!

ROUGH-HOUSE ROMANCE!
A singing cowboy . . . and a green-eyed heiress after his aria (and she'll get it if it kills them both)!



SPARKLING NEW TUNE HITS!
"Under Your Spell" "Amigo" "My Little Mule Wagon" . . . by Broadway's Rhythm Kings, Arthur Schwartz and Howard Dietz. Sung as only Lawrence Tibbett can sing them!





ROOF-RAISING COMEDY!
With the whole cast running wild!

"UNDER YOUR SPELL"

Down-to-earth fun . . . and
OH! WHAT BOX-OFFICE!

"UNDER YOUR SPELL"... MEANS OVER YOUR TOP

Tibbett cuts loose and shows what a regular guy he is, when his girl friend (Wendy Barrie) cuts up!

The big-shout manager (Gregory Ratoff). The only musical note he appreciates is "dough"!

Botts, the butler (Arthur Treacher). He sings, too, when nobody's looking!

Laurence
TIBBETT
in
Under Your Spell
with
WENDY BARRIE
GREGORY RATOFF
ARTHUR TREACHER
Directed by Otto Ludwig Preminger
Associate Producer John Stone
Music and Lyrics by
Arthur Schwartz and Howard Dietz
Screen play by Frances Hyland and Saul Elkins
Based on stories by Bernice Mason and Sy Bartlett
Dances staged by Sammy Lee

20th CENTURY FOX
THE KEYSTON
OF YOUR FUTU

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Through the camera's eye, Alexander Korda prepares for direction of a shot on location for "Rembrandt," London Films production, which brings together the trio of "The Private Life of Henry VIII," Mr. Korda, Charles Laughton and Elsa Lanchester.

Donat Returns

Robert Donat has recovered from his severe attack of asthma, says Lord Horder, physician to the Royal Family, and will take up his part in "Knight Without Armour," at Denham forthwith. Signalizing his recovery he has signed with Alexander Korda for three further pictures, titles not yet announced, at a fee reputed to be £30,000 ($150,000) per picture.

Donat goes on the floor at Denham just in time to save an expensive delay on "Knight Without Armour," for which Marlene Dietrich has completed practically every scene it was possible to make without Donat's appearance.

London Films arranged a good publicity tieup for Conrad Veidt in an "Entertainment Parade" item in the British Broadcasting Company's program. Veidt, star of "Dark Journey," in which there are many scenes on "Q" boats in war time, broadcast a talk with able seaman Pike, who served on one of the mystery submarine fighters.

Pinewood Full

Less than a week after the formal opening of the Pinewood Studios at Iver, all four of the completed floors of the plant are in active commission, the films being "A Man with Your Voice" (B & D), "London Melody" (Herbert Wilcox), "Splinters in the Air" (Herbert Wilcox), "The Scarab Murder Mystery" (Paramount-British). Interiors for a third Herbert Wilcox production, "The Navy Eternal," shortly will replace the almost completed "London Melody."

The Hay Diet

Will Hay, famous throughout the length and breadth of the British Isles for his comedy schoolmaster, has been fitted with a story, based on his original stage sketch, which went into production at the Gainsborough-G B studio this week with the title "Good Morning, Boys." Marcel Varnel directs and Will Hay, junior, a popular member of his father's stage company, is making a screen debut.

Rathbone Wanted

Basil Rathbone, playing opposite Ann Harding in the Schach-Trafalgar "Love from a Stranger," has received an offer from the New York Theatre Guild to co-star with Katharine Hepburn in a New York production of "Jane Eyre," under the direction of George Cukor. At this writing Rathbone was believed to be torn between the desire to play the part of Rochester and the equally strong desire to satisfy ever increasing demands for his screen work.

For the second Schach film at Denham, the Elisabeth Bergner "Dreaming Lips," Paul Czinner this week has completed scenes in which Bergner is seen tending her sick husband (Romney Brent) while in love with a famous violinist (Raymond Massey). Also completed are settings of the "400" Night Club, with Miss Bergner dancing the rhumba.

Holmes at Elstree

Phillips Holmes has arrived for his part in BIP's "The Dominant Sex," at Elstree. Herbert Brenon already has started shooting on the film, in which Diana Churchill has taken over the role originally assigned to Gertrude Michael, ill in New York, and new expected in three weeks to co-star with John Lodge in "Bulldog Drummond at Bay."

Lodge currently is starring in "Murder Gang," Brian Desmond Hurst directing and Francis Lister cast for an important heavy part. Diana Churchill is the leading woman.

Sally O'Neil has begun work on the BIP-Argyle production, "Kathleen Mavourneen."

Hale for Criterion

Alan Hale, who came to England to play in the since postponed Tay Garnett production for Criterion, has been cast for "Jump For Glory," first of two pictures to be made for Criterion by Raoul Walsh and scheduled to go on the floor at Worton Hall on November 15th.

Douglas Fairbanks, Jr., has the leading role, as a "cat-burglar," in "Jump For Glory," with Hale in the second part.

Alhambra Finishes

Forty years ago the Alhambra, Leicester Square, gave the British public its first sight of the new wonder of moving pictures. This week the famous theatre, soon to be demolished to make way for the new Odeon, was used for the first time as a film set and at the same time witnessed its last performance ever. For the London Films' "Men Are Not Gods," the Miriam Hopkins vehicle directed by Walter Reisch, the auditorium and stage were used to reproduce a gala performance of "Othello" with Sebastian Shaw in the title role. Seventeen hundred extras made up the last audience.

G-B DEAL INVOLVES LARGE BRITISH UNITS

Shareholders in Metropolis and Bradford Trust Traced; also Structure of Gaumont British

by BRUCE ALLAN

in London

After a welter of rumors, statements and facts had kept details surrounded by mystery for more than two months, the Gaumont British deal has emerged with its status, at least for a time, definitely clear. The facts, as recorded in MOTION PICTURE HERALD last week, are that John Maxwell, head of Associated British Pictures, has upset the original agreement for triple ownership of GB by the Ostrers, Twentieth Century-Fox and Metro-Goldwyn-Mayer, by purchasing the Ostrer holdings.

The Maxwell-Ostrer transaction involves two stages, the first of which has been completed. The ABP executive has purchased 250,000 "B" shares of Metropolis and Bradford Trust, which controls GB, and has agreed to purchase 5,100 "A" shares. The second purchase is being held in abeyance pending settlement of the Fox claim that the Ostrers cannot sell their shares without mutual consent. British and American ownership in GB thus remains the same

Because of the involved stock transactions connected with various phases of the deal, analysis of the corporate structures of the three British companies is important. The financial histories of Metropolis and Bradford Trust, Associated British Picture Corporation, Ltd., and Gaumont British Picture Corporation, Ltd., follow:

Metropolis and Bradford Trust

This is a private company, registered in February, 1928, with an authorized capital of £422,500, in 10,000 "A" shares of £1 each and 1,000,000 "B" shares of 8s3d each. All shares are issued. The total of £3,287,607 has been paid in cash on 107 "A" and 1,000,000 "B" shares, including £2,875,000 premium. The sum of £9,893 is "considered paid" in regard to 9,893 "A" shares. The shareholders are:

	"A"	"B"
Twentieth Century-Fox	4700	......
W. J. Hutchinson.....................	100	......
R. McDonald (Fox nominee)........	50	......
Sidney R. Kent........................	50	......
Isidore Ostrer **Mark Ostrer** **Maurice Ostrer** } jointly	5100	......
Isidore Ostrer	....	203,333
Mark Ostrer	....	23,334
Maurice Ostrer	....	23,333
United American Investing Corp., New York	....	750,000
	10,000	1,000,000

Metropolis and Bradford controls Gaumont-British Picture Corporation, Ltd., through a holding of 2,915,000 ten shilling ordinary shares, of 5,000,000 issued. Of the trust's G-B holding, 2,100,000 shares are held on account of Twentieth Century-Fox and 815,000 on account of the Ostrer brothers.

Associated British

This Maxwell Company began as M. E. Productions in 1926, became British International Pictures in 1927, as a public company. In 1933, it acquired the shares of the subsidiary Associated British Cinemas, Ltd. Now, as a holding company, it controls Associated British Cinemas (exhibition), British International Pictures (production), British Instructional Films (production), Wardour Films (distribution), and Pathé Pictures (distribution).

Properties include the studios at Elstree and Welwyn and 283 cinemas.

Of £4,000,000 authorized capital £3,550,000 is issued: £2,000,000 in 6 per cent cumulative perference shares of £1 value and 6,200,000 ordinary shares of 5s0d value. First mortgage debenture stock (5 per cent) is issued to a total of £3,462,121.

The net profit in the year to March 31, 1936 was £639,851 and the dividend 12½ per cent. The company assets have been valued at £10,510,043.

John Maxwell is chairman and managing director.

Gaumont British

Registered in 1927, the company now has an issued capital of £6,250,000 in £3,250,000 5½ per cent cumulative first preference shares of £1; £2,500,000 in ordinary shares of 10s.; £500,000 in "A" ordinaries of 5s value. First mortgage debenture stock, at 4½ per cent, amounts to £5,160,000.

The last profit declared, to March 31, 1935, was £412,896 and the dividend 7 per cent.

Gaumont-British controls, or has a substantial interest in, Provincial Cinematograph Theatres and other theatre groups, General Theatre Corporation, Baird Television and Bush Radio. It controls more than 300 theatres. Isidore Ostrer is president, Mark Ostrer chairman and managing director. Sidney Kent is a director and John Maxwell has just been elected to the board.

▽

The Howard-Murphy plan of cooperative production has no basis of exhibitor membership. The Howard-Murphy company, Associated Artists, is solely a production concern, with no connection either with the "Dixey plan" of exhibitor-distribution or the Portal-Woolf theatre plans.

▽

The film committee of the Public Morality Council plans to send a deputation to the Home Office urging the adoption of a new method of censoring films in "categories." Instead of the present "A" (adults only) class, to which children are admitted if accompanied by adults, it is suggested there should be a category of films from which children would be absolutely excluded.

Attacks Quota Principle

Guest speaker at a luncheon club get-together, Sir Charles Higham, the famous British publicist, launched an outspoken attack on the quota principle. If in any other industry, he said, buyers were told they must take a percentage of goods whether they liked them or not and whether they were good or bad, they would be up in arms. He suggested exhibitors should "collect a little backbone" and ask whether they were in a racket or in a legitimate business.

Sir Charles, who received uproarious applause for these remarks and also for his reference to the "Aunt Maries" of British production who had to have a say before a picture could be filmed, advocated a national publicity campaign for films along the lines of the "Drink More Milk" campaign.

Union Circuit Plans

Details of the ambitious plans for a merger-extension by Union Cinema Circuit, with 300 theatres in the near future, include a consolidation of Union Cinema Co., Ltd., and its subsidiaries, Oxford and Berkshire Cinemas and National Provincial Cinemas, in a new £6,000,000 company, which will make a public issue of £3,000,000 and also exchange shares on a large scale with shares of existing undertakings.

Union's issued capital is £314,891 in 200,000 seven per cent cumulative participating preference and 114,891 ordinary shares. Oxford and Berkshire capital is £350,000, split into 150,000 preference and 800,000 ordinaries of five shillings value. National Provincial has £750,000 capital in 500,000 preference and 1,000,000 five shilling ordinaries.

Owning 17 theatres in the provinces, Union has options or sites for 12 super theatres in the London area.

C. F. Bernherd, managing director, says the circuit will have 300 houses within a short time.

Dividend Seen Not Wise

No dividend decision at present is prudent, the latest Gaumont British report declares, until "after a careful survey of the production activities of the corporation, and pending recovery from America of a proportion of the higher cost of films produced for that market."

Regarding GB distribution, the report says that a substantial fall in profits is due to this higher cost. "Any sums received from America," the report continues, "will be used in reduction of such costs."

The company's balance sheet shows a bank overdraft of £1,149,785 secured by a mortgage on the stock; cash in hand and in the bank of £35,735. Productions in work are valued at £521,257.

Board Meets Monday

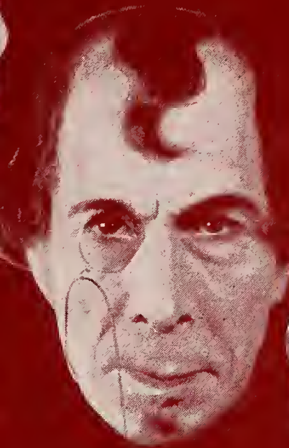
Developments in the GB situation are expected at the annual meeting scheduled for next Monday. Sidney R. Kent, president of 20th Century-Fox, has gone to France. instead of sailing for New York as scheduled.

United Artists Producers Reach Peak of Production

Production under the United Artists releasing banner will reach its peak between now and the next three months, with seven major pictures scheduled for release up to February 1, according to George J. Schaefer, vice-president and general manager in charge of distribution.

The following pictures are scheduled to be placed on the market in the near future by the company: "Come and Get It," produced by Samuel Goldwyn; "The Garden of Allah," Selznick International Technicolor production; "Rembrandt," by Alexander Korda in London; Samuel Goldwyn's "Beloved Enemy"; Walter Wanger's first production for the company, "You Only Live Once," and his "History Is Made at Night," and "A Star Is Born," by Selznick International in Technicolor.

THE MILLIONAIRE

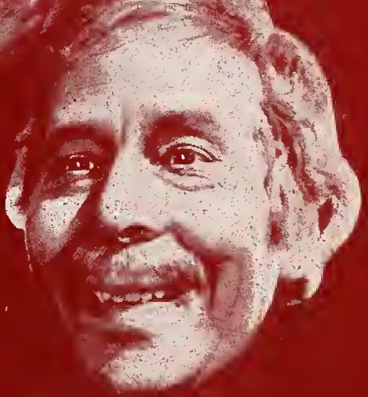


DISRAELI

GREEN GODDESS

MAN WHO PLAYED GOD

HOUSE OF ROTHSCHILD



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Story by E. Greenwood • Directed by Herbert Mason

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THEATRE RECEIPTS

The total theatre receipts for the calendar week ended October 24, 1936, from 108 theatres in 18 major cities of the country was $1,171,994, a decrease of $6,079 from the total for the preceding week ended October 17, 1936, when 109 theatres in 18 large cities aggregated $1,178,073.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935)** **(Dates are 1935 unless otherwise specified)**
Boston							
Boston	3,246	25c-65c	"The Big Game" (Radio) (on stage: Ken Maynard and Tarzan, his horse)	16,500	"36 Hours to Kill" (20th Cent.-Fox) (on stage: Mitchell and Durant)	18,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Anthony Adverse" (W.B.) (2nd week)	5,500	"Anthony Adverse" (W.B.) (1st week)	7,000	High 3-14-36 "The Story of Louis Pasteur" and 'The Voice of Bugle Ann" 8,000 Low 7-20 "Dont Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Ramona" (20th Cent.-Fox)	16,500	"My Man Godfrey" (Univ.) (2nd week)	12,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"The Devil Is a Sissy" (MGM) and "They Met in a Taxi" (Col.)	18,000	"Dodsworth" (U.A.) and "Sworn Enemy" (MGM)	16,500	High 11-16 "Mutiny in the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"The Devil Is a Sissy" (MGM) and "They Met in a Taxi" (Col.)	16,500	"Dodsworth" (U.A.) and "Sworn Enemy" (MGM)	15,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	25c-65c	"Dimples" (20th Cent.-Fox) (on stage: Hal Kemp and Orch.)	25,000	"The Big Broadcast of 1937" (Para.) (on stage: Dave Apollon unit)	39,000	High 4-6 "Private Worlds" 56,000 (plus stage show) Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Anthony Adverse" (W.B.) (2nd week)	8,500	"Anthony Adverse" (W.B.) (1st week)	12,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Libeled Lady" (MGM)	21,004	"Wives Never Know" (Para.) (on stage: Major Bowes' Amateurs)	22,003	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"The Bengal Tiger" (F.N.) and "Border Flight" (Para.)	5,900	"Pepper" (20th Cent-Fox) and "King of the Royal Mounted" (20th Cent.-Fox)	9,500	High 10-17-36 "Pepper" and "King of the Royal Mounted" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Ramona" (20th Cent.-Fox) (30c-50c)	8,300	"Swing Time" (Radio) (2nd week)	9,800	High 9-5-36 "The Gorgeous Hussy" 23,500 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-40c	"The Devil Is a Sissy" (MGM)	10,290	"The Texas Rangers" (Para.)	9,400	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Craig's Wife" (Col.) and "Shakedown" (Col.)	11,000	"Nine Days a Queen" (GB) and "Two Fisted Gentleman" (Col.)	7,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Craig's Wife" (Col.)	7,600	"Anthony Adverse" (W.B.) (2nd week)	6,800	High 9-12-36 "Girls' Dormitory" 11,900 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-75c	"Ladies in Love" (20th Cent.-Fox) (on stage: Horace Heidt and Orch.)	40,000	"Give Me Your Heart" (W.B.) (on stage: Eddie Peabody and revue)	37,500	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Give Me Your Heart" (W.B.)	6,400	"The Gorgeous Hussy" (MGM)	7,400	High 11-3-36 "Sing, Baby, Sing" 10,300 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Hollywood Boulevard" (Para.) (plus stage show)	16,500	"Jailbreak" (W.B.) (plus stage show)	16,800	High 11-2 "Woman Wanted" 25,500 (on stage: Major Bowes' Amateurs. Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	30c-60c	"The Magnificent Brute" (Univ.) (on stage: Ann Sothern and revue)	22,000	"Two in a Crowd" (Univ.) (plus stage show)	16,000	High 9-12-36 "Swing Time" 35,600 (plus stage show) Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Ramona" (20th Cent.-Fox) (2nd week)	10,500	"Ramona" (20th Cent.-Fox) (1st week)	16,800	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"36 Hours to Kill" (20th Cent.-Fox) (plus stage show)	15,200	"Second Wife" (Radio) (on stage: Fred Allen's Amateurs)	14,200	High 9-12-36 "The Iron Man" 20,100 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"Libeled Lady" (MGM) (2nd week)	20,000	"Libeled Lady" (MGM) (1st week)	28,500	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"15 Maiden Lane" (20th Cent.-Fox) (4 days) "The Bengal Tiger" (W.B.) (3 days)	4,000 3,500	"The Magnificent Brute" (Univ.)	8,350	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Dimples" (20th Cent.-Fox)	11,000	"A Midsummer Night's Dream" (W. B.)	10,250	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Big Game" (Radio) (on stage: Major Bowes' Amateurs)	15,000	"Give Me Your Heart" (W.B.) (plus vaudeville)	17,500	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Libeled Lady" (MGM)	22,000	"The Big Broadcast of 1937" (Para.)	20,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	35c-65c	"The Big Broadcast of 1937" (Para.)	6,200	"The Great Ziegfeld" (MGM) (3rd week)	5,500	High 7-25-36 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Ladies in Love" (20th Cent-Fox) (2 days) "Seven Sinners" (GB) (5 days)	400 1,600	"A Midsummer Night's Dream" (W. B.)	4,500	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"A Midsummer Night's Dream" (W.B.)	1,500	"Stage Struck" (F.N.)	2,000	High 5-16-36 ::The Great Ziegfeld" 8,000 (50c-$1.36) Low 12-28 "Unfinished Symphony" 300
Center	1,500	15c-35c	"It's Love Again" (GB) and "Guns and Guitars" (Republic)	3,500	"Sea Spoilers" (Univ.) and "There's Always Tomorrow" (Univ.)	2,500	....
Denham	1,500	25c-40c	"The Big Broadcast of 1937" (Para.)	9,000	"Wedding Present" (Para.)	4,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Dodsworth" (U.A.) (plus stage band)	7,000	"Ladies in Love" (20th Cent.-Fox)	7,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Libeled Lady" (MGM) and "Don't Turn 'Em Loose" (Radio)	11,500	"The Devil Is a Sissy" (MGM) and "Walking on Air" (Radio)	6,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Girl on the Front Page" (Univ.) and "Yellowstone" (Univ.)	3,000	"The End of the Trail" (Col.) and "They Met in a Taxi" (Col.)	1,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

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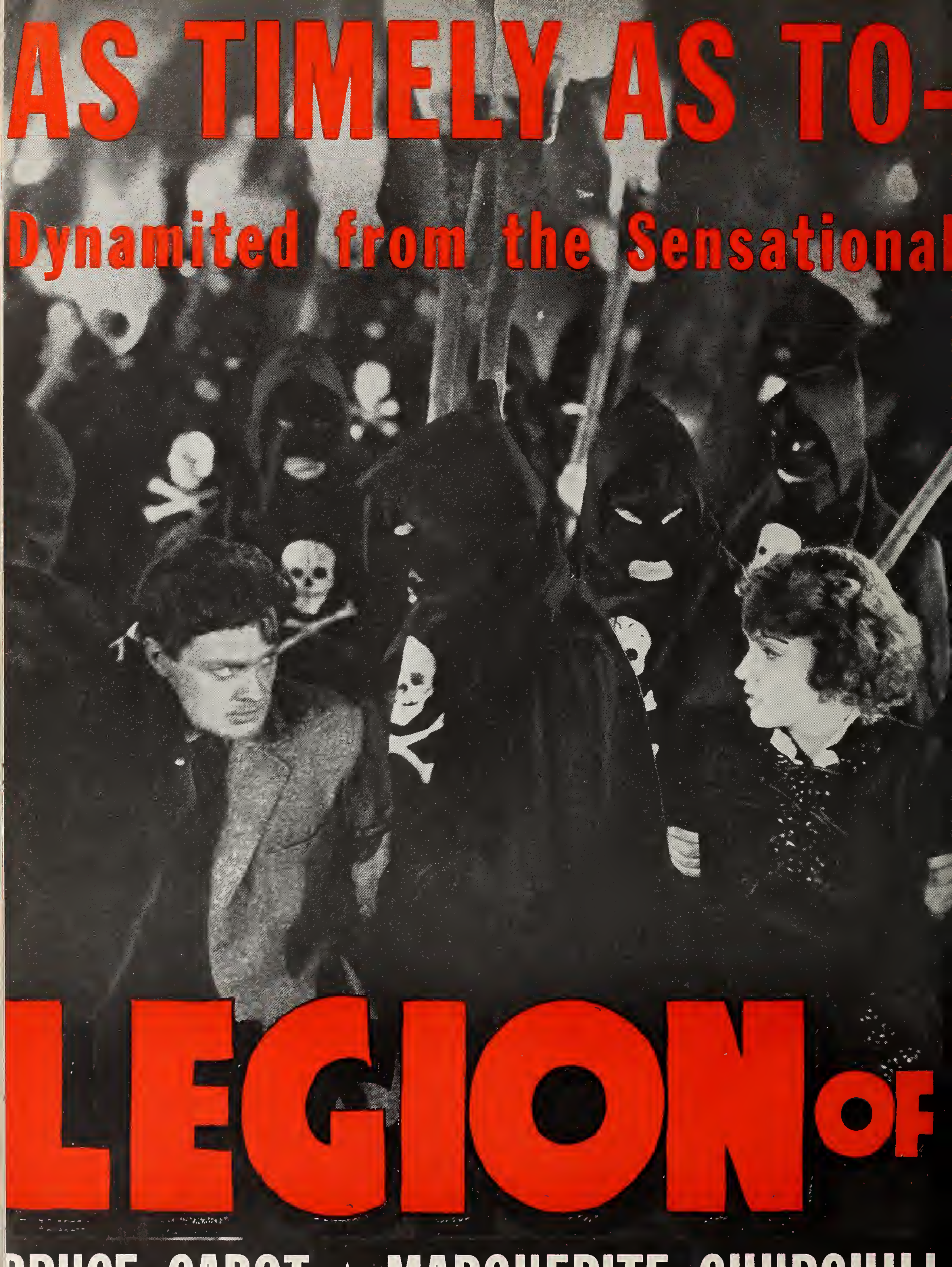
[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (2nd week)	11,500	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (1st week)	14,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"The Big Game" (Radio) and "Two in a Crowd" (Univ.)	9,000	"Swing Time" (Radio) and "Second Wife" (Radio) (3rd week)	7,400	High 9-12-36 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (3rd week)	12,250	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (2nd week)	14,500	High 10-10-36 "Dodsworth" and "The Case of the Velvet Claws" 18,200 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Ladies in Love" (20th Cent.-Fox)	4,800	"A Midsummer Night's Dream" (W.B.)	5,000	High 9-12-36 "My Man Godfrey" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Big Broadcast of 1937" (Para.)	6,500	"Walking on Air" (Radio) and "Hollywood Boulevard" (Para.)	3,000	High 10-10-36 "Anthony Adverse" 10,000 (25c-55c) Low 3-16 "Transient Lady" 2,000
Loew's	2,500	25c-40c	"Libeled Lady" (MGM)	15,000	"The Devil Is a Sissy" (MGM) and "They Met in a Taxi" (Col.)	5,200	High 10-24-36 "Libeled Lady" 15,000 Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Girl on the Front Page" (Univ.) (plus vaudeville)	9,000	"The Magnificent Brute" (Univ.) (on stage: Ted Lewis and Band)	13,700	High 9-12-36 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Dimples" (20th Cent-Fox)	9,900	"The Big Broadcast of 1937" (Para.) (8 days)	14,800	High 11-23 "Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Devil Is a Sissy" (MGM) and All American Chump" (MGM)	11,900	"Craig's Wife" (Col.) and "Adventure in Manhattan" (Col.)	8,000	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Big Broadcast of 1937" (Para.)	9,000	"Ladies in Love" (20th Cent.-Fox)	9,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"The Girl on the Front Page" (Univ.) (plus stage show)	7,000	"Don't Turn 'Em Loose" (Radio) (plus stage show)	6,900	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"East Meets West" (GB) and "Three Married Men" (9 days)	3,800	"Wives Never Know" (Para.) and "Two Against the World" (F.N.) (6 days)	3,000	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Romeo and Juliet" (MGM) (3rd week)	9,500	"Romeo and Juliet" (MGM) (2nd week)	12,500	....
Four Star	900	30c-55c	"Valiant Is the Word for Carrie" (Para.)	6,500	"East Meets West" (GB) (2nd week)	1,900	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Waltz Time in Vienna" (Ufa)	2,100	"I Desire You" (Casino)	1,750	High 7-25-36 "Ecstasy" 5,000 (6 days-2d week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	1,700	30c-65c	"The Big Game" (Radio) and "Two in a Crowd" (Univ.)	9,700	"Swing Time" (Radio) and "Second Wife" (Radio) (3rd week)	8,500	High 9-12-36 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (2nd week)	14,700	"Libeled Lady" (MGM) and "Back to Nature" (20th Cent.-Fox) (1st week)	19,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"The Big Broadcast of 1937" (Para.) (plus stage show) (2nd week)	20,500	"The Big Broadcast of 1937" (Para.) (plus stage show) (1st week)	25,000	High 8-22-36 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen) Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W.B. Downtown	3,400	30c-65c	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (3rd week)	11,200	"Dodsworth" (U.A.) and "The Case of the Velvet Claws" (F.N.) (2nd week)	12,500	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Wives Never Know" (Para.)	1,200	"Murder with Pictures" (Para.) (6 days)	1,500	High 7-25-36 "Sons O' Guns" 2,100 Low 11-3-36 "Hollywood Boulevard" and "I'd Give My Life" 900
Minnesota	4,000	25c-55c	"The Big Broadcast of 1937" (Para.)	15,000	"Cain and Mabel" (W.B.) (on stage: John Boles and revue)	23,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Stage Struck" (F.N.)	5,000	"Craig's Wife" (Col.)	5,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"The Devil Is a Sissy" (MGM)	5,000	"The Last of the Mohicans" (U.A.)	4,000	High 9-19-36 "Sing, Baby, Sing" 8,000 Low 10-17-36 "The Last of the Mohicans" 4,000
World	400	25c-40c	"My Man Godfrey" (Univ.) (3rd week)	2,300	"My Man Godfrey" (Univ.) (2nd week)	3,000	High 9-5-36 "Secret Agent" 6,000 Low 9-19-36 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Dimples" (20th Cent.-Fox) and "Two in a Crowd" (Univ.)	10,000	"Cain and Mabel" (W.B.) and "Down the Stretch" (F.N.)	11,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"Nine Days a Queen" (GB) and "Two's Company" (Band D) (2nd week)	4,500	"Nine Days a Queen" (GB) and "Two's Company" (B. and D.) (1st week)	9,000	High 10-17-36 "Nine Days a Queen" "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Follow Your Heart" (Republic) (plus stage show)	12,500	"Lady, Be Careful" (Para.) (on stage: Morton Downey and revue)	13,500	High 9-26-36 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Dodsworth" (U.A.) and "Wives Never Know" (Para.)	10,500	"The Gorgeous Hussy" (MGM)	13,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Stage Struck" (F.N.) and "Second Wife" (Radio)	8,000	"Craig's Wife" (Col.) and "They Met in a Taxi" (Col.)	8,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Romeo and Juliet" (MGM) (10th week)	11,900	"Romeo and Juliet" (MGM) (9th week)	12,120	....
Capitol	4,700	25c-85c	"The Devil Is a Sissy" (MGM)	35,000	"The Great Ziegfeld" (MGM) (4th week)	25,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"Ramona" (20th Cent.-Fox) (2nd week)	14,000	"Ramona" (20th Cent.-Fox) (1st week)	21,000	....
Palace	2,500	25c-65c	"My Man Godfrey" (Univ.) and "15 Maiden Lane" (20th Cent.-Fox)	8,000	"Anthony Adverse" (W.B.)	9,000	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	25c-85c	"Valiant Is the Word for Carrie" (Para.) (plus Enric Madriquera and Orch.) (2nd week)	26,000	"Valiant Is the Word for Carrie" (Para.) (plus Enric Madriquera and Orch.) (1st week)	38,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-55c	"The Longest Night" (MGM)	7,000	"Lady, Be Careful" (Para.)	7,500	....
Rivoli	2,200	25c-99c	"Dodsworth" (U.A.) (4th week)	27,600	"Dodsworth" (U.A.) (3rd week)	31,200	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Gay Desperado" (U.A.) (plus stage show) (2nd week)	68,000	"The Gay Desperado" (U.A.) (plus stage show) (1st week)	98,500	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-75c	"Dimples" (20th Cent.-Fox) (plus stage show) (2nd week)	32,000	"Dimples" (20th Cent.-Fox) (plus stage show) (1st week)	51,500	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Hearts in Bondage" (Republic)	1,500	"The Girl on the Front Page" (Univ.)	1,800	High 8-29-36 "Girls' Dormitory" Low 5-9-36 "Big Brown Eyes"	3,900 1,300
Criterion	1,700	10c-55c	"Libeled Lady" (MGM)	8,000	"Dodsworth" (U.A.)	4,500	High 9-14 "Steamboat Round the Bend" Low 11-2 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-36c	"High Tension" (20th Cent.-Fox) and "Spendthrift" (Para.) (4 days) "Postal Inspector" (Univ.) and "Educating Father" (20th Cent.-Fox) (3 days)	1,600 1,200	"The Big Noise" (W.B.) (plus vaudeville) (4 days) (10c-40c) "Crash Donovan" (Univ.) and "Palm Springs" (Para.) (3 days)	2,500 900	High 1-19 "Gentlmen Are Born" and "Crime Doctor" Low 10-26 "Little Big Shot" and "I Live for Love"	4,200 1,500
Midwest	1,500	10c-55c	"Dimples" (20th Cent.-Fox)	3,800	"Ladies in Love" (20th Cent.-Fox)	4,000	High 11-16 "Mutiny on the Bounty" Low 8-24 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"The Big Game" (Radio) and "The Case of the Velvet Claws" (F.N.)	4,200	"Stage Struck" (F.N.) and "Love Begins at Twenty" (F.N.)	5,200	High 9-14 "Top Hat" Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"Old Hutch" (MGM) and "Sworn Enemy" (MGM)	8,500	"Anthony Adverse" (W.B.) (7½ days)	7,900	High 7-11-36 "San Francisco" and "The First Baby" Low 10-5 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"Dimples" (20th Cent.-Fox) and "Border Flight" (Para.)	9,500	"Ramona" (20th Cent.-Fox) and "Women Are Trouble" (MGM)	9,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) Low 12-28 "Mister Hobo" and "Three Kids and a Queen	21,150 5,800
Philadelphia								
Aldine	1,300	40c-65c	"The Gay Desperado" (U.A.)	9,500	"Dodsworth" (U.A.) (9 days-3rd week)	12,000	High 10-3-36 "Dodsworth" Low 1-26 "The Runaway Queen"	19,000 2,200
Arcadia	600	25c-50c	"The Gorgeous Hussy" (MGM) (9 days)	3,500	"The Texas Rangers" (Para.) (8 days)	2,700	High 1-25 "The Bride Comes Home" Low 9-21 "Bonnie Scotland"	4,800 800
Boyd	2,400	40c-55c	"Ladies in Love" (20th Cent.-Fox)	14,000	"My Man Godfrey" (Univ.) (2nd week)	13,000	High 1-4-36 "A Tale of Two Cities" Low 8-17 "Jalna"	30,000 6,000
Earle	2,000	25c-55c	"Two in a Crowd" (Univ.)	11,500	"Walking on Air" (Radio)	12,500	High 1-4-36 "Miss Pacific Fleet" Low 10-5 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"Libeled Lady" (MGM) (2nd week)	20,000	"Libeled Lady" (MGM) (1st week)	21,000	High 5-9-36 "Under Two Flags" Low 9-28 "Redheads on Parade"	31,000 7,500
Karlton	1,000	25c-40c	"Wives Never Know" (Para.)	2,200	"Ramona" (20th Cent.-Fox)	2,700	High 10-5 "Top Hat" Low 6-1 "Dinkey"	6,300 1,200
Keith's	2,000	30c-50c	"My Man Godfrey" (Univ.)	3,700	"Stage Struck" (F.N.) (6 days)	2,500	High 4-13 "Roberta" Low 1-2 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"The Big Broadcast of 1937" (Para.) (2nd week)	14,500	"The Big Broadcast of 1937" (Para.) (1st week)	17,000	High 9-12-36 "Swing Time" Low 5-11 "Stolen Harmony"	30,500 4,000
Stanton	1,700	30c-50c	"Old Hutch" (MGM)	6,300	"Isle of Fury" (W.B.)	5,400	High 1-11-36 "Riffraff" Low 3-23 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) (25th week) and "It Happened One Night" (Col.) (3rd week)	2,000	"Mr. Deeds Goes to Town" (Col.) (24th week) and "It Happened One Night" (Col.) (2nd week)	2,500	High 6-17 "Life Begins at Forty" Low 6-22 "My Heart Is Calling"	2,700 1,400
Broadway	1,912	30c-40c	"Old Hutch" (MGM) and "The Captain's Kid" (F.N.) (2nd week)	6,000	"Old Hutch" (MGM) and "The Captain's Kid" (F.N.) (1st week	6,500	High 5-16-36 "The Singing Kid" Low 7-27 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"A Midsummer Night's Dream" (W.B.)	5,000	"The Gorgeous Hussy" (MGM)	4,500	High 1-25-36 "A Midsummer Night's Dream" Low 1-19 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Give Me Your Heart" (W.B.) and "Wives Never Know" (Para.)	6,500	"Ramona" (20th Cent.-Fox) and "Back to Nature" (20th Cent.-Fox) (2nd week)	6,200	High 9-28 "She Married Her Boss" Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"The Big Broadcast of 1937" (Para.) and "The Big Game" (Radio)	8,200	"Dimples" (20th Cent.-Fox) and "Seven Sinners" (GB)	8,900	High 4-20 "Private Worlds" Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists	945	30c-40c	"Dodsworth" (U.A.) (2nd week)	7,200	"Dodsworth" (U.A.) (1st week)	9,500	High 10-17-36 "Dodsworth" Low 6-8 "Age of Indiscretion"	9,500 4,000
San Francisco								
Clay	400	15c-35c	"I Desire You" (Casino)	700	"Lac Aux Dames" (French)	1,100	High 12-28 "Peasants" Low 10-24-36 "I Desire You"	2,500 700
Embassy	1,400	10c-40c	"The President's Mystery" (Republic) and "Oh, Susanna!" (Republic)	3,500	"Swing Time" (Radio) (2nd week)	2,000	High 4-11-36 "Penitente Murder Case" Low 12-7 "Two Sinners" and "$1,000 a Minute"	6,500 2,000
Fox	5,651	15c-75c	"The Big Broadcast of 1937" (Para.) and 15 Maiden Lane" (20th Cent.-Fox)	19,000	"Cain and Mabel" (W.B.) and "Sworn Enemy" (MGM)	17,000	High 9-19-36 "Road to Glory" and "Kelly the Second" Low 11-30 "To Beat the Band" and "Freckles"	20,000 4,000
Golden Gate	2,800	15c-40c	"Walking on Air" (Radio) (plus vaudeville)	13,500	"The Big Game" (Radio) (plus vaudeville)	15,500	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) Low 5-23-36 "Dancing Pirate"	34,000 9,000
Orpheum	2,440	15c-40c	"Craig's Wife" (Col.) and "Two in a Crowd" (Univ.)	10,500	"My Man Godfrey" (Univ.) and "Yellowstone" (Univ.) (5th week)	6,200	High 9-19-36 "My Man Godfrey" and "Yellowstone" Low 10-26 "King Solomon of Broadway and "Fighting Youth"	17,000 4,800
Paramount	2,670	15c-75c	"The Gorgeous Hussy" (MGM) and "Three Married Men" (Para.) (3rd week)	13,500	"The Gorgeous Hussy" (MGM) and "Three Married Men" (Para.) (2nd week)	12,500	High 7-11-36 "San Francisco" Low 3-2 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,470	15c-40c	"Cain and Mabel" (W.B.) and "Sworn Enemy" (MGM)	6,800	"Dimples" (20th Cent.-Fox) and "The Case of the Velvet Claws" (F.N.)	6,800	High 8-1-36 "San Francisco" Low 6-29 "No More Ladies"	12,400 5,000
United Artists	1,200	15c-55c	"Dodsworth" (U. A.) (2nd week)	6,500	"Dodsworth" (U.A.) (1st week)	10,000	High 10-26 "Barbary Coast" Low 12-28 "Mimi"	15,000 2,500
Warfield	2,700	15c-75c	"Ladies in Love" (20th Cent.-Fox) and "Murder with Pictures" (Para.) (8 days- 2nd week)	13,000	"Ladies in Love" (20th Cent.-Fox) and "Murder with Pictures" (Para.) (1st week)	14,000	High 10-5 "I Live My Life" Low 3-28-36 "Colleen" and "Too Many Parents"	35,000 13,000
Seattle								
Blue Mouse	950	25c-55c	"Swing Time" (Radio)	3,800	"The General Died at Dawn" (Para.) and "Women Are Trouble" (MGM)	3,200	High 11-30 "Mutiny on the Bounty" Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	6,100 2,900
Fifth Avenue	2,500	25c-55c	"The Road to Glory" (20th Cent.-Fox)	7,200	"Swing Time" (Radio) (2nd week)	7,600	High 9-19 "Anthony Adverse" Low 4-26-36 "The Trail of the Lonesome Pine"	11,300 2,600
Liberty	1,800	15c-55c	"The Gay Desperado" (U.A.) (8 days) (20c-55c)	7,200	"Alibi for Murder" (Col.) and "Down the Stretch" (F.N.) (6 days)	3,600	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"Give Me Your Heart" (W.B.) and "Back to Nature" (20th Cent.-Fox)	3,200	"The Gorgeous Hussy" (MGM) and "Star for a Night" (20th Cent.-Fox)	3,600	High 2-16 "Roberta" Low 1-26 "The Man Who Reclaimed His Head"	6,100 2,850
Orpheum	2,450	25c-40c	"Ladies in Love" (20th Cent.-Fox) and "Three Married Men" (Para.)	7,600	"Stage Struck" (F.N.) and "Lady, Be Careful" (Para.)	5,100	High 9-21 "Top Hat" Low 8-31 "Dante's Inferno" and "Lady Tubbs"	10,400 4,800
Palomar	1,500	15c-35c	'The President's Mystery" (Republic) (plus vaudeville and band)	4,500	"She Shall Have Music" (Imperial) (plus vaudeville and band)	4,900		
Paramount	3,050	20c-40c	"Dimples" (20th Cent.-Fox) and "East Meets West" (GB)	5,350	"Give Me Your Heart" (W.B.) and "Back to Nature" (20th Cent.-Fox) (25c-55c)	5,800	High 12-14 "Annie Oakley" Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	9,200 3,250



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ANSWER TO QUESTION NO. 42

Question No. 42 was: (A) Is it ever permissible to use a switch for higher voltage or amperage than its rating? Should all circuit switches be enclosed in cabinets? (B) What is meant by "hunting"? What is its effect? Where would you seek for its cause?

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; B. DiViotti; C. Oldham; W. Limmroth; T. F. Bochert; J. R. Prater; L. Cimikoski; W. C. Brown; C. Champney; W. H. Edmonds; L. F. Hayes; P. and L. Felt; H. Edwards; H. B. Smith; A. L. Cooper; C. L. Loft; W. Dinsmore; S. O. Sears; C. A. Ellison; R. and K. Wells; D. E. Birdsong; S. Schmidt; H. Jones; M. and J. Devoy; J. R. Hickman, Jr.; J. A. Zachritz; C. and S. E. Gay; D. Pollock; H. P. Richardson; T. L. Dennis; S. Neilson; R. V. Manning, C. L. Davis, B. L. Sanderson and H. T. Plum; F. H., S. and P. Dalbey; O. Hunt; S. Carberry; F. H. and L. Klar and T. H. Morton; B. R. Mills and N. Prane; G. N. Guidotti; F. M. Brown; B. Caldwell; R. Tomkins, H. J. Abernathy; W. R. Baxter and P. N. Davis; J. Wentworth; W. R. Wohn and S. T. Lane; U. S. Logan; D. Maxwell and R. K. Holt; T. T. Golley; F. E. Dorp and H. A. Aims; L. and F. L. Savlor; C. B. and L. M. Traxler; W. Burns and T. R. Fanning; C. L. Stanhope; B. Simms and T. C. Hood; D. H. Purcell; W. Porter; G. E. and E. Lomax; W. R. Matthews and T. R. Tomlinson; D. L. Johnson; D. L. Lilly; L. E. Dodson and H. T. Todd; S. T. Snow; P. F. Maxwell; H. T. Appleton and M. F. Singleton; R. R. Jacobs and B. B. Hornstein; T. Turk; R. R. Robins and W. Winkle; W. B. Little; J. R. Davidson; L. M. Banning; W. S. Jones; C. H. Lowrie and H. Lathrope; T. L. Redhouse; A. L. Leonard and G. T. Jones; L. A. Beachwood, M. F. Robinson and T. L. Barton; W. N. Bolton and G. Lantry; T. L. Candale; W. G. Artley; H. D. Samuels.

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Three answers to Section A have been selected for publication. D. Danielson says:

"No switch may ever be loaded beyond its rated voltage and/or amperage capacity. According to the National Electric Code there are some conditions wherein a switch need not be enclosed in a metal cabinet. Such condition requires that the location be dry and that the voltage-to-ground difference do not exceed 150 volts; also that the switch be protected from possibility of mechanical injury and that it be not in the vicinity of any sort of inflammable material. In a projection room the last requisite would compel location of all switches in approved metal cabinets or their equivalents."

B. DeVitti says, "In compliance with National Electric Code rules and regulations it is never, under any circumstances, permissible to use any switch for voltage or amperage in excess of its approved rating. It also is essential that all circuit switches be enclosed in metal cabinets, though this latter is unnecessary in projection rooms where approved switch cabinets are built into the walls of the room."

Charles Oldham puts it thusly: "No switch may be operated above the voltage and amperage rating stamped upon it. To do so would not only injure the switch but shorten its useful life. If the overload be sufficient, a dangerous situation would arise. All circuit switches should be enclosed in an approved metal cabinet (or its equivalent as in the case of enclosed snap switches. F. H. R.) as a preventive against injury or accidental short circuiting by objects coming into contact therewith. Some cabinets have the switch handle on the outside, which is an added element of safety."

(B) G. Thompson says: "*Hunting* is a term used to designate recurring variations in motor speed. Insofar as concerns the motor driving a motion picture-sound projector, its effect is to cause variations in speed of moving objects in the screen image, though such variations pass unnoticed unless the fault be very bad indeed. Its effect upon sound is, however, very evident to listeners. When speed increases, the tone pitch of course rises, and vice versa. If the hunting be rapid, the effect may resemble, in effect, what we call 'flutter' or 'wows.' If it be slow, then there will be a more or less constantly recurring rise and fall in pitch of the sound.

"The seat of the fault is either in the motor itself or in the current that drives it. If it be the latter, it will or should, of course, appear in the motors of both projectors. If in only one, then we may conclude it is in the individual motor itself. If it be the current, a voltmeter test across the terminals should disclose that fact. In fact, if the motor be of the synchronous type, the cause could not well be anything but alteration in cycle speed, and, of course, that is out of the question. No ordinary voltage fluctuation would alter the speed. If the advance or drop be sufficient it might burn the motor out or cause it to stop, but not to fluctuate in the manner called 'hunting.'

BLUEBOOK SCHOOL QUESTION NO. 47

(A) Explain what function current (amperes) performs and what is consumed in the production of electric power.

(B) Explain how you test for clearance between armature and pole pieces of a motor or generator.

(C) What do you regard as the proper difference between generator and arc voltage in a motor-generator set, and why?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

"Bad or loose connections in a motor circuit (anywhere in the circuit the 'juice' must travel) will, if of sufficient proportions, cause variations in speed. Dirty or badly worn commutators or a dirty brush face may do it. Variation in the speed of variable speed or d.c. motors may be due to faulty brush contacts due to any one of several things, for example brushes that do not fit their holders properly."

More than 400 "students" said the term *hunting* was wholly unfamiliar to them. Well, gentlemen, that is what this school is for—to familiarize you with your Bluebook of Projection. If you will turn to page 421 you will find (Question No. 8) the answer.

H. B. Smith answers, "*Hunting* is the term applied to small changes in motor speed that happen more or less frequently. If the changes be rapid, the result is a *flutter;* if less rapid, it becomes a series of *wows* in the sound. In sets having a motor control cabinet, when hunting takes place it will be well first of all to look over the brushes, which may not be making proper contact or may bind in their holders. If the brushes are okay, try changing tubes. If that does not effect a cure, try replacing the various condensers and resistors, one at a time, until the trouble is located."

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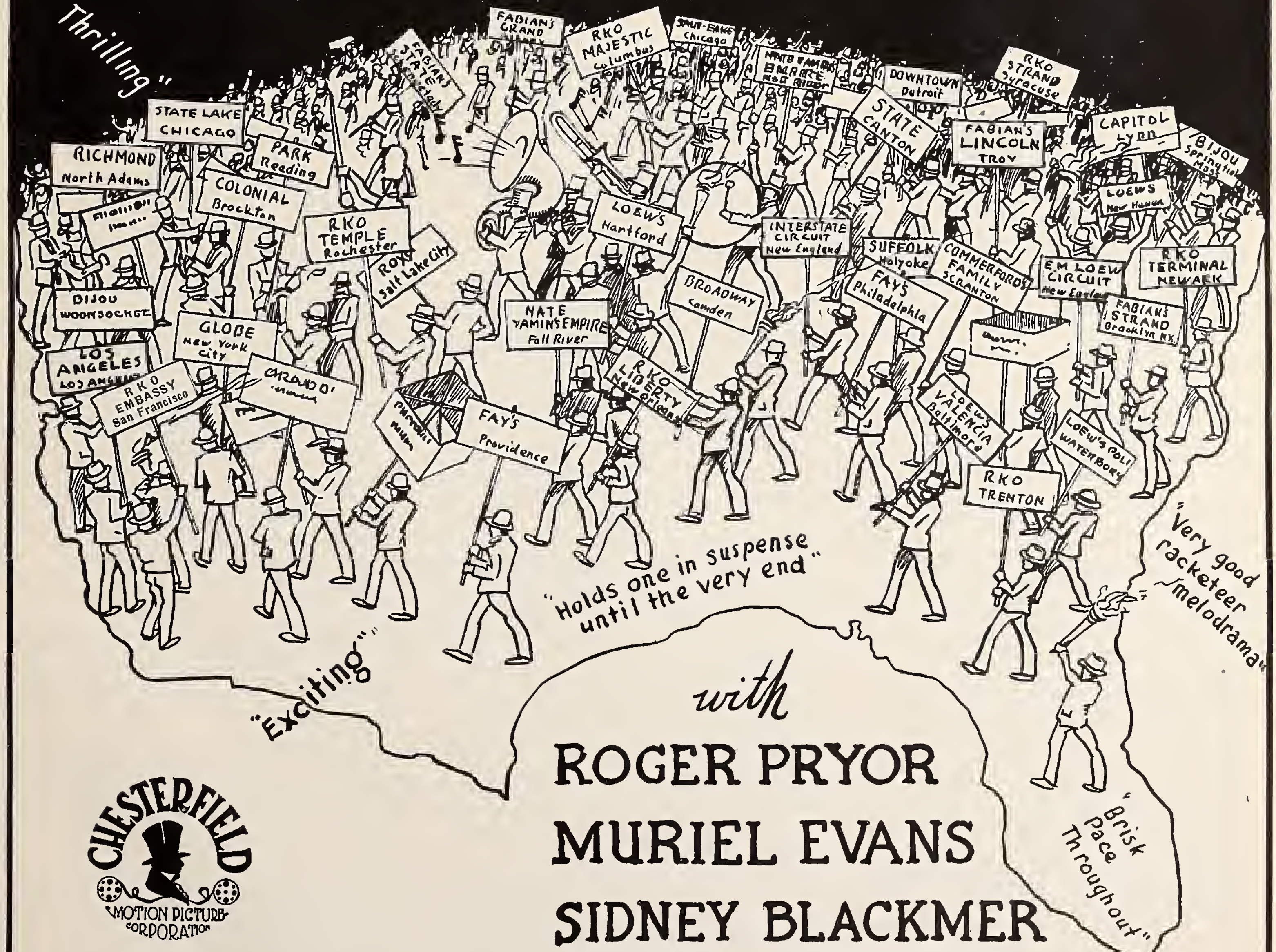
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Ambassador

BORN TO FIGHT: Frankie Darro, Jack LaRue, Frances Grant—This lower bracket programmer is head and shoulders above its predecessors in the Frankie Darro series. In fact, it is almost as good as some of the major company efforts and better than several we have seen. The story is plausible and well told and the players are convincing in their roles. Briefly, it is not quite big time, but is suitable for double bills and action days.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—A very poor picture for my town. Too much talk and not enough story or action. Business below average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

COUNTERFEIT: Chester Morris, Margot Grahame —A very good action play. Should satisfy nearly everyone. Played October 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—A wonderful picture. Moore is good and the supporting cast was wonderful. Good comments from better class patrons. Others stayed away. Business below normal. Columbia recording is not as good as it once was. They are carrying this noiseless recording too far. The sound track on this picture and several others have been so dark that we must carry the fader three or four points higher. This gives more photo cell and tube noise so I cannot see where anything is gained by this denser sound track.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

TRAPPED BY TELEVISION: Lyle Talbot, Mary Astor—This picture pleased and drew average business. Played October 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—Very good gangster picture. Edward G. Robinson is always good and there is a very good supporting cast. Pleased. Running time, 81 minutes. Played October 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia De Havilland—A great production that did wonderful business. This is certainly the biggest B. O. Warner Bros. gave us this season. Errol Flynn is very handsome and is also a very good actor. He possesses that rare kind of masculine beauty that appeals to women and is liked by men. The part suits him to perfection. Our patrons are looking forward to see more of him. Olivia De Havilland is very sweet and the rest of the cast very good. Played July 25-27.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

CHINA CLIPPER: Pat O'Brien—Box office returns nominal. About regular week end business. A satisfying picture, apparently. Our patrons accepted it as better than most pictures of this type. Running time, 89 minutes. Played October 2-3.—James N. Saunders, Avalon Theatre, Easton, Md. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Good Brown comedy. Liked by those that saw it. Fast moving and snappy. Running time, 69 minutes. Played October 12-13.—Wilbur Cole, Park Theatre, Dexter, Me. Small town patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler —Good as most of Warner's musicals are. Brought it back for one day as an "Old Favorite" to average business. Played July 28.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

TWO AGAINST THE WORLD: Humphrey Bogart, Beverly Roberts—This is just fair, being one of those real short programmers, made to take care of the double-bill menace or force those exhibitors who are not using them to start. There ought to be a law against them. Running time, 57 minutes. Played October 2-3.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Liberty

SCHOOL FOR GIRLS: Sidney Fox, George Kelly—This show is somewhat educational but at the same time entertaining. The worst part of it was that the exchange did not ship us the short subjects we had ordered on this program and we had to show just the feature alone, but we made a bargain night and saved our hide. Running time, eight reels. Played October 9-10.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

DAVID COPPERFIELD: Freddie Bartholomew, W. C. Fields, Frank Lawton, Lionel Barrymore, Edna Mae Oliver, Maureen O'Sullivan, Madge Evans—A wonderful picture this. Freddie Bartholomew great and all of the cast very good. All around first class production. Brought it back for one day as an "old favorite" and packed the house. Thanks, Metro. Running time, 13 reels. Played June 26.— C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

DEVIL DOLL, THE: Lionel Barrymore, Maureen O'Sullivan—Definitely a story of imagination. Lionel Barrymore does expertly in his disguise of the scheming old lady. Interesting and logically developed to a satisfactory climax. Played October 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—We were frankly disappointed at our returns. We thought it a splendid picture, and still wonder why it didn't do more business. Business poor. Running time, 99 minutes. Played September 28-30.—James N. Saunders, Avalon Theatre, Easton, Md. General patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Wonderful picture but too long. If Metro had left out reels 3-4-5-6 the audience would have appreciated it. Too much of Luise Rainer. Music, scenes, talent and dancing the best ever. Give it plenty of advertising. Running time, 180 minutes. Played September 13-16.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

FURY: Spencer Tracy, Sylvia Sidney—This is very good entertainment, quite rough for the ladies and children but we had no complaints so I guess it must have pleased the majority. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FURY: Sylvia Sidney, Spencer Tracy—Grand and powerful production with a swell story which held our audiences as no picture has in months. We believe it was as good as "San Francisco" with the earthquake scenes eliminated. Give us more of these strong dramas. Running time, 94 minutes. Played September 27-28.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LAST OF THE PAGANS, THE: Mala and Lotus—A unique portrayal of South Sea Island home life. The setting was beautiful. The shanghai angle was a little far-fetched, but effective. Everyone liked it and said so. Running time, 8 reels. Played October 17.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Good program picture, but not so good at the box office. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Dear Metro: It did the work. Please give us more of the same type. Spencer Tracy was cast perfectly; he pleased to the nth degree. It also proved that the great American public has an ear for the right kind of music. Yours very truly. Running time, 111 minutes. Played October 11-13.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Excellent. Surely one of the big pictures of the year. This pleases as near 100 per cent as any picture I have played. The story is great and the cast does some very fine work. Jeanette MacDonald almost steals the show. Her singing was wonderful, especially when she sang "Jerusalem" and "Nearer My God to Thee." Tracy was a little miscast but he made the best of it and played his part well. Gable also did good work. I wish they would make more pictures on this order. Just enough religion in it to make it wonderful entertainment. This no doubt will go down in history as a masterpiece. Metro is to be congratulated in producing such a fine picture. Running time, 111 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—Well, it's the same old story. Everybody thought it was grand. Did not do the business we thought we would or should, yet it gave us a nice increase and paid us to run it, especially when it is probably the outstanding picture of the year. Running time, 111 minutes. Played October 4-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THIN MAN, THE: William Powell, Myrna Loy—This is the very ace of "Old Favorites." Has been voted first in the newspaper ballot, and the takings were equal to takings on the first day of "Captain Blood," and that is a record for an old picture. I think this picture is the best of all comedy-thrillers and apparently my patrons think the same. Could not accommodate all that came to see it, and promised to brink it back again in near future. Played July 29.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

WE WENT TO COLLEGE: Walter Abel, Edith Atwater—Opinion varied, but believe that most of our patrons enjoyed it. Running time, 69 minutes. Played October 9-10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BORDER FLIGHT: John Howard, Frances Farmer —Built primarily for double bills, as are so many of the program pictures nowadays. If every exhibitor would refuse to double-bill, the quality of our program pictures would improve greatly. Running time, 59 minutes. Played September 25-26.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BRIDE COMES HOME, THE: Claudette Colbert, Fred MacMurray—Not as good as "It Happened One Night" or "She Married Her Boss." Did average summer business on Sunday, but the second day was a flop. The third day business was terrible. Certainly not strong enough for three days for second run. Played July 5-7.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

CASE OF MRS. AMES, THE: Madeleine Carroll, George Brent—This is one of the most engrossing courtroom dramas produced during the past three years. Why it has received such severe reports we cannot understand. Our patrons praised it highly.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—Everyone liked this one. Running time, 73 minutes. Played October 17.—Wilbur Cole, Park Theatre, Dexter, Me. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Frances Langford—A very good picture that did good business

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

on the opening day, but nose-dived on the second. No star value in the names for Hong Kong, because Penner is not known here at all and we had to rely on the drawing power of Oakie and Langford, which have not very strong following. As the title is rather misleading we had to insert in all our ads the following caption: "This is not a typical college pictue but a musical comedy full of pep." A typical American college picture with football and the rest of college stuff is poison for this town. Played July 19-21.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—Pretty good western. The great fault I find is they make these westerns too short. Why not make them at least 10 minutes longer? Running time, 61 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DESIGN FOR LIVING: Miriam Hopkins, Fredric March, Gary Cooper—An old one, so we brought it back for one day and called it "Old Favorite." This kind of sophisticated comedy, Lubitsch's specialty, is a natural for this theatre. Played it on Saturday to a very good business. Played July 18.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

EARLY TO BED: Charles Ruggles, Mary Boland—A good comedy feature, especially where the team is liked. Drew only fair crowd for us. Played October 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RETURN OF SOPHIE LANG, THE: Gertrude Michael, Sir Guy Standing, Ray Milland—We hope other exhibitors will not find it as difficult to sell this picture as we did. Despite the fact that the sequel angle was emphasized, people stayed away, thinking it was the original "Lang" film which they had seen. The fact was substantiated by the numerous patrons whom we contacted before and after the showing. All who saw it enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SHIP CAFE: Carl Brisson, Arthur Judge.—Skip this one if you can. Poor story that nothing could save from terrible flop. Brisson's singing is not too bad, but his acting is not convincing at all. His popularity here is none. The rest of the cast has also no value for the B. O. Took very bad licking during two days. Played July 30-31.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke, Andy Clyde—Some liked and some didn't. Just another show to most. No good for a two-day run in a small town. Running time, 71 minutes. Played October 16.—Wilbur Cole, Park Theatre, Dexter, Me. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—Just another western. Better than the average. Missed fire, somehow. Patrons were satisfied but that is all. Oakie did a good job. Running time, 99 minutes. Played October 14-15.—Wilbur V. Cole, Park Theatre, Dexter, Me. Small town patronage.

YOURS FOR THE ASKING: George Raft, Dolores Costello Barrymore—Very light but pleasant entertainment that received a good audience response.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Reliable

MILLIONAIRE KID: Betty Compson, Bryant Washburn—Terrible sound destroys what remote possibilities this picture has of being booked on double programs in action houses. It cannot be recommended for any type of patronage, so poorly is it produced.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO Radio

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—A good picture that did average Friday and Saturday business. The story is hokum, but the acting very good. Pity that Hepburn is not very popular here. The only explanation is that she appeared in too many weak stories lately. Let's hope that "Mary of Scotland" will regain for her the popularity which she deserves. Played July 3-4.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—This is a good one. It has almost everything in it to make it a fine production and it is good for any place, city or country. Plenty of action and quick moving episodes that kept our people on their toes all through it. Played October 3.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CHATTERBOX: Anne Shirley, Phillips Holmes—Just a fair program, although interesting with some comedy relief. Anne Shirley very good. Running time, seven reels. Played October 14.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DON'T TURN 'EM LOOSE: Lewis Stone. Bruce Cabot, Louise Latimer—While the picture did not draw well, it was extremely well acted. Lewis Stone did wonderful work. A good production. Played October 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GOLDIN MOVES TO KOWLOON MAJESTIC

The reports of Manager C. Goldin from the Star theatre in Hongkong close with those in the department this week. But that does not mean that Mr. Goldin no longer will contribute comment on what pictures are doing for him.

Mr. Goldin is now managing the Majestic theatre at Kowloon. The Majestic is a theatre of the Hongkong and Kowloon Cinema Company, Ltd. His next reports will be from the Majestic.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Pretty good picture despite the many adverse reports we've read about it. Nice production that would have been better if they had speeded it up. Played October 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRECKLES: Carol Stone, Tom Brown, Virginia Weidler—A story of Limberlost that has not very strong B. O. pull here. But the little Virginia was very much liked in "Laddie" so she brought some extra business in spite of very hot weather. And she certainly stole the show. Business above average. Played July 7-8.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Just as good as "Roberta" and "Top Hat," and that's damned good! Educated feet, catchy songs, wise-cracks, beautiful settings. and a plausible story; what a combination! Harriet Hilliard makes her screen debut and scores a knockout. This one will please any audience anywhere, anytime! Running time, 110 minutes. Played October 17.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson —Something different in western plots. Very satisfactory picture for the most part.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Dandy little picture that introduces Bobby Breen. Maybe Bobby's voice will get a better production backing in his next. Played October 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—Apparently this picture is not meant for urban or rural presentation. Our business was gratifying the opening night but petered out the last night. Running time, 12 minutes. Played September 24-26.—James N. Saunders, Avalon Theatre, Easton, Md. General patronage.

MURDER ON THE BRIDLE PATH: Helen Broderick, James Gleason—A good detective story with a punch. Hildegarde's every line tickled them into spasms. Everyone was well pleased. A ringer for us. Running time, 66 minutes. Played October 9.—C. F. Deane, Dunbar Theatre, Dunbar, W. Va. Family patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Some localities report mediocre business. We were well pleased with our volume. A few more of the same caliber would be highly acceptable. Running time, 103 minutes. Played September 21-23.—James N. Saunders, Avalon Theatre, **Easton, Md. General** patronage.

YELLOW RUST: Richard Dix—A good western picture. Some good singing and story above average for a western. Did only average business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

Twentieth Century-Fox

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Very good program picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—A very good program picture which did better than average business, as the public seems to have a craving for good northern pictures.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—The dog Buck was the star, but the whole show was good and was followed with close interest by our patrons. I call it a real show, good enough for any theatre anywhere. Played September 26.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall—Simone Simon was a great attraction and picture can be sold by her. Start advertising weeks in advance on Simone Simon and you will do business. Picture itself only fair but everyone liked Simone Simon. Played September 6-8.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

HIGH TENSION: Brian Donlevy, Glenda Farrell—A good action film that was especially salable because of Brian Donlevy, who is liked by both our men and women patrons.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HUMAN CARGO: Brian Donlevy, Claire Trevor—Our patrons were not overly enthusiastic about this picture, even though they seemed well entertained while watching it.—J. W Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—Wise little program picture that made a little money and pleased the majority. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—Little Jane Withers scores another hit. Good story and good cast. My patrons are beginning to ask when I am going to book another Jane Withers picture. A good many like her better than Shirley Temple and that is saying a lot for Jane. Running time, 72 minutes. Played October 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Good western. Fine for Friday and Saturday. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Just an average O'Brien picture. Good title. Business above average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple —Started out slowly, as if there would be but little action. However it soon developed into a smart action comedy, with plenty of appeal for any and all of our patrons. A fine production. Played October 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—Positively the best comedy this year. Patsy Kelly and Ted Healy at their best. The new Ritz Brothers present a new and entertaining kind of entertainment. The music and hit songs are all good. Talent galore. Will do business. Played September 20-22.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

SONG AND DANCE MAN: Paul Kelly. Claire Trevor—A good show for any night. We think this show deserves a special effort to be played on one of the best nights and it will satisfy and please the cash customers. We give this an O. K. for entertainment.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—This picture opened with a bang. When the sloppy love scenes started the audience laughed and poked fun at it. The acting was very good, but too much "lovey-dovey" stuff. Played August 30-September 1.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

UNDER TWO FLAGS: Claudette Colbert, Ronald Colman, Victor McLaglen, Rosalind Russell—A so-called big special which did less than average business. It had a logical though somewhat sad ending. Pleased about 50-50.—Walter Hohlfeld,. Elite Theatre, Greenleaf, Kan. Small town patronage.

United Artists

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A very good dramatic picture. If fault it has, it is the rather lengthy telling of the story. Shortening up the running time would have speeded things up a bit and made it all more exciting. Played October 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—Rather a disappointment this one, even considering that it is a silent picture. Our patrons thought so and did not hesitate to tell us. Not as good as any of Chaplin's previous pictures. Patchy in spots and some of the tricks we have seen before. Music also not as good as in "City Lights." After five years of production, publicity and expectations, we have been hoping for something bigger—and so did the old B. O. Played June 27-29.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

THESE THREE: Miriam Hopkins, Merle Oberon,

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Joel McCrea—Crackerjack dramatic entertainment. Merle Oberon is excellent. However, although opening day's business fairly good, it fell down badly the second day despite Columbus Day. Played October 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Just a fair program and we ran same only one night because of the poor title. Business off and we don't blame them. Running time, nine reels. Played October 11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland, Anita Louise, Claude Rains—Two hours and twenty-seven minutes running time, and not one letdown in all that long footage. The credit must go to the cast and the adapter who picked the high spots out of this long, long novel. All hail to a marvelous production with a perfect cast: Miss Havilland, Anita Louise, Fredric March and Claude Rains, all outstanding in their roles. I was skeptical, for all its acclaim by the critics, that a picture as long as this one could keep up the tempo; but it did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BRITISH AGENT: Leslie Howard, Kay Francis—A very good picture, especially here for our British patrons. Both Howard and Francis are very popular here. Brought this picture back as an "Old Favorite" for one day to a very satisfactory business. Played July 15.—C. Golden, Star Theatre, Hong Kong, China. European neighborhood patronage.

FRISCO KID: James Cagney, Margaret Lindsay—A good picture made on "Barbary Coast" pattern, but not as good as the original. And not as good at the B. O. either. Was not strong enough for three days. Business below average. Cagney and the rest of the cast very good. Played July 12-14.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

GREEN PASTURES, THE: Rex Ingram—Splendid and yet we must report that it flopped badly for us. Seemed our folks just weren't interested and stayed away. Another special did less than program business. Played October 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOT MONEY: Ross Alexander, Beverly Roberts—

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For service or information telephone any Railway Express office or write for booklet "How to Profit by Air Express" to Railway Express Agency Inc., 230 Park Ave., New York.

AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY

"Hot Air." Not worth running. Running time, 68 minutes. Played September 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HOT MONEY: Ross Alexander, Beverly Roberts—Just fair program picture. Lots of action and fast dialogue. Believe this Roberts gal is coming. Running time, 68 minutes. Played October 7-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell, Hugh Herbert—Not the best from this team, but our patrons enjoyed it. Hugh Herbert nearly steals the show. Business little more than average and that is something in this hot weather and no cooling plant. Played July10-11.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

PERSONAL MAID'S SECRET: Ruth Donnelly, Margaret Lindsay, Warren Hull—No star value, but a nice little picture that was liked by everyone who came to see it. Business above average. Played June 30-July 1.—C. Goldin, Star Theatre, Hong Kong, China. European neighborhood patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Very good program picture with lots of pep and action. Both stars well liked here. Running time, 69 minutes. Played September 30-October 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

ICE CUT-UPS: New World of Sport Series—An interesting short showing skating in various forms.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PAIN IN THE PULLMAN, A: Three Stooges—Another lunatic comedy that pleased over 90 per cent of our folks.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARS OF TOMORROW, NO. 4: Okay entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BULLY FROG, A: Paul Terry-Toons—Black and white cartoon, not exceptional, but makes a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOME ON THE RANGE: Musical Comedies—Good singing. Western songs. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IT HAPPENED ALL RIGHT: Tim and Irene—Just a bunch of nonsense and time wasted. A shelf and a box with a lock on it would help this from being moved around where it belongs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TIMID YOUNG MAN, A: Buster Keaton—Good comedy for Friday and Saturday uses. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

HONEYLAND: Harman Ising (Happy Harmonies)—These colored cartoons from MGM are always good. Believe we are paying too much for them, however.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Comedies—Very good musical. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

COBWEB HOTEL, THE: Color Classics—A clever and funny color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COBWEB HOTEL, THE: Color Classics—A good colored cartoon. A little too much big spider for the kiddies. Producers should remember that a large percentage of a theatre audience is kiddies and they help bring the mothers. Do not overlook them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HILLS OF OLD WYOMIN', THE: Louise Massey and the Westerners—This Screen Song presents a very pretty tune and is well done. Cartoon take-off on "The March of Time" is generally funny.—L. A. Irwin, Palace Theatre, Penacook, N. H.

POPULAR SCIENCES: This is an excellent series in color and pleases all. Also educational as well as entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROOKIE FIREMAN, THE: Paramount Varieties—The best of the monkey reels. Play this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BOLD KING COLE: Rainbow Parade Cartoons—A very funny color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME, NO. 1: The provocative nature of this two-reeler makes us wonder if it's good policy to let our screen take sides where politics is concerned. We can't afford to create ill will at any rate.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME, NO. 2: Maybe yes. Maybe no. Some like it; some do not. Principal criticism, too long on one subject.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NEWLY REWEDS: Radio Flash Comedies—A good slapstick comedy that will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOMORROW'S HALFBACKS: Sports with Bill Corum—This one was as near to nothing as you will ever find in one whole reel of film. Practically no football and far, far too much of "Mrs. Marks," who was so visibly "affected" that the boys just had to laugh. The first poor one that Bill has put out. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

WORM BURNS, THE: Radio Flash Comedies—Good comedy. Keeps them laughing all the way through. Running time, two reels—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

FILMING THE FANTASTIC: Adventures of the Newsreel Cameraman—Okay subject—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOX MOVIETONE NEWSREEL: A very good newsreel. The last one had the presentation of the colors in Technicolor. That was the highlight of the entire reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Universal

CARNIVAL TIME: Mentone Musical Comedies—Average for this series. We've had better.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAYING FOR FUN: Mentone Musical Comedies—A very good musical comedy; saved our program from being a total flop. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SIGNING OFF: Mentone Musical Comedies—A fair subject in this series of usually clever two-reelers. The acts are mostly all good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

AT YOUR SERVICE, MADAME: Merrie Melodies—An excellent colored cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHANGING OF THE GUARD: Sybil Jason—Splendid coloring, a classical type short that will be best played with a comedy feature. Your show will then strike a better balance as there's little comedy to this show.—L. A. Irwin, Palace Theatre, Penacook, N. H: General patronage.

CAT CAME BACK, THE: Merrie Melodies—Not quite so good as most of this series. Running time, seven minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ECHO MOUNTAIN: Broadway Brevities—A good color two-reel musical. Very good but not outstanding.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SONG OF A NATION, THE: Donald Woods, Claire Dodd—One of the best shorts I ever exhibited. More good comments about this than the feature. Patriotic and entertainment in beautiful color. One patron told me it was worth the price of admission. A credit to any program. Don't be afraid to advertise this one. It simply cannot be overadvertised. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TOY TOWN HALL: Merrie Melodies—A dandy colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE HIGHLIGHTS: Eddie Peabody—Usually each one of these subjects has at least one topnoch act. This was no exception. Running time, 10 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ANOTHER CIRCUIT AGREES

"Everyone needs relaxation," says Sidney Meyer, Wometco Theatres general manager, writing in "Contact," the circuit's house publication to announce a regular day off each week for all managers and assistants.

Everyone does, indeed, and especially hard-pressed theatremen—which thought has been brought to attention frequently and emphatically in these pages. That the Miami, Florida, circuit is the latest theatre organization to see eye to eye with this department in regard to time off is gratifying but not surprising.

It is an executive order that should return dividends.

▽ ▽ ▽

HELPING THE "LITTLE FELLOW"

Already found of value, the practice inaugurated by the Loew Theatres of selecting lesser members of the personnel to act as student-managers is one to be recommended for adoption by other exhibitors where such training is not now emphasized.

Among theatremen today promotion from the ranks is taken largely for granted. It is assumed and wisely that ambitious employees who have served long, faithfully and intelligently are sound timber for managerial posts and with this in mind, excellent schooling of one kind or another is made available.

Conducted by circuit heads, regular classes in the study of theatre operation are not unknown. The six-month course sponsored recently by Warner Cleveland zone executives resulted in a number of promotions. Further encouragement of employees through frequent staff meetings is advised by division manager Nat Wolf, who has this to say to his managers:

"Young men must be kept interested. It behooves those who by virtue of rank are the leaders, to devote their energy, thought and spirit in the interest of the youngsters. . . . Give the little fellow a chance. . . . Somebody gave you one."

In more instances than not, the Big Bosses are more likely to give the "nod" to the manager who sincerely aids in the advancement of members of his staff to better jobs.

▽ ▽ ▽

"IT'S WHAT YOU DO"

The community of Lamar, Colorado, with a population of some 4,200 may not be considered by a lot of folks the ideal spot to put over a heck of a lot of fancy exploitation campaigns that get the money. But it seems and happily that Manager Frank Barnes of the Pioneer Theatre in that spot has other thoughts on the subject, to judge from an account of his Greater Season drive detailed on a following page.

"Never have I met a showman of his calibre," writes Robert W. Selig, Gaumont-British Denver office sales representative, in reporting the Barnes' boxoffice activities to this desk.

Some issues back we had occasion to opine that your honest-to-Henry theatreman dropped into a desert oasis, would waste no time in organizing a bannered camel parade and hooking the local horse-traders to a co-op page, or sichlike.

This seems to be a good spot to say it again, and also to repeat perhaps, "it's not where you are, but what you do."

▽ ▽ ▽

YOUNGEST EXHIBITORS

Associated for many years and exhibitors from the very beginning when they started their theatre careers by running pictures in the basement for neighborhood youngsters, Manager Jack Day, age 21; Projectionist David Keefer, age 21, and Maintenance Chief Karl Keefer, age 19, now announce themselves as the sole operators of the Dillsburg Theatre, in Dillsburg, Pa.

There may be difficulty in discovering the oldest exhibitor in showbusiness but until there is further proof, the officers of the "Day and Keefer Enterprises," as they style themselves, may claim to be the youngest—and more power to them.

▽ ▽ ▽

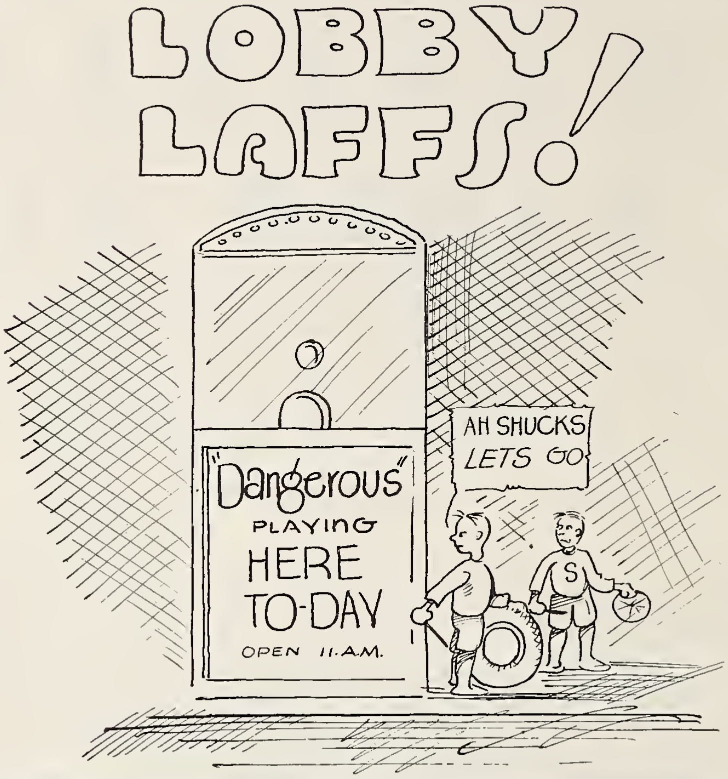
OUTLAW THOSE DRAUGHTS

With the approach of Old Man Winter, it won't be long now before those ding-blasted draughts begin to play a sour tune upon the domes of patrons bereft of hirsute adornment and annoy folks with sensitive necks, cold feet and such. That is, those icy streams will do their dirtiest in theatres where managers do not wage unceasing warfare against this deadly enemy to the boxoffice.

It is therefore moved and seconded that immediate action be taken by every theatreman in the land to outlaw annoying draughts that chill defenseless vertebrae and craniums.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS


LOBBY LAFFS!
AH SHUCKS LETS GO
"Dangerous" PLAYING HERE TO-DAY OPEN 11 A.M.
S

This cartoon was created by Walter Davis, Capitol, Regina, Sask., Canada.

Full Page Radio Co-ops Top "Big Broadcast" Plugs

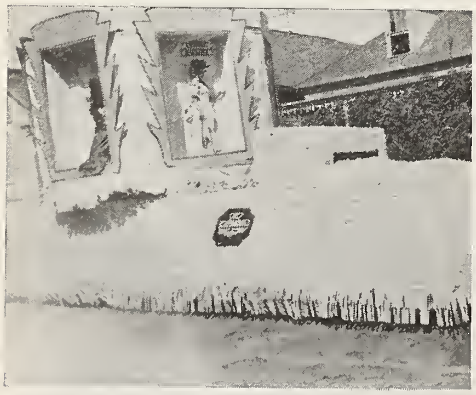
San Francisco stores availed themselves of the radio names appearing in "Big Broadcast of 1937" with giant newspaper co-op ads on the date at the Fox, promoted by Arch Bowles. Featured were two full pages, one by leading Zenith dealer and the other by RCA Victor. Picture title and stars topped the radio and record copy which tied in with the personalities in the picture.

"Have You Contributed Lately?"

Theatre Enters Float In Citywide Parade

Accompanying photo shows float designed by Mrs. F. Stamm, wife of the owner of the El Campanil Theatre in Antioch, Cal., which was entered in a recent city-wide celebration there. Float plugged various coming attractions, each easel containing frame in which stood a youngster dressed as the star from the various productions.

"Have You Contributed Lately?"



Stamm Float in Antioch Parade

Book Tieins Arranged For "Boone" Opening

For date on "Daniel Boone" at the New York Palace, window coverage was obtained from publishers of book on life of the famed scout, stills and special displays planted in strategic spots throughout the metropolitan area. Spotted in five-and-tens were copies of a 10-cent volume. Arrangements were also put on force to have Heather Angel, star in the picture, appear on a net broadcast celebrating Girl Scout Week. Plans for the picture's exploitation in other spots include personal appearance of George O'Brien at the Lexington, Ky., premiere and at the Alden, in Jamaica, N. Y., local Sons of Legionaires will parade to the theatre on Hallowe'en. Blackstone Agency is cooperating on the various campaigns.

"Have You Contributed Lately?"

Builds Theatre Marquee For One Dollar Plus

Up to the time of opening on "Last of the Mohicans" at the Palace, Saratoga, N. Y., the house had no marquee other than a vertical neon with a flexume theatre name. On either side of the house, merchants had built marquees of their own which blocked the Palace from view of the passersby. How to overcome this was a problem solved neatly by Manager Ben Strauss and Bill Healy, United Artists exploiteer, as follows:

The boys purchased 15 feet of half-inch gas pipe and the rubber end of a crutch, attached the rubber end to the pipe, which was then attached to the front wall of the house and extended over the sidewalk. Guy wire from the top of the neon sign to the end of the pipe held it in place. Then clothesline cable, the ends secured with hooks, was attached and from this valance was strung with strings of pennants to dress it up. Total cost of material was $1.30.

Premiere, Ball Tops Ace Drive For 'New Season'

To introduce the new season in Lamar, Colo., Manager Frank Barnes, of the Pioneer Theatre put on a big-time Hollywood premiere at the theatre followed by a motion picture ball at the local armory. The event created unusual interest in the community of some 4,000 population, according to R. W. Selig, of the Gaumont-British Denver office who reports these recent activities and credits the theatreman with considerable acceleration of the boxoffice tempo in that spot.

The premiere was ushered in with a "doubles" contest in which 25 local boys and girls impersonated various stars. Entrants were brought to the theatre in new model cars, introduced over a lobby mike to the accompaniment of flood lights, street bands and all the usual fixins'. On the stage, the contestants performed their impersonations for promoted prizes. As the capacity house filed out after the show, a fireworks display was let loose which continued while the crowds adjourned to the armory for the ball. Proceedings were broadcast over the local station.

Covers 100-Mile Area

In addition to double-truck newspaper displays and radio advertising, Barnes blanketed a 100-mile circle with heralds, half-sheets and window cards, taking along his sound truck which was put in operation while each location was being posted. Streets were decorated and bannered, imprinted balloons distributed, every possible angle covered. Results were two capacity houses for the premiere with hundreds turned away and over 2.000 admissions at the ball that followed. Total theatre expense was $14 with the rest of the cost borne by the co-operating merchants.

The event was only one of the featured exploitations arranged by Barnes for the Greater season and aside from a special ballyhoo each week, he conducts a Popeye Club of 500 members, daily question-and-answer radio program built around his coming attractions, among other angles. Unusual also is his lobby, reports Selig, newly decorated in an Old West Pioneer motif with doormen and usherettes in cowboy and cowgirl costumes.

"Have You Contributed Lately?"

October Deadline: October Judges

Midnight of Saturday, November 7, is the deadline date for entries in the Quigley October Awards. So please have those campaigns at headquarters by that time.

The October judges are as follows: Neil F. Agnew, Paramount Distributing Corp.; S. Charles Einfeld, Warner Bros. Pictures, and Arthur Mayer, Rialto Theatre.

Boston Daily Tied To Lobby Contest By Metropolitan

Bringing in a lot of replies is the slant developed by Manager Henry Taylor and Publicist Gene Fox, of the Metropolitan Theatre, Boston, for a lobby contest tied in with the *Daily Globe*. Late news shots are featured in a special display and changed daily, the pictures surrounded by caricatures of ten personalities in the headlines. Patrons are requested to identify subjects of these drawings and submit their solutions on cards provided by the theatre.

The cards filled in are deposited in a ballot box near the exhibit. Each day awards of autographed star photos are given best guessers and the names of the personalities with follow-up story run regularly in the newspaper which furnishes continuous supply of late photos.

Slant is proving an excellent circulation builder for the paper and a novel attraction for the theatre. The theatremen credit Willard DeLue and John Potter, of the Globe's promotion department, for assistance.

"Have You Contributed Lately?"

Leading Radio Names Aid "Broadcast" Date

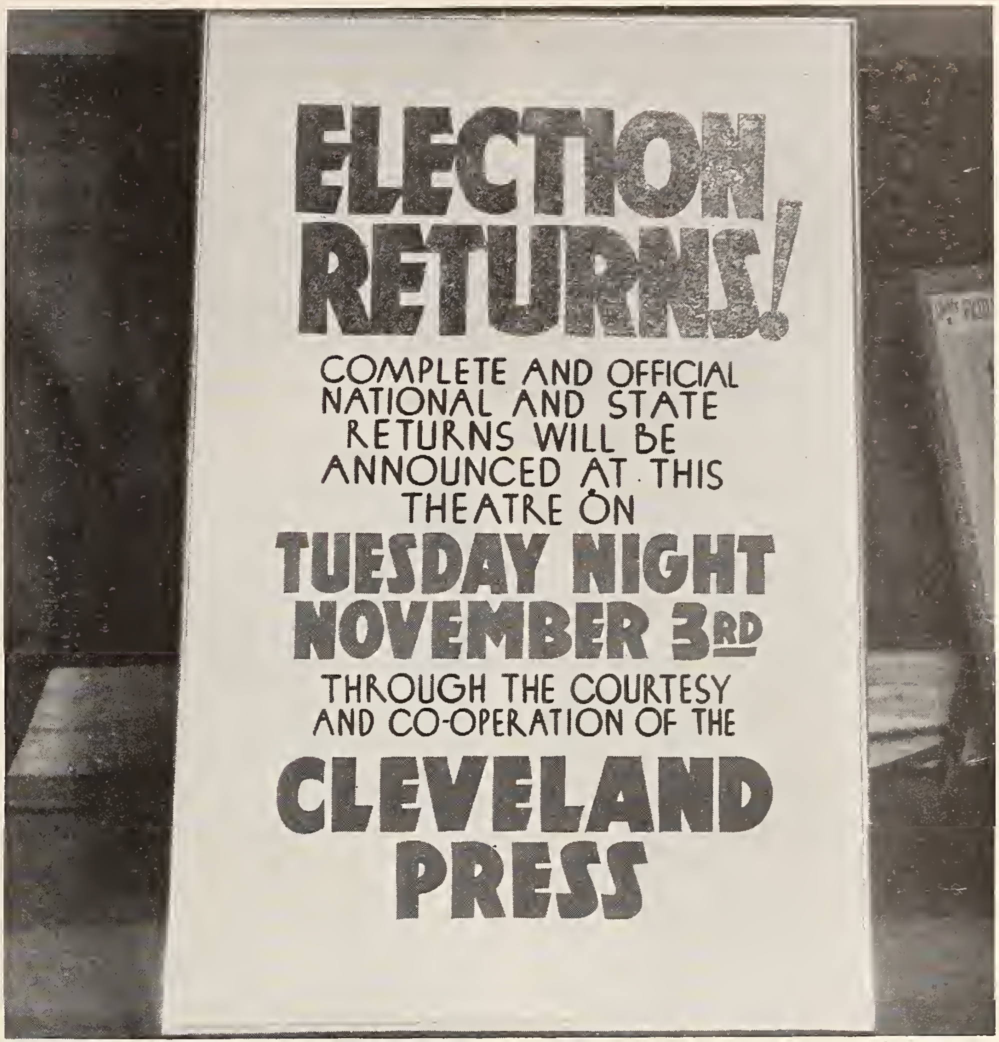
With the wealth of star radio names in "Big Broadcast of 1937" much was accomplished in the way of tieups with the sponsors of their programs and other national advertisers for the date at the New York Paramount. For instance, the Kraft-Phenix admen in addition to store posters crediting the date had a Bob Burns impersonator on the streets playing a bannered bazooka. The Jello organization contacted retail outlets for further buildup on Jack Benny, distributing window streamers with photo of star and picture copy.

On the radio programs of these stars before the New York opening and on the Burns and Allen broadcast there was generous mention made of the picture. Leopold Stokowski and Benny Goodman, who make records for RCA Victor, were also plugged by that company, as did Selmer Clarinets for Goodman.

"Have You Contributed Lately?"

PUBLIC ENEMY'S WIFE
FORAN
STARTS SAT

LOBBY DISPLAY. Again Rodney Collier, Stanley Theatre, Baltimore, comes through with another of his art pieces for "Public Enemy's Wife" with star cutouts against skyline background.



ELECTION RETURNS!

COMPLETE AND OFFICIAL NATIONAL AND STATE RETURNS WILL BE ANNOUNCED AT THIS THEATRE ON

TUESDAY NIGHT NOVEMBER 3RD

THROUGH THE COURTESY AND CO-OPERATION OF THE

CLEVELAND PRESS

CLEVELAND RETURNS. In lobbies of Loew's State, Park, Stillman and Granada, in Cleveland, easels have been placed to announce election returns on tiein made by Milt Harris. Newspaper is placing teletype machine in State lobby to give immediate reports and these will be 'phoned to the other houses. Lobby of the State will be kept open after the show for patrons who desire to stay for late results.

Armistead Devotes Lobby To Equipment Display

In line with the recent article which appeared in Betters Theatres, on selling equipment, Harold Armistead, Lyric Theatre, Easley, S. C., personally took pictures of his various equipment, including seats, blower, heating plant, machinery, sound, etc. etc., had them enlarged and tacked to large board in lobby. Small explanatory cards were placed under each part and Hal reports the stunt as attracting attention.

"Have You Contributed Lately?"

Sobler Steals the Spot On "Magnificent Brute"

Seems as though the circus came to town and with the usual parade lined the streets with the curious in San Diego. At which, Manager Al Sobler, of the New Spreckels, to bally the premiere of "The Magnificent Bute," promoted himself a bright, red truck and decorated it with cutouts of pulchritudinous damsels gazing with soft eyes at a giant central figure of Vic McLaglen.

Properly bannered, the truck was wheeled right in on the circus parade moving along the local Broadway and thus the date was brought emphatically to the attention of the many on hand for the occasion.

Old Tire Matinee Tops Bridgeport 'Rhythm' Campaign

An old tire matinee sponsored by local Goodrich dealers featured the campaign on "Rhythm on the Range" put on by Ed Lynch and his assistant, Mike Carroll at the Cameo in Bridgeport, Conn. Newspaper campaign included page co-op ad and coupon which children were required to fill in and bring with an old tire to dealers to be exchanged for admission.

Top street stunt was a parade headed by old-fashioned stage coach (see photo).

CAMEO
RHYTHM on the RANGE

Lynch's "Rhythm" Stage Coach Parade

Mayor Ushers In New Show Season

Accompanying photo shows Mayor Thayer of Gloversville, N. Y., throwing the switch for Sylvan Deitz at the Glove Theatre, which controlled the electric signal the flashed to 92 Schine houses to open their greater show season. Stunt broke papers with stories and photos.

For "Swing Time" Sylvan staged a parade led by truck on which high school band plugged hit tunes. All Packard salesmen's demonstration cars carried cards reading, "Ride in a new Packard to see," etc., etc., photographs of Astaire and Rogers were distributed and attractive window displays were planted in department store tying in with swing fashions.

"Have You Contributed Lately?"

Offers "Hussy" Tickets On Weight Machine Tiein

Large shadow box surrounding the weighing machine at local five-and-ten was planted by Wally Caldwell, Loew's Valentine, Toledo, for "The Gorgeous Hussy," with guest tickets going to those receiving weight ticket with photo of either Crawford, Taylor or Tone on the reverse side. Shadowbox contained full picture, theatre and playdate credits.

Mimeographed telegrams with compliments from picture's three stars on opening of new season, plus picture mention, were distributed by messengers at homes with all deliveries and pickup wires, "Hussy" sundaes were featured at various fountains, bookmarks distributed in lending libraries and imprinted Robert Taylor photos delivered to housewives through life insurance company tieup.

"Have You Contributed Lately?"

Attractive Lobby Display Built by Fishkin for "Range"

A ten-foot atmospheric display was constructed by Louis Fishkin for his "Rhythm on the Range" lobby at the Commodore Theatre, Brooklyn, with an eight-foot ranch house made of beaverboard with electric logs burning inside hut which was furnished in western style.

Stuffed dog borrowed from local furrier lay beside camp fire rigged up from kettle with lighted electric logs hanging from tripod. Wagon wheels, harness, horseshoes, feed bags and cutouts of the stars completed the display.

"Have You Contributed Lately?"

Haggar Dresses House For "Follow the Fleet"

Week ahead of opening of "Follow the Fleet" at the Castle Cinema, South Wales, H. P. Haggar constructed a submarine covering the organ console and covering the whole width of the orchestra pit. A gun was mounted on the fore of the sub with large hole cut in conning tower allowing audience to see the organist, who was dressed in sailor suit. Console rose in complete darkness with one spot on the conning tower and a row of dark blue lights concealed on waves painted on cloth hanging along the orchestra rail.

For lobby display Haggar painted a large cloth as a seascape with small battleships cut from plywood and arranged as though the fleet were coming into the harbor. Box-office was converted into a gun turret with guns on either side and flags of all nations were arranged across the front. Top of box-office was a ship's bridge with wheel, port and starboard lights. Entire staff was dressed in naval uniforms and Haggar reports the stunt getting plenty of attention.

ANTHONY
ADVERSE

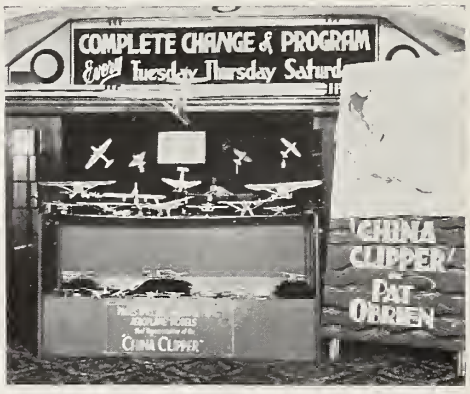
Osborne's Giant "Adverse" Lobby Display

This SWITCH
92 Schine
Schine's Greater Show Season
MAYOR THAYER
SUNDAY AUG. 23
2 P.M.

Mayor Thayer Ushers in New Show Season

CHINA CLIPPER
RHYTHM ON THE RANGE
BING CROSBY BOB BURNS

Fishkin's Atmospheric "Range" Lobby



Getzow's "China Clipper" Models

Power Company Aids Osborne on "Adverse"

Tieup was effected with local light and power company by Will Osborne, Fox Theatre, Phoenix, Ariz., on "Anthony Adverse" large ads run in paper carrying line "In time of Anthony Adverse there was no convenience such as natural gas," etc., etc.; window was also given over to display.

Accompanying photo shows giant display for lobby with title spelled out in flittered block letters four feet high by three wide and a foot thick. These letters were pleaded against a black velour background with 5,000 watts playing on it. Stars and playdate were in cutout letters at bottom.

Three of the original costumes worn in picture were displayed in largest department store, books were displayed in lending libraries and special folders were distributed with telegrams two weeks ahead.

"Have You Contributed Lately?"

Swing Fashion Show Held By Rubin for "Swing Time"

Out in Michigan City, Ind., Harry Rubin, Tivoli Theatre, for "Swing Time" promoted local merchant for a fur fashion show on stage in which styles were called "swing" patterns. Show was interspersed with organ recital during which the traveler was closed.

Three days ahead of opening, chap swung from awning in front of theatre, plane flew over city dropping heralds, cash prizes and tickets awarded best swing waltzers through tieup with ballroom, newspapers carrying stories and photo of winners at end of contest.

Through courtesy of park superintendent, cards were planted on benches copy reading "This seat reserved for people waiting to see," etc., attractive girl in store window telephoned selected list of people and a drawing contest was planted in high schools with two weeks passes going to those submitting best drawings of Astaire and Rogers.

"Have You Contributed Lately?"

Plaid Front Constructed By Runte for "Scotland"

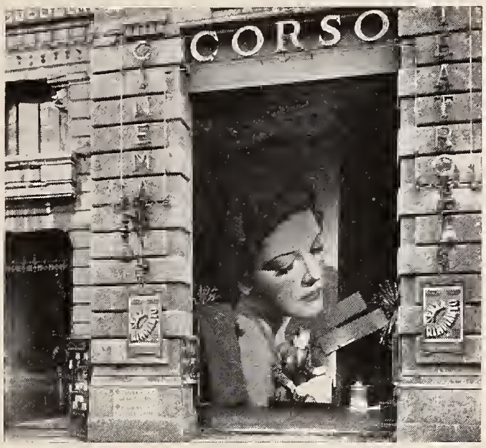
An entire new front was contributed by Jim Runte, Fox Strand, Pasadena, Cal., for "Mary of Scotland," by covering it with bright and attractive plaid cloth with large cutouts of Hepburn and March on panels at either side of box-office. The supporting feature on the program as well as the stills and catchlines were mounted on shields which aided in carrying out the atmosphere of the era of the picture's setting.

Opening night authentic Scotch bagpiper in full regalia played in front of the house and in order to further carry out the Scotch effect, strips of red and green cellophane were used on the marquee title lettering giving the appearance when lighted that plaid glass was used.

"Have You Contributed Lately?"

"Clipper" Model Contest

In connection with his showing of "China Clipper" at the Washington Theatre, Chester, Penna., Sol Getzow staged a contest in which he offered prizes for the best replica models of the ship. Accompanying photo shows some of the entries displayed in the lobby. Junior Birdmen of America tied in and papers came through with nice stories on the stunt.



Milan "Without Regret" Front

Attractive Lobby For "Without Regret"

Accompanying photo shows the eye-arresting lobby of the Corso in Milan with an especially attractive display for "Without Regret." Due to the peculiar shape of the Corso's lobby, it is not possible to have an extensive display, so the customary procedure is to take a very large head of the star and by means of concealed lighting, illuminate it artistically.

"Have You Contributed Lately?"

Various Reports on "Swing Time" Campaigns

A Ginger Rogers-Fred Astaire doubles contest in the Lowell *Sun* was planted by Sam Torgan, RKO Keith Theatre, Lowell, Mass., to choose a duo to head the Packard Parade. Stunt netted two-column pictures, stories plugging car, the picture and the initial broadcast.

The parade itself depicted ten years of Packard progress and graphically demonstrated the cars of a decade ago. Car with salesman was parked in front of theatre and entry blanks for patrons' contest were distributed house to house.

Out in Kansas City

Manager Larry Lehman and publicist Lou Mayer at the RKO Mainstreet also staged a street parade and secured cooperation of various stores for window display, leading department store featuring new gowns with models displaying them on swings. Side of window carried scene stills and card with picture copy. Music stores devoted windows to sheet music of hit tunes, lending libraries also dressed windows with books and scene stills and ushers were stationed at car in lobby distributing entry blanks to patrons.

At Rochester, N. Y.

W. W. Risley, at the RKO Palace tied up department store for a fashion show, using some of the original gowns worn by Rogers in the making of the picture. Risley also used the skywriting stunt with plane spelling out title in sky at five in the afternoon, catching crowds leaving work.

Imprinted blotters were inserted with all telegraph bills week ahead, milk bottle collars used by local dairy and entire staff wore brilliant blue sashes imprinted with yellow and musical notes. Department store was sold on idea of a co-op page, all ads stressing the "swing" tendency in fashions, and orchestras plugged the hit tunes.

Scottish Couples Invited To "Scotland" by Davis

Walter Davis, Capitol, Regina, Sask., Can., for "Mary of Scotland" through president of the local Scottish Rite Lodge invited Scottish couples, 50 years or more, to be the guests of the theatre. Bagpipers marched to the theatre and performed on stage. Papers broke with nice stories.

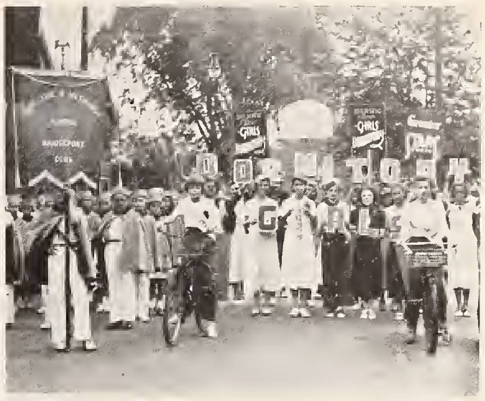
Schools, members of Little Theatre, various departments in the Parliament Buildings were circularized selling the idea of making up theatre parties, programmes were distributed to hotels, cafes and shops and radio commentator in bi-monthly broadcast of the "best pictures" gave picture her endorsement.

"Have You Contributed Lately?"

Beatrice Fairfax Ties In With DiPesa on "Dodsworth"

A bangup contest which is reported to have yielded more than 7,000 lines of free space on "Dodsworth" was planted by Joe DiPesa of Loew's, Boston, in the *American* under the byline of Beatrice Fairfax. Readers were invited to decide whether a husband should forgive an erring wife. First prize was a trip to Nassau, second a watch and several additional awards.

Joe further took over the daily song-guessing radio contest of I. J. Fox to publicize the picture and also planted transcription. Department stores cooperated with window displays and co-op ads, one of the stores concentrating on an elaborate outlay of every article that Sam Dodsworth used on his trip.



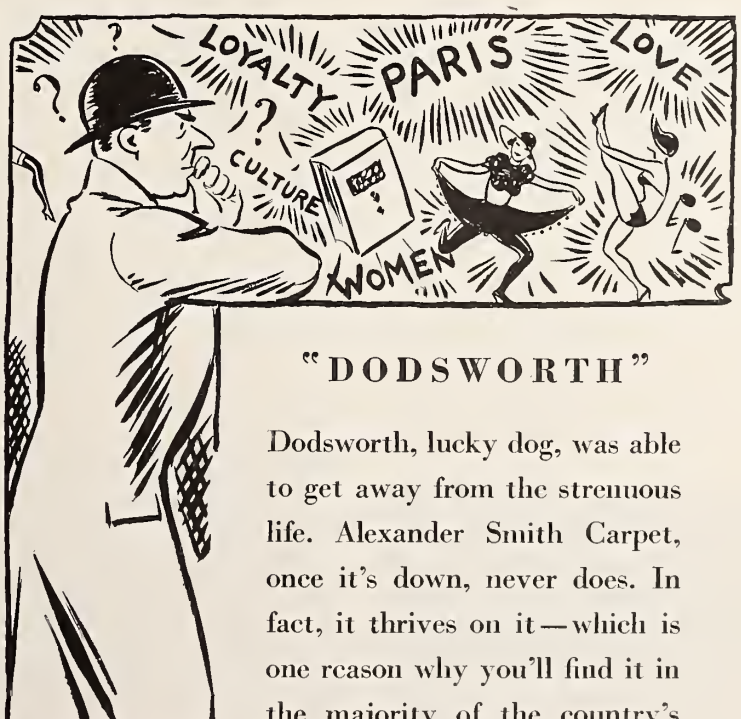
Rosenthal's Gals with Title Letters

Rosenthal Ushers In "Dormitory" with Parade

To celebrate the opening of his new movie season, and "Girl's Dormitory" date, Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., staged a parade with two bands, sound trucks and motorcycle police escort with line of girls carrying block cutout letters spelling out picture title (see photo). Girls were used for street bally during run.

Building and marquee were decorated with pennants, flags and burgees, two girls riding bannered bikes covered streets opening days and the motorcycle girls went down to night club opening night where they were introduced to audience and sang a few songs.

Morris got in an extra plug for the date in his Star Dust column running weekly in local paper and also got break with story on his 14th year in show business.



"DODSWORTH"

Dodsworth, lucky dog, was able to get away from the strenuous life. Alexander Smith Carpet, once it's down, never does. In fact, it thrives on it—which is one reason why you'll find it in the majority of the country's most successful theatres.

ALEXANDER SMITH CARPET

Doll Show Interests Newport "Younger Set"

Contest Put On by Harry Brown, Jr., Headed for Success

The little girls down in Newport, R. I., are mighty busy these days. Not merely cutting out paper dolls, but they are cutting out actual patterns from silks and satins, basting and sewing them together to fit and dress their favorite dolls. And too, Newport mothers are making their sewing machines hum to the melody of "Rhythm In Their Nursery Rhymes," for they're all helping their little girls to create new fashions for milady—the doll.

For at Shea's New Paramount Theatre, Managing Director Harry Brown, Jr., is running a most attractive and exciting (for Newport's "younger set" at least) contest for four weeks, started October 10—a Doll Fashion Show.

With a generous amount of publicity already released on this contest, the showman feels every assurance of huge success both in popularity and as a good-will and business builder.

Every girl in Newport has been invited to enter the Paramount's Doll Fashion Show Contest. She must dress her doll to represent either her favorite movie star, a historic, civic or patriotic personality or in some individual fashion created by the young miss herself.

Dolls Are Registered

The dolls are brought to the Paramount, where they are registered and given a number. The owner of the doll keeps a corresponding number for identification and claiming after the contest closes. Each doll entered is hung on a rack, which has been placed in the foyer of the theatre and which was specially built to accommodate some 200 dolls for the present time. The rack is similar in construction to a huge coat rack with 200 hangers attached. The dolls are hung side by side and form a very colorful and elaborate display.

Several cash prizes and over 100 other gifts are to be awarded to the owners of the winning dolls. Winners will be determined by votes and a novel method of determining the winners has been worked out for this event. Starting with the first day of the Doll Fashion Show Contest, each patron receives a ballot which is filled out and this vote cast for the doll of the patron's own choice, by number, and deposited in a regulation ballot box which is placed alongside the doll display. At the end of the contest the votes are taken out, counted, winners determined and prizes awarded from the stage.

A special trailer with a doll background and with appropriate children's music dubbed in on the sound truck, was made to announce the opening of the contest.

Newspaper ads, four days in advance of the contest's opening, carried teaser copy. Attractive three-color herald was printed and distributed in all the grade schools throughout the city and in the playgrounds during the school recess period and also free distribution through a local tieup with the *Liberty Magazine* distributor, house to house. Poster artist made up a beautiful one-sheet announcement card which was placed in an easel in the lobby of the theatre.

Brown worked this same contest some years back at the Jamaica Theatre in Jamaica Plain, Mass., with a great deal of success, building the doll entrants up to 450 with an average Saturday matinee attendance during the contest of 2,100.

Harry generously credits his assistants, Syd Solomon and Ed Shea, for their splendid cooperation and follow-through on this contest.

He finds this type of contest highly interesting to mothers and children and as entrants bring other mothers and other children to see and vote for their dolls on display in the theatre, attendance and receipts thus are aided. Also helpful is the fact that newspapers are inclined to a contest of this nature and are found willing to cooperate.

Brown's Doll Rack in Lobby on Contest

"Have You Contributed Lately?"

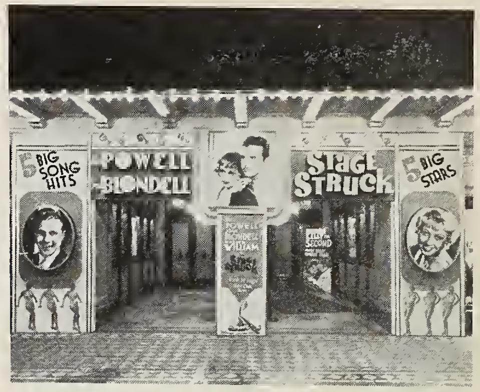
Mayor Inducted Into Clan By Deering for "Mohicans"

Highlight of Francis Deering's "Last of the Mohicans" date at Loew's State, Houston, was newspaper breaks received when Mayor Holcombe had the title of "Chief Progressive Scout" bestowed on him by Indian chief.

Tribe of Indians were brought to town in busses and entertained for the day which was also Houston's 100th birthday. Chief and his council arrived in full regalia and on arrival at theatre, the redmen entertained bystanders with songs, dances and answered questions.

Three days ahead, attractive Indian girl distributed charms in office buildings; charm consisted of large colored feather run through with a small red card of explanation. Arrangements were made for the insertion of imprinted bookmarks in central library, spot announcements were secured over radio and window displays were secured featuring Mohican red.

Francis also gives credit to his assistant, Robert Hert, and United Artists exploiteer, Ben Hill.



Schoeppel-Brewer "Stage Struck" Front

New Front Constructed By Brewer for "Stage Struck"

Joe Schoeppel forwards accompanying photo of the "Stage Struck" front conceived by artist Roy Brewer of the Midwest Theatre, Oklahoma City, Okla., entire background of which was done in white. All letters were cutout and fastened to the front, overhead cast and title done in block style from wood covered with wall board and face of the letters lightly tinseled. Heads of Blondell and Powell were photo enlargements tinted in natural colors and background for the cast and title was red.

"Have You Contributed Lately?"

Shaffer's House Organ

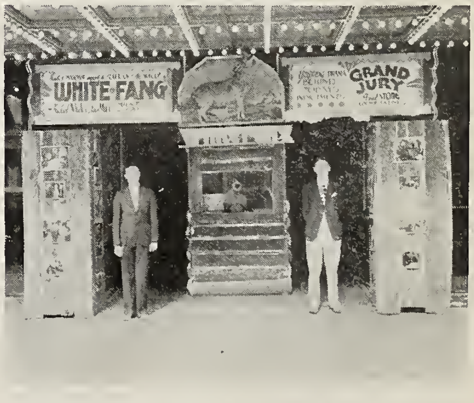
A neat four-page house organ is gotten out monthly by Frank Shaffer, Virginia Theatre, Harrisburg, Va., with merchants paying for sheet by ads. Each merchant is contracted for six issues, 2,000 are printed each issue and distributed in colleges, schools and mailed to patrons in addition to being inserted in the Sunday edition of the Washington *Times.*

"Have You Contributed Lately?"

Salmon's Novelty Folder

An attractive four-leaf booklet in the form of a filing cabinet was distributed by Joe Salmon, skipper of the Riverside Theatre, New York City, each page of which had drawings of folders on which were printed the titles of forthcoming attractions. Back cover was devoted entirely to his current attraction.

"Have You Contributed Lately?"



ATMOSPHERIC FRONT. Pine slabs, mounted animals, and other paraphernalia were used out front by W. P. Byrne, Paramount Theatre, Cheyenne, Wyo., to sell "White Fang" engagement.

Australian Theatremen Allowed Wide Latitude

Individuality in Management Now Accepted Policy for All Circuits

by CLIFF HOLT

Australian Correspondent

> *It has been said that there is much in common between the operating and advertising methods of theatremen on this side and those in the "Down Under" country and the low-down on the showbusiness herein described tells much to bear this out. That managers are given plenty of liberty in putting over their houses and attractions may have much to do with the popularity of motion pictures in Australia treated on these pages as a continuation of the Showman's Travelogue.* A-MIKE.

Catering for a maximum audience of not quite seven millions, there are 1,354 picture houses in Australia, and this extraordinarily high percentage of theatres per capita bears out the contention that pro rata with population the Commonwealth is one of the finest and most lucrative film markets in the world.

Official statistics show that in the year 1933-34, Australia exported goods to the value of £120,651,925 (Australian currency), and imports totalled £60,712,926 (British currency). This favorable balance is brought about principally by Australia's flourishing export trade in wool. It is not surprising, therefore, that as Australian prosperity depends so much on her overseas trade, she was badly hit by the economic depression and industrial upheaval that overtook the world in 1930. Statistics also show that between 1929 and 1931, Australia's export trade dropped 20 millions sterling, and remained at approximately that figure until 1933 when a definite improvement commenced to take place. Today, her exports are only two millions short of the boom period of 1928-29; and financial institutions, supported by these facts, are unanimous that the Commonwealth has now turned the corner and faces a prosperous future.

Enthusiastic Theatre-Goers

An amusement and sport-loving people, Australians are enthusiastic theatre-goers, and distinctly non-insular in their choice of motion picture entertainment. A film's quality, and not country of origin, determines the patronage it receives. For this reason, distributors of British product—and Australian film product also—have long ceased to wave the Union Jack, realizing that merit is the one factor that counts. Nevertheless, under the British Preferential Tariff laws, the way is made easier for British films here, insomuch as they enter the market free of duty, whereas foreign producers are required to pay 4d per linear foot on all dramatic films imported for exhibition, unless they are brought in for purposes of copying, in which case the duty is raised 100 per cent to 8d per linear foot.

No doubt this advantage has materially helped Britain to improve her film position in Australia, for the great strides she has made since 1929 are illustrated by the fact that in that year the number of British feature productions shown here was a meager 50, as against 123 in 1935. Simultaneously, American releases have decreased from 525 in 1930 to 353 in 1935; but as Hollywood films brought to Australia still exceed those of any other importer by 200 per cent, America's position can scarcely be said to be in jeopardy.

Australia's two leading circuits are Hoyts Theatres, Ltd., and Union Theatres, Ltd.—keen competitors up till four years ago, but now operating as partners so far as their city holdings are concerned. Overseas visitors are quick to praise the Commonwealth's palatial city picture theatres; but it is probable they are unaware that they came into being as the result of an extravagant theatre-building war waged between Hoyts and Union in the 1926-27 era, when money flowed like water and each circuit was determined to outdo the other. At the height of it all sound imposed further enormous burdens on the two theatre companies; and when a financial earthquake in the shape of the depression struck the Commonwealth, and stocks, property values, the public's pocket-money and every other asset on which theatres entirely depend, depreciated to an alarming extent, Hoyts and Union found themselves caught in an embarrassing position. Holding heavy overdraughts for both organizations, the E. S. and A. Bank was very materially in it, too; and, skeptical as to the outcome if Hoyts and Union continued to fight much longer, brought about the creation of General Theatres Corporation, which now operates as a holding company for the Hoyts and Union city interests, and the two companies divide the profits or losses made by G. T. C. throughout the year.

RIALTO THEATRE
AUG. 2

TANDEM BALLY. Baltimorians thought the good old days had returned when Harold Grott, Rialto Theatre, sent this couple out on the streets in old-fashioned costumes to sell "San Francisco".

As the joint managing directors of G. T. C. and respective managing directors of Hoyts and Union, Charles E. Munro and Stuart F. Doyle are the two most influential and colorful personalities in the Australian exhibiting business, and as between them they control the majority of city theatres in the five capitals, and about 100 neighborhood and country theatres, it can be readily seen that their decisions have a terrific effect on the trading activities of the distributing companies. To Munro must go the credit of re-establishing on a lasting and profit-making basis an organization that was on the verge of liquidation when he took hold of the reins; to Doyle, the credit of steering Union through the severest days of the depression, of fostering the distribution and exhibition of British Films in the Commonwealth when they looked like a losing bet, and of creating Cinesound Productions, Ltd., an Australian film producing company that makes money.

New Circuit Progressing

Under the actual control of the Hoyts organization are the Regent and Plaza Theatres, Sydney; the Regent, Plaza and Hoyts de Luxe Theatre, Melbourne; the Regent Theatres in Adelaide and Brisbane; and the Capitol, Ambassadors and Regent in Perth, as well as 23 neighborhood theatres in Sydney and 40 in Melbourne. The Union group of city theatres consists of the State, Capitol, Embassy and Lyceum in Sydney; the State, Majestic and Melba in Melbourne; the Wintergarden, Tivoli, Majestic and Valley Theatres Brisbane; the York, Adelaide; the Prince of Wales, Hobart (Tasmania).

During the past nine months, a new major circuit in Snider and Dean Theatres, Ltd., has made its appearance, and is making such rapid strides that its future is likely to have a most important bearing on the exhibition market of this country. From small beginnings, Snider and Dean Theatres have now improved their position to such an extent that the company has direct and indirect interests in 42 theatres spread throughout the Commonwealth. The majority of these are country locations, but the Mayfair and Civic (Sydney) and the Lyceum (Melbourne) are city houses, and further important holdings in Newcastle (which is a city in its own right but is not regarded with nearly the same importance as the other capitals) make Snider and Dean a force to be reckoned with.

Double-Features the Vogue

Two feature bills are the vogue in Australia and will always remain so except in isolated cases, because the public demands them and because the shorts available do not contain a sufficient percentage of good quality. General Theatres Corporation is par-

(Continued on following page)

THEATRE OPERATION RATED HIGH

(*Continued from preceding page*)

ticularly fortunate in this respect, for the reason that the large number of services at the company's command makes it possible to put together two features without any complications such as the appearance on the one program of the same player in both pictures. In the Sydney and Melbourne suburbs this is a continual worry to the independents, who are obliged to battle ahead on two services with double feature bills and change their shows bi-weekly. In spite of this handicap, it must be acknowledged that they are doing a great job.

Suburban Competition Intense

The circuits are remodelling and rebuilding their neighborhood houses, it is true, but so, too, are the independents; indeed, suburban opposition is becoming so intense and the habit developed among patrons of awaiting a picture's release in the suburbs has grown so rapidly, that the opposition of the neighborhood theatres is being keenly felt by city managements. There is every reason to believe that the Australian out-of-town theatre, already an imposing structure, will be on a level with the world's best within the next three or four years.

Similarly it can be claimed, I think, that the general conduct of theatres in Australia measures right up to the world's best standards. No Hollywood or British producer of an artistic triumph can concern himself with the manner in which his picture is presented in the Antipodes. City theatres here are managed with a decorum and efficiency that could not be improved upon on Broadway or the West End.

Managers Given Liberty

Taken at large, the managers are a band of astute, capable men who know their business and carry on their job in a manner designed to obtain the best out of it.

One factor that stands to the manager of a circuit-owned house in this country is that his ability and personality are not poisoned by the chain-store system. Charles E. Munro once made himself very clear about this point, and his policy of individuality in theatre management has become the accepted policy for all Australian circuits. To the manager the directors say (in effect): "We are interested in net, not gross. Return us a profit. The show is yours. Now go to it!"

The result is that the manager runs the theatre with as much enthusiasm as if it were his own. Competition is keen not only between opposition shows, but also between managers who are employed on the same circuit. In his own district the theatre-man is a prominent and definite personality. He is a member of the local charity organization, the local sporting bodies, the local Better Housing Scheme—any organization at all that will bring goodwill to himself and his theatre. Occasionally such activities have their drawbacks; he will find that it is necessary to provide his theatre in the mornings for committee meetings and public gatherings, and on Sunday nights when the law forbids the presentation of entertainment for a charged admission, a charity performance to assist the local Hospital Fund. But it pays dividends in the long run, and rightly makes the theatre manager feel that he has a standing in the community which will do much to silence the noisy minority who are prone to belittle the art and entertainment of motion pictures.

Under the distributors' contracts, the minimum admission price to Australian picture houses is 1/-, except in Western Australia, where exhibitors in certain locations are permitted to charge six-pence. As I write, a dispute is proceeding between the Exhibitors' Association of N. S. W. over the minimum admission price; but I would be very much surprised if distributors agreed to waive the clause or permit six-penny minimum admissions as a regular practice, owing to preponderance of percentage programs.

Dependable estimates place 16d as the average admission price if city, suburban and country theatres are brought into the computation, but first-run city theatres normally charge and get 5/- top on Saturday nights with a minimum of 2/-, and 3/10 top and 1/6 low on week nights. Matinee prices range from 3/3 down to 1/3. Orchestras are employed in only the leading theatres, though there is a tendency lately to introduce small bands of six or eight into the more popular suburban theatres. Acts and costly stage presentations, which were the vogue here when business boomed, are now seen very rarely, and there is little prospect of a revival in this direction.

It is a very different matter to properly describe the Australian audience. Taken at large, I suppose we are a race of democrats, but there are distinct social and mental differences, and many of the smart, sophisticated comedies that are a joy to the discriminating, are hopeless propositions in the industrial areas. By the same token, pictures that essentially appeal to the lower classes are of little value if released in the higher social areas, so that only the film which steers the middle course can be assured of a representative patronage.

"Have You Contributed Lately?"

Attend the Big
MICKEY MOUSE
BIRTHDAY SHOW
at
Loew's GRANADA

MOUSE STREET BALLY. To acquaint the kids of Cleveland with the fact that they were invited to attend the Mickey Mouse party at Loew's Granada, John Newkirk used the above bally.

Recently General Theatres Corporation established as a maximum daily newspaper advertisement for any one show a space of 16 inches over three columns, irrespective of the distributors' preferences in the matter or of what space their competitors were likely to take. I personally think the limitation will fizzle out by the end of 1936, but perhaps time will prove me wrong.

Prior to this restriction, half-page and full-page advertisements costing £67/10/- and £135 respectively for the space alone have been not merely commonplace but almost accepted as a matter of course as part of the preliminary campaign, and the man doesn't exist who can say they weren't worth it.

On a first-run city show, which would expect to gross in the first week anything from £2,500 to £3,000, the preliminary and first week advertising charges amount to between £350 and £400. Such factors as selling a new star or a scarcely-known but good quality picture may occasionally increase this sum to £500; and I have known occasions when the preliminary campaign has cost nearly £1,000, but this is very rare. Display advertisements in the daily newspapers absorb 55 to 60 per cent, and the rest go in radio, billboards, ballyhoos, lobbies and miscellaneous items.

Suburban and country newspapers are usually more than willing to cooperate with theatre managements in the promotion of competitions and similar stunts; but many a city press-agent has broken his heart by trying to persuade the metropolitan dailies to devote space to the same ideas. There are exceptions to prove this rule. The Melbourne *Herald*, the outstanding evening newspaper in the Commonwealth, and the Melbourne Regent conducted a competition with prize-money totalling £500 to discover an Australian Shirley Temple, and the Sydney *Telegraph* later repeated the contest.

Papers Not Co-operative

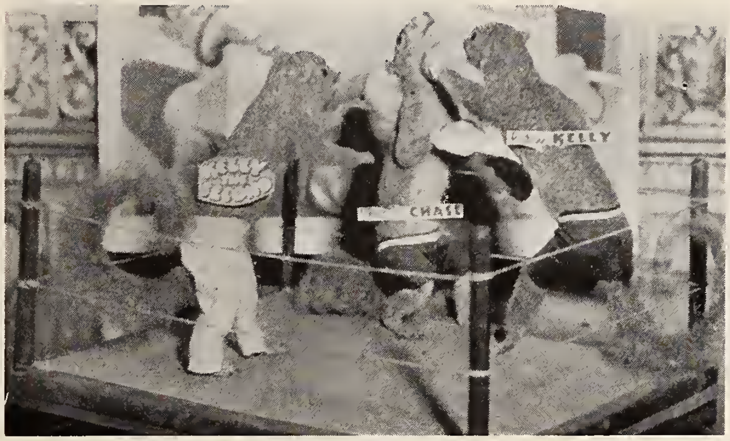
Again, one or two other important publications have offered trips to Hollywood as inducements to enter their schemes for finding local screen talent, but, as I say, these are exceptions, and in view of the large advertising revenue the newspapers receive from motion picture companies, newspaper proprietors here are extraordinarily hard on the city shows.

They are now beginning to realize the value of movie supplements for increasing circulation, and the industry is possibly benefitting from the increased publicity given its stars and attractions; but the system of reviewing films continues and the critics are at times particularly caustic in their comments, especially those writing for the more powerful publications.

Once an important phase of the advertising man's campaign, ballyhoos are no longer fashionable with the city exploiteer, but they are used by the lower-priced city houses which cater for the less discerning audiences. Stringent traffic by-laws restrict their

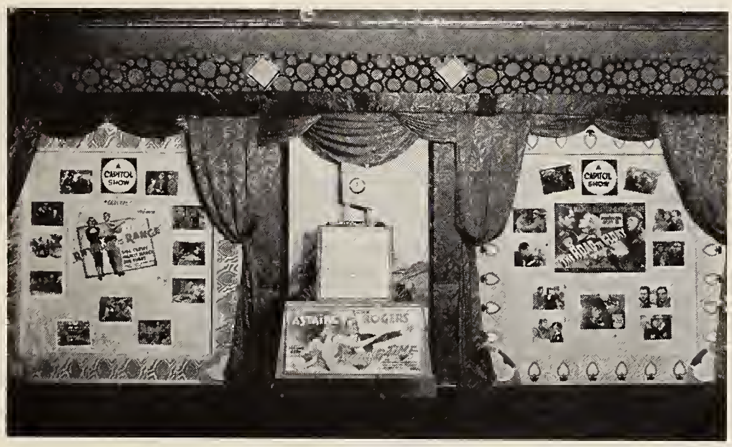
(*Continued on page 82*)

WINDOW DISPLAYS AND OTHER WAYS

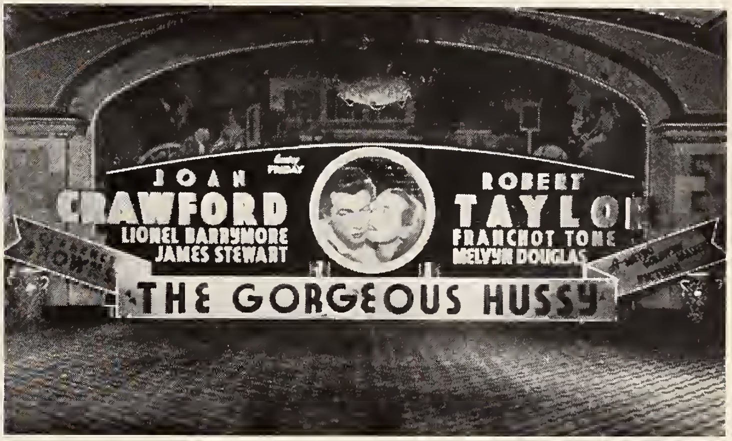

KELLY
CHASE

SQUIRRELS IN THE LOBBY. Unique lobby flash for "Kelly the Second" created by Kroger Babb, Regent-State Theatres ad director, took the form of a prize ring with squirrels labelled as indicated as fighters and referee.

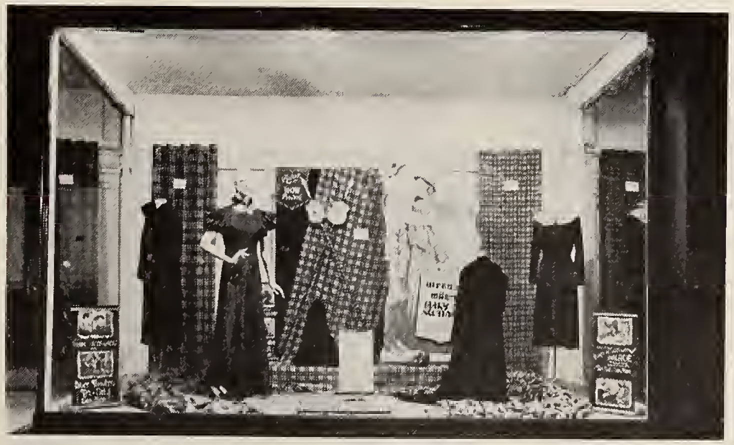
WEAVING EXHIBIT. For "Last of the Mohicans" at the Paramount, Denver, Manager Al Huffman tied in the picture to demonstration of weaving by native Indians in window and men's shop of leading department store.


A CAPITOL SHOW
A CAPITOL SHOW
ASTAIRE
ROGERS

TRADE ADS EXHIBIT. Specialty of Walt Davis, at the Capitol, Regina, Canada, is the showing of displays made up from artistic trade ads and the above shows a recent exhibit with blowup of letter from Ned Depinet, of RKO Radio.


JOAN
CRAWFORD
LIONEL BARRYMORE
JAMES STEWART
ROBERT
TAYLOR
FRANCHOT TONE
MELVYN DOUGLAS
THE GORGEOUS HUSSY

DOUBLING THE DISPLAY. With a very small outlay, Zone Publicist Perry Spencer with Manager Suess, Loew's Fairmont, New York, rearranged front from the Capitol on "Gorgeous Hussy" for the date at the Bronx house.



PLAID WINDOW. Background of plaid material with cutout from the picture stressed the smart window promoted by Manager Francis Faille to tie in styles for his date on "Mary of Scotland" at the Palace, Pittsfield, Mass.

LINE OF BABIES. Display for inside lobby at Shea's Paramount, Newport, Rhode Island, on "The First Baby" was a line of toy dolls that Harry Brown, Jr., rigged up with title triangles on either side to emphasize background of picture.

FACE HARD OPPOSITION

(*Continued from page 80*)

scope to such an extent that they do not mean a great deal, however, and the majority of showmen pin their faith to newspapers first and foremost, then radio, which is gradually receiving a greater proportion of the allocation as radio licenses increase.

American Press Sheets Valued

In the preparation of his newspaper campaign, the Australian publicity man finds the American press-sheet of inestimable value, and by incorporating his own knowledge of the market with the artistic quality of the press-sheet design, he delivers an advertisement that has earned for him something of a reputation as a lay-out and ad-writing specialist. The excellent supply of stills that is available on American attractions is also of decided assistance, whereas he is seriously handicapped in this respect so far as British product is concerned, as the printing service on British films is simply deplorable.

The commencement of the talking picture era, some terrific film hire grosses were obtained by the first sound pictures released on this market, and the record is generally regarded as being in the vicinity of £66,000.

Curiously enough, an Australian film produced by Cinesound Production, Ltd., and of which possibly not 20 exhibitors in America have ever heard, holds the distinction of sharing the record. This is Cinesound's first picture, "On Our Selection," a slap-stick comedy of Australian bush life which looked like an amateur's effort alongside the more polished productions from Hollywood, but which proved a sensational hit in both its city and country engagements. It was a great personal triumph for the director, Ken G. Hall, who is now in charge of Cinesound's production activities, and it served as a very definite reminder to American distributors of the possibilities this market really holds.

Film Board of Trade Endorsed

Under the presidency of Sir Victor Wilson, the Motion Picture Distributors' Association has functioned for some 10 years or more, and is subsidized by members in the amount of £500 per annum. It cannot be said that the M. P. D. A. has been a singular success as an agency for rectifying discord between distributors and exhibitors, but as the guardian of the industry's political security and an organization entrusted with the task of protecting and increasing the industry's goodwill in the community, it has justified its existence. Possibly out of the M. P. D. A.'s inability or unwillingness to interfere in the disputes between its members and exhibitors has risen the Film Board of Trade, a pleasing and recent development, which promises to lessen the necessity for repeated political interference on purely trade and domestic issues.

Since the inception of the Commonwealth Censorship Board in 1928—brought about as a direct result of the recommendations of the Royal Commission—Cresswell O'Reilly has retained the office of Chief Censor, with a jurisdiction over any film, dramatic or otherwise, which has been imported for exhibition, and also over any Australian-made film submitted for exhibition in Australia. Paradoxically, the Censorship Department has no power over the exhibition of an Australian picture overseas, so that occasionally an invidious situation arises when the Censor Board bans an Australian picture's exhibition within the Commonwealth, but has no power to restrain its release in any other country. Under the regulations of the Police Department, and quite independent of the censor's findings, no film which has a bushranger theme can be shown in New South Wales, despite the fact that the censor might pass it for all States. "Stingaree," the RKO picture with Irene Dunne and Richard Dix, is a case in point. Banned in N. S. W., its release elsewhere was permitted.

Police Act as Censors

In all States, the police have the right to order a film off the screen, even after the censor has certified it, but this has never happened and is never likely to happen. At this point their authority stops: while they can ban a film the censor has okayed, they cannot okay one that he has banned. Only the Appeal Board has the right to do this; and the last Censorship Report shows that of 31 features rejected by the censor in the first instance, the censor's findings were reversed on 10 occasions (usually after the film had been reconstructed), and upheld on 11.

Australian showmen face stern opposition from various sources, and it is necessary for them to exercise expert showmanship methods in order to maintain grosses at a consistently high figure. Circuit chiefs claim that the advertising costs of Australian theatres are proportionately higher in the Commonwealth than in any other country. I cannot vouch for this; but at all events, the surfing beaches, night trotting and dog-racing in some States, outdoor sports such as horse-racing, football, cricket, golf, tennis and (in the evening) radio, legitimate shows, dancing and bridge, give the potential movie patron numerous alternatives unless absolutely the best is obtained from the programs available.

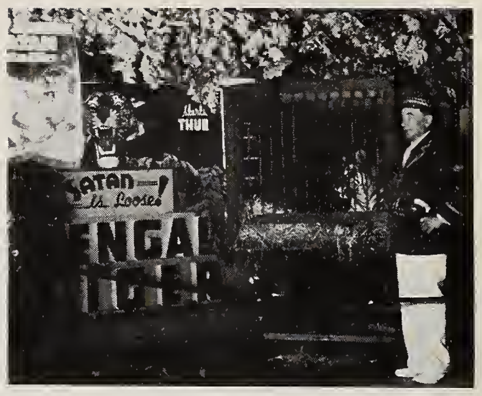
"Have You Contributed Lately?"

Coloring Contest Planted By Martin for "Rangers"

City Manager Guy Martin, Colfax Theatre, South Bend, Ind., for "Texas Rangers" ran a coloring contest in the *News-Times*, offering guest tickets to kids submitting best coloring job and identifying the flags.

For his street bally, Guy used truck on which was planted compoboard tepee and ranger (see photo) which toured streets, two weeks ahead of opening, usher dressed as cowboy told kids at matinee that ranger badges would be given to first 500 attending meeting following week, and made arrangements with rural telephone company managers to sound alarm signal over entire circuit so that when subscribers picked up receivers, announcement regarding the picture was made.

In addition to local newspapers ads were also run in popular Polish newspaper, which covered 30,000 homes in Southern Michigan, canvass, housewives signing testimonials.



Capt. Helliott with Tiger in Lobby

Holland Ties Up Circus For "Bengal Tiger"

With Elkhart but 80 miles from Peru, Ind., the winter headquarters of the Hagenbeck-Wallace circus, Sid Holland, city manager, Elco Theatre for "Bengal Tiger," contacted Capt. Helliott, Clyde Beatty's trainer and arranged for him to accompany a bannered caravan with tigers, etc., from the camp direct to theatre. Police escort met the caravan at city limits and with sirens sounding escorted them to the Elco.

On arrival, Miss Indiana, beauty contest winner for 1936, greeted Capt. Helliott, who set up tiger cage in lobby (see photo) and delivered lecture at kid matinee Saturday morning. Papers were generous with stories and photos of the stunt.

A novel contest was planted in lobby consisting of a thrill chart on which three of the outstanding shockers in film were shown in scene stills, cards were given out on which contestants were to check which they thought was the greatest thrill and why. Six girls were used for a house-to-house canvass, housewives signing testimonials carrying playdates, etc.

Orchestras cooperated with Sid by plugging the old tune, "Hold That Tiger," special card at music stands containing picture copy, and through cooperation of local bus company offered free rides home to those attending opening of film.

"Have You Contributed Lately?"

Circus Front Sells "Poppy"

To sell "Poppy" at the Hines Theatre, Portland, Ind., Roger Ludy converted his entire front into a circus tent, patrons going in through special entrance. Cashier sold tickets from a "side show" ticket box placed next to entrance and opening night circus band performed in front of theatre.

"Have You Contributed Lately?"

COLFAX
"SPENDTHRIFT" HENRY FON
PAT PATERSON
PETE SMITH NOVELTY
ICAL LATEST
FRED MacMURRAY • JACK OAKIE • JEAN PARKER
"The TEXAS RANGERS"
COLFAX Now SAT. SEP. 5

Martin's "Texas Rangers" Street Bally

YOU ARE INVITED TO JOIN UP

SAMUEL WESLEY KENDALL
manages the Roxy Theatre, in Yakima, Wash., and says that during his last year in high school he worked as doorman for Fox West Coast Theatres and on graduating became the house manager of the Majestic. In 1930 1st National Theatre, Inc., took over the house and Sam continued there until last May when the Roxy, a new and larger house opened and Sam was given the job.

▽

ANDREW DUTTON
is in Brooklyn holding down the assistant's job at the Coliseum Theatre. Andy is another member close enough to us to drop in on his next day off to get personally acquainted. So we shall be expecting a visit soon, but in the meantime, expect to have some reports from your house.

▽

DICK H. DETWILER
manages the Ridgely Theatre in Ridgely, Md., having started as an usher for Schines, advanced to Doorman then assistant. After a few changes, Dick dropped out of showbusiness for about a year, but returned to take over the above house for Marsh Gollner, another good Round Tabler.

▽

TED DE GRAZIA
is in Bisbee, Ariz., managing the Lyric Theatre for the Diamos Amuse. Co. having also managed the Plaza in Tucson. Ted is no stranger to our pages, having started his membership off on the right foot, he has been an active contributor and we anticipate still further reports from him.

▽

R. W. CASE
is the general manager of the Smith Chain Theatres, Inc., in Syracuse, N. Y., from which we have other active members. How about letting us know what you are doing, Case, so that it may be publicized in our pages? Remember when you join the club, you are expected to keep in touch with us.

▽

WILBUR COLE
manages the Park Theatre, Dexter, Maine, and started as bill passer, house boy, usher, cashier, assistant and then to his present job. We haven't many members in Dexter, Wilbur, so we're depending on you for reports from that quarter, when do you start?

▽

J. H. DILLER
started with Paramount in Cincinnati as assistant advertising sales manager and seven months later was made manager of the department. Diller remained in that job for three years before assuming the managerial reins of the Capitol Theatre in Winchester, Ky., from which spot he joins the club.

▽

LESTER IMMERMAN
as he puts it, started sweeping out theatres when he was fourteen having followed in the footsteps of other members of his family. Les managed such theatres as the Ohio, Paradise, and Burwin and is now managing the Fox Van Nuys Theatre in Van Nuys, Cal. Immerman has worked for but two circuits, Balaban & Katz in Chicago and Fox West Coast in Los Angeles.

Above photo shows manager Ralph Billings Booth and his assistant Jimmy Macris of the Babcock Theatre, Wellsville, N. Y., doubtless going into a huddle over the exploitation on their next attraction and other affairs of state.

▽

JOHN EWING
manages the Lamoine Theatre in Macomb, Ill., and says he is a novice at showbusiness, having entered it but two months ago. Well, John, just keep following the activities of your brother members as detailed in our section and that's about the quickest way to learn that we know of. John says he is particularly interested in lobby and front displays, so if you boys have some extra photos lying around and will shoot them along to him, we're sure he'll appreciate it.

Showmen's Calendar

DECEMBER

3rd	Illinois Admitted—1818
6th	Elissa Landi's Birthday
8th	Eli Whitney (Inventor of Cotton Gin) Born—1765
9th	Doug. Fairbanks, Jr.'s Birthday
10th	Una Merkel's Birthday Victor McLaglen's Birthday
11th	Sally Eiler's Birthday
12th	First Marconi Wireless Sent—1901 Edward G. Robinson's Birthday
13th	Norman Foster's Birthday
14th	Alabama Admitted—1819
16th	John Boles' Birthday Boston Tea Party—1773
17th	John Greenleaf Whittier (Poet) Born—1807
20th	Irene Dunne's Birthday
21st	Shortest Day of Year Pilgrims Landed—1620
24th	Ruth Chatterton's Birthday Carl Brisson's Birthday
25th	Christmas Washington Crossed Delaware—1776
27th	Marlene Dietrich's Birthday
28th	Lew Ayres' Birthday
29th	Iowa Admitted—1848 Texas Admitted—1845 Claire Dodd's Birthday
31st	West Virginia Admitted—1862 New Year's Eve

JACK BEACHLER
is in Hastings, Neb. Managed the Strand Theatre for the Tri-States Corporation and started as doorman of the Capitol in Grand Island, worked gradually to the executive end of the business and later was transferred to the Majestic in the same city. From that spot Jack was transferred to his present one where we hope to hear from him at not too infrequent intervals.

▽

GEORGE DEMARIS
manages the Capitol Theatre in Walla Walla, Wash., and with all the good members we have there, we're hoping that we can spur George on to a little lively competition and send along accounts of his recent campaigns at his house for reproduction in our pages.

▽

DALE SCHIFFMAN
manages the Roxy Theatre in Walla Walla, Wash., too and maybe with these two new members joining from the same town, we'll be hearing real soon. Can we depend on you, Dale? Who's going to be the first to contribute, you or George?

▽

JACK BONOMO
is the artist for the Harvard Theatre, Harvard, Ill., having started for the Fox Amusement Ent. and then the Midwest Amuse. and Wisconsin Amuse. Ent. at the Jeffris in Janesville. Jack has worked for many members of ours including Bill Hendricks and Eaton Sizer, is at present working for Arthur Hallam and promises to send along some examples of his recent lobby displays.

▽

THOMAS P. DOWD
manages the Varsity Theatre in Buffalo, N. Y., for Basil Brothers and started in showbusiness in 1928 as an usher under Milton Korach, another Round Tabler, at the Elmwood Theatre. After two years in this spot, Tom went to the Victoria as assistant, which house was later acquired by his present employers who retained him and then promoted him to his present job.

▽

MARSHALL JONES
in Waterloo, Iowa, manages the State Theatre and started at the King Theatre, Belle Plaine, Ia., as advertising man. After a year of this, Marsh switched to projection staying at that for three years until he was made manager and then four months ago transferred from that spot to his present job.

▽

CLYDE YOUNG
is assistant manager, working under R. F. Wilbern at the Palace and Folly Theatres in Duncan, Okla., a Griffith Amuse. house. Clyde says he is joining so that he may submit some ideas to us, but up to this writing we haven't heard from him. How about it, Young?

▽

STANLEY R. McSWAIN
is in Roswell, New Mexico, as assistant manager of the Yucca and Princess Theatres. Since Stan is the first member to join from Roswell, we're hoping that we can depend on him to keep us posted on what's going on there in the theatre world.

POLITICAL BALLYHOO CUTS SWATH IN CHICAGO THEATRES' GROSSES

Broadcasts and Rallies with Vaudeville Reduce Receipts of Circuits As Much As 30 Per Cent in One Week

by WILLIAM F. CROUCH
in Chicago

Political broadcasts and rallies have been cutting into theatre grosses to an alarming extent in the Chicago area the last few weeks, according to a survey of theatremen.

The national radio hookups for political broadcasts have come at hours which have kept patrons away from the theatres on the best show nights and other times as well. The broadcasts have been so frequent the past week that grosses have fallen off as high as 30 per cent on some nights, according to circuit executives, and independents make similar reports.

Nights on which President Roosevelt broadcasts, according to John Balaban, of the Balaban & Katz circuit, have found theatre business at a low ebb.

Another adverse factor is the political rally which has featured along with the campaign speeches a vaudeville show or athletic contests such as boxing and wrestling.

Both parties have been particularly aggressive in the attempt to try and give the audience a bigger show with each successive attempt. Vaudeville acts have found the political playdates a welcome way to fill in layoff time. The pay is not much but it is at least cakes and coffee, and the audience response is usually top notch.

Downstate theatres also have felt the political influence to a marked degree, and in the smaller towns business has been almost nil on the nights of political rallies, with their fanfare.

[At the New York heaquarters of the Motion Picture Producers and Distributors of America is was said that reports of member companies had not as yet determined any pronounced adverse effect of the political campaign on theatre receipts as a whole. —Ed.]

Film sales in this territory are breaking all records and the general amount of business will be the largest in five years, according to exchange men who are signing up the deals as fast as they possibly can.

One local exchange, which last year had 252 deals closed on the 5th of October, this year recorded 364 deals completed.

City sales here have been the highest the last ten days of any time in the history of the business. The reason for this is undoubtedly the recent straightening out of the clearance situation which held up sales for many weeks in the city territory, both for circuits and independents.

Another reason for the sales rush is a feeling held by some, though doubted by others, that the entire city may go double feature next week, when the first of the new product becomes available for the independent theatres. As no double feature clause is in the new season contracts the independents can play duals as well as B & K, which is now using them in the "A" week theatres.

▽

Sale of the State-Lake theatre building to Balaban & Katz is still in negotiation. So far the circuit has not gained possession of the building which houses the State-Lake theatre and, according to B & K executives, no plans for operation of the theatre have been made.

When the sale is finally consummated Jones, Linick and Schaeffer, operators of the State-Lake theatre, will have six months time before they will be forced to vacate.

Chicago's Film Row, along South Wabash avenue, is gradually moving south. The latest report to be verified regarding this southern exodus is the announcement that a new $150,000 building to house the Universal, Columbia and United Artists exchanges will be erected on 13th street and Wabash avenue about March 1st.

Deals for space in the two-story building have already been signed by Universal and Columbia. The United Artists deal is expected to be signed soon.

The structure will be erected by Herbert R. Butz, local financier. A. M. Brown, real estate agent, is handling the details.

Universal and Columbia will have the first floor and the United Artists office will occupy the second floor which also will have a projection room.

It is expected that the building will be ready for occupancy by September 1, 1937.

▽

Harry Balaban, who has been ill with an intestinal ailment the last few weeks, is expected back at his desk next week. He is at his home recuperating after two weeks in the hospital.

▽

The product deal between United Artists and Great States circuit has been completed with this circuit again playing the U A product. Last year United Artists sold away from Great States, but now that all difficulties are ironed out the large downstate circuit again will play UA pictures.

The UA-B & K deal also has been signed. Last year B & K refused to buy more than 12 of 18 pictures offered and the film company sold to independents here exclusively, except the Charles Chaplin picture which was offered on a special deal.

▽

Some legal fireworks are promised in a contest for the lease of the Symphony theatre which is operated by the Warner circuit.

On October 1, the lease expired and the owners of the property, represented by Louis Greenberg, refused to let Warner have a new lease and gave one to Aaron Saperstein instead. Warner has refused to vacate. The result of this situation will probably be decided in the courts as Warners say they will not give up the theatre while the owners have already made a lease with Saperstein for the west side house and this must be recognized.

▽

In as tough an election fight as the organization has ever witnessed, William Holden was elected president of the B & K Employees Club, which has a membership of more than 2,000. The battle for the presidency was between Roy Bruder, manager of the Chicago theatre, and Mr. Holden, Southtown manager.

▽

More than 300 exhibitors turned out for the party held at the Old Town Room of the Sherman hotel on Thursday night by Allied Theatres and Chesterfield-Invincible pictures. A dinner and entertainment were offered the guests. Speakers were Aaron Saperstein, W. A. Steffes of Minneapolis, Eddie Golden, general sales manager of Chesterfield-Invincible Pictures and others, including Roger Pryor, who is appearing with his orchestra at the hotel.

Film Sales Are Best in Five Years, Say Many Exchanges; One Shows 364 Deals Against 252 Same Time Last Year

▽

Aaron Saperstein and Edwin Silverman have been elected to honorary membership in the Chicago Amusment Publicists Association. They were guests at a meeting in their honor last week.

▽

In a statement to the Chicago film industry this week, Edwin Silverman, Essaness Circuit executive said:

"The Amusement industry is again called upon to support the Community Fund of Chicago. Our quota for this year is $20,000, as set up by the executive committee. However, I am convinced that our industry, on the basis of last year's fine showing, will far exceed this quota."

▽

Grand National Films, which recently acquired office space in the Warner theatre building, has received notice to vacate and will seek offices elsewhere. The reason for the sudden change in plans was not given by local officials for the exchange, who said the orders to move came from their New York office. Earl Silverman is Chicago branch manager. Temporary quarters may be used in the Universal building.

▽

The Esquire is the name of a new theatre which the Harry Balaban circuit is building at 56 East Oak street on Chicago's Gold Coast. The new theatre, which was designed by Pereira and Pereira, will have 1,600 seats and will be of modern design. Construction is to start in 60 days and the house will be opened in the spring.

▽

Horace Free is the new assistant to Walter Brown, manager of the Chicago office of Ross Federal Service. Mr. Free was formerly in the New York office.

▽

CAPA will hold its second annual dance at the Sherman Hotel Grand Ballroom on Thanksgiving Eve, November 25th. Ina Ray Hutton and her Melodears will provide the music.

▽

The Vogue and Forsythe theatres in East Chicago, Indiana, have been taken over by the Indiana-Illinois theatre circuit under the direction of Jack Rose and Alex Manta. This makes 24 theatres in this circuit.

▽

The Better Films Council of Chicagoland will have a busy week, according to Mrs. Richard McClure, president. The group will have their regular meeting on Wednesday and on Thursday the Regional Institute will be held at the Sherman hotel.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn Rider	Kermit Maynard	Dec. 10†		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Nov. 30†		
Swing Is the Thing	Pinky Tomlin	Feb. 20,'37†		
Trooper X-13	Frankie Darro-Kane Richmond	Dec. 20†		
Valley of Terror	Kermit Maynard	Nov. 20†		
Wild Horse Roundup	Kermit Maynard	Nov. 12†		
With Love and Kisses	Pinky Tomlin	Nov. 20†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15.)	Rod LaRocque-Marian Nixon	Apr. 15		
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Oct. 4†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Nov. 15†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye	Magda Schneider - Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 20†	66	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	70	Oct. 10
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15,'35	64	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead		Dec. 5†		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (See "In the Cutting Room," July 18.)	Jean Arthur-Joel McCrea	Oct. 8†	73	
Alibi for Murder (G)	M. Churchill-Wm Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Blackmailer (See "In the Cutting Room," Mar. 28.)	William Gargan-Florence Rice	July 10	66	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit (See "Queer Money," "in the Cutting Room," May 2.)	Chester Morris-Margot Grahame	June 12	74	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†		
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (See "A Man Without Fear," "In the Cutting Room," Aug. 1.)	Jack Holt-Louise Henry	Sept. 18†		
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
If You Could Only Cook (Exploitation: Jan. 25, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30,'35	72	
Killer at Large (See "In the Cutting Room," Aug. 22.)	Mary Brian-Russell Hardie	Oct. 1		
King Steps Out, The (G) (Exploitation: July 25, p. 81.)	Grace Moore-Franchot Tone	May 28	86	May 23
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28,'35	57	May 2
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G) (Exploitation: Oct. 3, p. 81.)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
Mr. Deeds Goes to Town (G) (Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17	55	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (See "In the Cutting Room," Sept. 12.)	Bing Crosby-Madge Evans	Oct. 25†		
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†		
Roaming Lady (See "In the Cutting Room," April 4.)	Fay Wray-Ralph Ballamy	Apr. 12	69	
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman (See "The Fighter," "In the Cutting Room," July 4.)	James Dunn-June Clayworth	Aug. 15		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Vagabond, The (G)	Maurice Chevalier		80	Sept. 26
College Hero	Charles (Buddy) Rogers			
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†		
Counterfeit Lady	Ralph Bellamy-Joan Perry			
Cowboy Star, The (See "In the Cutting Room," Oct. 10.)	Charles Starrett-Iris Shunn			
Depths Below (See "In the Cutting Room," Oct. 10.)	Dolores Del Rio-Richard Dix-Chester Morris			
Dodge City Trail	Chas. Starrett-Marian Welden			
Help Wanted: Female (See "Safari in Paradise," "In the Cutting Room," Oct. 17.)	Jean Arthur-George Brent			
I Promise to Pay	Leo Carrillo-Patsy O'Connor			
Interlude (See "In the Cutting Room," Oct. 24.)	Grace Moore-Cary Grant			
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror	Marguerite Churchill-B. Cabot	Nov. 1†		
Lost Horizon (Exploitation: Sept. 5, p. 79.)	Ronald Colman-Jane Wyatt			
Lucky Corrigan	Wm. Gargan-Molly Lamont			
Nightingale Flies Home, The	Grace Moore			
North of Nome	Jack Holt-Evelyn Venable	Nov. 14†		
Racketeer in Exile	George Bancroft			
Rio Grande Ranger	Bob Allen-Iris Shunn			
Slug for Cleopatra, A	Rosalind Keith-Chas. Quigley			
Theodora Goes Wild (See "In the Cutting Room," Oct. 3.)	Irene Dunne-Melvyn Douglas			
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2	6 rls.	
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Jan. 18,'37†		
Common Ground	Tom Keene	Dec. 8†		
Drums of Destiny	Tom Keene	Jan. 18,'37†		
Star of Empire	Tom Keene	Dec. 8†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Friendly Expression	Raday-Szoke	Aug. 25†	78	
Hungaria (English titles)	Travelogue	Mar. 15	54	
Little Pastry Shop	Kabos-Percell	May 15	88	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Dec. 15†	91	
Don't Cry Mother	Eva Rutkay	Nov. 1†	65	
Hungarian Village	Travelogue	Dec. 25†	55	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
One Life's Secret	Kiss Ferenc	Dec. 31†	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	
Tragedy on the Lake	Csortos-Medgyesi	Dec. 20†	80	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Frasquita (G)	Franz Lehar	Jan. 17	87	Feb. 1
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Notre Dame		Oct. 1†	58	
Opera of Paris	Georges Thill	Oct. 1†	50	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1,'35		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter 169	Ross Alexander-Anne Nagel	Oct. 24†	60	
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11	67	Feb. 1
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 18.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 82, 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call It a Day	Olivia de Havilland-I. Hunter			
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Draegerman Courage (G) 188	Jean Muir-Barton MacLane		*60	Aug. 29
God's Country and the Woman	George Brent-Bevery Roberts			
(See "In the Cutting Room," Sept. 26.)				
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8.)				
Lords of the Land	Jean Muir-Barton MacLane			
Mountain Justice	Josephine Hutchinson-G. Brent			
My Husband's Secretary	Marg't Lindsay-George Brent			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song (G)	James Melton-Patricia Ellis		*75	Oct. 17
Slight Case of Murder, A	Edward G. Robinson			
Smart Blonde	Glenda Farrell-Barton MacLane			
Three Men on a Horse 151	Frank McHugh-Joan Blondell	Nov. 21†		

FRANK NORTON

Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	
Voskopoula	Sophea Damoglou	Jan. 5	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 15†	72	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22,'35	80	Oct. 10,'35
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18, p. 83; Feb. 8, p. 84; Aug. 4, p. 83.)				
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	Edmund Lowe-Constance Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance	Ernest Truex-C. Courtneidge	Dec. 1†		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels In Love	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	76	May 30
King Solomon's Mines 3818	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1†	65	Oct. 10
Nelson Touch, The	George Arliss-Rene Ray			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†		
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Horsback, The (G)	Lili Damita-Fred Keating	Oct. 6†	72	Oct. 3
In His Steps (G)	Eric Linden-Cecilia Parker	Sept. 29	*75	Sept. 19
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 13†	81	Oct. 24
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Oct. 27†	65	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 3†	66	
Grand Canyon		Jan. 1,'37†		
Great Guy	James Cagney-Mae Clarke	Dec. 1†		
Hats Off	Mae Clarke-John Payne	Nov. 24†		
Navy Spy	Conrad Nagel-Judith Allen	Dec. 23		
Song of the Gringo	Tex Ritter-Joan Woodbury	Nov. 10†		
We're in the Legion (G)	Reginald Denny-Esther Ralston	Nov. 17†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2	60	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tenderfoot Goes West, A	Jack La Rue-Russell Gleason	Oct. 15†	62	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Crime of Voodoo	Fredi Washington		63	
Inyaah	Borneo Expedition	Nov. 15†	70	
Voice of India	Hoeffer Expedition	Nov. 1†	70	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Heart Specialist	B. Somegyl	Dec. 30,'35	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20,'35	95	
One Night In Venice	Gyula Csortos	Jan. 1	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15	71	
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15†	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19†	82	Dec. 1,'35

Coming

Broken Blossoms (A)	Dolly Haas-E. Williams	Nov. 1†		June 6
High Hat	Frank Luther-Dorothy Dare	Dec. 1†		
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1†		
With Pleasure, Madame	Conrad Nagel	Jan. 15,'37†		

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Oenny-Jack La Rue	Aug. 1	*67	Aug. 29
Tango	Marian Nixon-Chick Chandler	Jan. 1	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew- J. Cooper	Sept. 18†	92	Sept. 12
(Exploitation: Oct. 17, p. 73.)				
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17	73	Jan. 18
(Exploitation: Mar. 28, p. 82; Apr. 11, p. 95; May 30, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
Gorgeous Hussy, The (G) 633	Joan Crawford - Robert Taylor - Melvyn Douglas-Franchot Tone	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	89	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9†	98	Oct. 17
Longest Night, The 704	Robert Young-Florence Rice	Oct. 2†	51	
(See "In the Cutting Room," Sept. 12.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25†	80	Sept. 5
Our Relations 710	Laurel and Hardy	Oct. 30†	74	
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90: June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3	90	Dec. 28,'35
(Exploitation: Feb. 22, p. 96; Apr. 4, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31	113	Jan. 18
(See musical analysis, Feb. 22, p. 23; exploitation: Feb. 15, p. 85; Mar. 14, p. 87: Mar. 21, p. 92; Apr. 4, p. 89; Apr. 11, p. 97; Apr. 18, p. 78; May 9. p. 90; May 30, p. 88; July 18. p. 82.)				
San Francisco (G) 636	Clark Gahle - J. MacDonald - Spencer Tracy - Jack Holt	June 26	111	July 4
(Exploitation: Aug. 1. pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11	78	July 11
Tale of Two Cities, A (604)	Ronald Colman-Elizabeth Allan	Dec. 27,'35	126	Dec. 7,'35
(Exploitation: Jan. 25, p. 64; Feb. 15, p. 83; Mar. 14, p. 86; May 2, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10	62	Jan. 4
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24	77	Feb. 8
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	Clark Gable - Myrna Loy - Jean Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31	59	June 20

Coming

After the Thin Man	Wm. Powell-Myrna Loy	Dec. 25†		
April Blossoms 706	Richard Tauber	Nov. 20†	82	
Born to Dance 709	Eleanor Powell-James Stewart	Nov. 20†		
(See "In the Cutting Room," Oct. 17.)				
Camille 639	Greta Garbo-Robert Taylor	Nov. 27†		
(See production article, Oct. 24, p. 16.)				
Captains Courageous	F. Bartholomew-Spencer Tracy			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Love on the Run 654	Glark Gable - Joan Crawford - Franchot Tone	Dec. 4†		
(See "In the Cutting Room," Oct. 3.)				
Mad Holiday	Elissa Landi-Edmund Lowe	Nov. 13†		
(See "In the Cutting Room," Oct. 24.)				
Maytime	J. MacDonald-Nelson Eddy	Dec. 25†	76	
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18
(See production article, Mar. 28, p. 16.)				
Tarzan Escapes 711	Johnny Weismuller-Maureen O'Sullivan	Nov. 6†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2	65	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger 3614	Paul Kelly-Marsha Hunt	Oct. 9†		
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24	92	Feb. 22
(Exploitation: July 11, p. 127.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	*95	Oct. 10
(Exploitation: Oct. 24. p. 69.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3538	John Howard-Frances Farmer	May 29	59	Apr. 25
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3	83	Nov. 23,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 63; Feb. 22, p. 98; Apr. 25, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27,'35	81	Dec. 28,'35
(Exploitation: Jan. 18, p. 83; Feb. 8, p. 83; Feb. 22, p. 94; Mar. 14, p. 89; Apr. 11, p. 92; May 16, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29,'35	76	
(See "In the Cutting Room," Oct. 19,'35.) (Exploitation: Feb. 1, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	95	Feb. 8
(Exploitation: June 20. p. 121; Sept. 26, p. 76; Oct. 3, p. 81.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	75	Aug. 22
Hopalong Cassidy Returns 3666	William Boyd-Evelyn Brent	Oct. 16†	74	
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20,'35	63	
(See "In the Cutting Room," Sept. 28,'35.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, 74; Oct. 10, p. 91.)				
Rose Bowl (G)	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10	82	Jan. 11
(See musical analysis, Jan. 11, p. 45; exploitation: Jan. 18, p. 84; Feb. 8, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20,'35	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katharine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17	87	Feb. 15
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, pp. 72, 74; Oct. 24, p. 70.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†		
Arizona Mahoney	Larry Crabbe-June Martel			
Champagne Waltz	Gladys Swarthout-F. MacMurray	Nov. 6†		
(See "In the Cutting Room," Oct. 3.)				
College Holiday	Jack Benny-Mary Boland			
Easy to Take	Marsha Hunt-John Howard	Nov. 6†		
(See "In the Cutting Room," Oct. 3.)				
Go West, Young Man	Mae West - Warren William - Randolph Scott	Nov. 13†		
(See "In the Cutting Room," Oct. 17.)				
Hideaway Girl	Shirley Ross-Robt. Cummings	Nov. 20†		
(See "In the Cutting Room," Oct. 24.)				
Jungle Princess, The	Ray Milland-Dorothy Lamour	Nov. 27†		
(See "In the Cutting Room," Oct. 10.)				
Maid of Salem	C. Colbert-Fred MacMurray			
Man and a Woman, A	Edw. Arnold-Francine Larrimore			
Mind Your Own Business	Charles Ruggles-Alice Brady			
One Man's Bonus	Edward Everett Horton			
Plainsman, The	Gary Cooper-Jean Arthur			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Bulldog Courage	Tim McCoy-Lois January	Dec. 20,'35	60	
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25,'35	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogues	Bobby Nelson-Donald Reed	Dec. 3†		
El Justiciero	Ernesto Guillen	Dec. 3†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37†		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1	60	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2	54	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer			
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Mystery of Seven Chests	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Speck on the Wall	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	58	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†		
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan. 31	72	Apr. 4
(Exploitation: Feb. 15, p. 81.)				
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	71	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	58	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	89	Aug. 15
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3517	Eddie Quillan-Charlotte Henry	Aug. 10	69	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	57	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	65	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	75	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	71	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	73	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20	68	Jan. 11
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May 25	58	
(See "In the Cutting Room," May 2.)				
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	65	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	64	
(See "In the Cutting Room," Aug. 8.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18	59	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	81	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	58	
Return of Jimmy Valentine, (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2,'35	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5	52	Dec. 14,'35
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	68	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	58	Sept. 12
$1,000 a Minute (G) 3522	Roger Pryor-Leila Hyams	Nov. 15,'35	69	Nov. 9,'35
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321 (See "In the Cutting Room," Sept. 12.)	Johnny Mack Brown-S. Kaaren	Sept. 24†	55	
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23.)	John Wayne-Phyllis Fraser	July 6	57	

Coming

Beloved Rogue, The (See "In the Cutting Room," Oct. 24.)	Robt. Livingston-Heather Angel	Dec. 1†		
Beware of Ladies	Donald Cook	Dec. 21†		
Big Show, The 6301 (See "In the Cutting Room," Oct. 24.)	Gene Autry-Kay Hughes	Nov. 16†		
Chinese Orange Mystery	Eddie Quillan-Charlotte Henry	Dec. 7†		
Country Gentlemen 6010	Olsen and Johnson	Nov. 9†		
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	57	
Happy Go Lucky	Phil Regan-Evelyn Venable	Dec. 14†		
Lawless Lands 6322	Johnny Mack Brown	Nov. 23†		
Old Corral 6305	Gene Autry	Dec. 28†		
Wolf of Santa Fe 6333	Bob Steele	Dec. 21†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15,'35	90½	Nov. 9,'35
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20,'35	68	Nov. 23,'35
Big Game, The (G)	June Travis-Phillip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 631 (Exploitation: Oct. 24, p. 70.)	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630 (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)	Owen Davis, Jr.-Louise Latimer	June 26	67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17	68	Dec. 28,'35
Dancing Pirate (G) 670 (Exploitation: June 6, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22	85	May 16
Daniel Boone (See "In the Cutting Room," Sept. 12.)	George O'Brien-Heather Angel	Oct. 16†	77	
Don't Turn 'Em Loose (A).636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4, p. 68.)	William Powell-Jean Arthur	May 15	81	May 2
Follow the Fleet (G) 613 (Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76.)	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
Fang and Claw (G) 543 (Exploitation: July 11, p. 127.)	Frank Buck	Dec. 20,'35	74	Jan. 4
Farmer In the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
I Dream Too Much (G) 610 (Exploitation: Jan. 18, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27	95	Nov. 23,'35
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Mary of Scotland (G) (See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72.)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G)	Wheeler and Woolsey	Oct. 2†	68	Aug 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623 (Exploitation: July 25, p. 76.)	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72.)	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3	94½	Jan. 18
Two In Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27,'35	68	Dec. 14,'35
Without Orders (G)	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

All Scarlet (See "In the Cutting Room," Oct. 3.)	Ann Dvorak-Smith Ballew	Jan. 29,'37†		
Criminal Lawyer	Lee Tracy-Margot Grahame			
Make Way for a Lady (See "Daddy and I," "In the Cutting Room," Sept. 26.)	Anne Shirley-Herbert Marshall	Nov. 13†		
Night Waitress (See "In the Cutting Room," Oct. 10.)	Margot Grahame-Gordon Jones	Dec. 18†		
Plough and the Stars, The (See production article, Aug. 22, p. 16.)	Barbara Stanwyck - Preston Foster	Jan. 15,'37†		
Quality Street (See "In the Cutting Room," Oct. 7.)	Kath. Hepburn-Franchot Tone			
Rainbow on the River	Bobby Breen-May Robson	Dec. 25†		
Riddle of the Dangling Pearl (See "In the Cutting Room," Oct. 3.)	James Gleason-Zasu Pitts	Dec. 11†		
Smartest Girl in Town (See "Million Dollar Profile," Sept. 19.)	Ann Sothern-Gene Raymond	Nov. 27†		
Street Girl (See "In the Cutting Room," Oct. 24.)	Lily Pons-Gene Raymond			
Wanted! (See "General Delivery," "In the Cutting Room," Oct. 3.)	Gloria Stuart-Lee Tracy	Dec. 4†		
We Who Are About to Die (G)	Preston Foster-Ann Dvorak	Jan. 8,'37†	*80	Oct. 17
Winterset (See "In the Cutting Room," Aug. 22.)	Burgess Meredith-Margo	Nov. 20†		
Woman Rebels, A	Kath. Hepburn-H. Marshall	Nov. 6†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Dark Hour, The	Irene Ware	Grand National	Jan. 15	70½	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead ,The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Old Curiosity Shop (G)	Elaine Benson	Grand National	Dec. 25,'35	89	Feb. 2,'35
Revolt of the Zombies (G) (Reviewed under the title of "Revolt of the Zombies")	Dorothy Stone	Grand National	July 20	60	July 13
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Spy 77 (G)	Greta Nissen	Grand National	Jan. 15	77	Feb. 29
Swifty	Hoot Gibson	Grand National	Dec. 15,'35	60	
Tango	Marian Nixon	Grand National	Jan. 1	70	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devils on Earth		James B. Leong		6 rls.	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		
Trail of Terror	Bob Steele	Dec. 20,'35		
Valley of the Lawless	Johnny Mack Brown	Jan. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Captain January* (G) 635 (Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14,'35.)	Paul Cavanagh-Helen Wood	May 8	59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10	70	July 18
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636 (Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples* (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	*65	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 5, p. 79; Oct. 17, p. 75.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3	88	Jan. 4
(Exploitation: Mar. 21, p. 36; Apr. 4, p. 87.)				
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies In Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	*95	Oct. 10
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27,'35	73	Nov. 30,'35
(Exploitation: Feb. 8, p. 81; Feb. 15, p. 83; Feb. 22, p. 97; Mar. 7, p. 96; Aug. 8, p. 91.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31	68	Nov. 22,'35
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17	76	Nov. 2,'35
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Arline Judge	Oct. 23†	*95	Oct. 24
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article, July 4, p. 16.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,37†	95	Sept. 19
(See production article, June 13, p. 16.)				
Banjo On My Knee 726	Barbara Stanwyck-Joel McCrea	Nov. 27†		
Can This Be Dixie? 723	Jane Withers-Slim Summerville	Nov. 13†		
Career Woman	Claire Trevor-Michael Whalen			
Charlie Chan at the Opera	Warner Oland-Boris Karloff			
(See "In the Cutting Room," Oct. 17.)				
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 18†		
(See "Glory," "In the Cutting Room," Oct. 17.)				
Lloyds of London	F. Bartholomew-M. Carroll			
One in a Million 722	Sonja Henie-Don Ameche	Jan. 1,'37†		
Private Enemy	Victor McLaglen-B. Stanwyck			
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov. 20†		
(See "In the Cutting Room," Oct. 10.)				
Stowaway 725	Shirley Temple-Robt. Young	Dec. 25†		
Under Your Spell 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†		
(See "In the Cutting Room, Sept. 26.)				
White Hunter 719	Warner Baxter-June Lang	Dec. 4†		
(See "In the Cutting Room," Oct. 3.)				
Wild Brian Kent 718	Ralph Bellamy-Mae Clarke	Nov. 6†		
(See "In the Cutting Room," Sept. 26.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	*90	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	*85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Incertidumbre (G)	Hilda Moreno	Sept. 18†	70	Sept. 26
Last of the Mohicans, The (G)	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 8	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 98; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6. p. 118; Oct. 17, p. 80.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70	Aug. 8
Beloved Enemy	Merle Oberon-Brian Aherne	Dec. 25†		
Come and Get It	Edward Arnold-Frances Farmer	Nov. 6†		
(See "In the Cutting Room," Aug. 1.)				
Garden of Allah, The	Marlene Dietrich-Charles Boyer	Nov. 20†		
(See production article, June 6, p. 14.)				
History Is Made at Night	Charles Boyer-Jean Arthur	Jan. 15,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90	Aug. 22
Rembrandt	Chas. Laughton-Gert. Lawrence	Dec. 4†		
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 1,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3	67	Feb. 8
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17	64	Feb. 29
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	75	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carele Lembard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11	77	Oct. 3
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118.)				
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27	87	Feb. 8
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 22
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy 1041	Buck Jones-Luana Walters	Sept. 20†		
Sea Spoilers 1027	John Wayne-Nan Gray	Sept. 20†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18		
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23,'35		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92.)				
Two In a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	60	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Louis Hayward-Wendy Barrie			
Conflict 1036	John Wayne-Jean Rogers	Nov. 29†		
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	*65	Oct. 24
Flying Hostess 1023	Judith Barrett-Wm. Hall	Nov. 22†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Dec. 20†		
Love Letters of a Star 1028	Walter Coy-Polly Rowles	Nov. 8†		
Luckiest Girl in the World 1014	Jane Wyatt-Louis Hayward	Nov. 15†		
(See "In the Cutting Room," Oct. 3.)				
Man I Marry, The 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	
(See "In the Cutting Room," Sept. 26.)				
Murder on the Mississippi 1025	James Dunn-Jean Rogers	Dec. 13†		
Night Key	Boris Karloff			
Three Smart Girls 1029	Binnie Barnes-Ray Milland	Dec. 6†		
Top of the Town 1007	George Murphy-Doris Nolan	Dec. 27†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15,'35	70	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roaring Buckaroo	Tom Tyler-Beth Marlon	Oct. 15†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Phantom of the Range	Tom Tyler-Beth Marlon	Nov. 20†		
Silks and Saddles	Herman Brix	Nov. 16†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26†	90	
(See production article, Aug. 29, p. 36.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4	78	Nov. 30,'35
(Exploitation: Feb. 1, p. 66; Feb. 8, pp. 83, 86; Apr. 20, p. 96; June 13, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18	65	Feb. 1
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	*60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Kay Francis			
Bad Man's Territory	Dick Foran-Linda Perry			
Black Legion	Humphrey Bogart-Ann Sheridan			
(See "In the Cutting Room," Oct. 10.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14		
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	*115	Oct. 24
(See production article, July 25, p. 16.)				
Danton	Charles Laughton-Spencer Tracy			
Desert Song	Frank McHugh			
Fugitive In the Sky 120	Jean Muir-Warren Hull	Nov. 28†		
Great O'Malley, The	Pat O'Brien-Sybil Jason			
(See "The Making of O'Malley," "In the Cutting Room," Oct. 3.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Justice After Dark	Ann Dvorak			
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22.)				
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Men in Exile	Richard Purcell-June Travis			
Merchant of Venus	Carol Hughes-Marie Wilson			
Once a Doctor	Donald Woods-Jean Muir			
(See "In the Cutting Room," Oct. 10.)				
Over the Wall	Ross Alexander			
Penrod and Sam	Billy Mauch-Harry Watson			
Polo Joe (G)	Joe E. Brown-Carol Hughes		*65	Sept. 28
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
San Quentin	Pat O'Brien-Humphrey Bogart			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
(See "In the Cutting Room," Sept. 26.)				

WILLIAM STEINER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster		7 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massimo	Milly	Mar. 12	78	Mar. 21

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Illery			
Treno Popolare	Italian Feature			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title "La Kermesse Heroique.")					
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemler	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.)					
Once In a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture.	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuevo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The(G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under tho title, "Ein Libesroman Im Hause Habsburg.)					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzor Fuer Dich.)					
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Ali Baba (2-15)	Jan. 30	9
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 2—"Patch Mah Britches"	Dec. 19,'35	7
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun Andy Clyde	Sept. 18	2 rls.
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16	10
Fibbing Fibbers Walter Catlett	Oct. 19†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Hot Paprika Andy Clyde	Dec. 12,'35	18½
I Don't Remember Harry Langdon	Dec. 26,'35	18½
Just Speeding (3-7)	Jan. 23	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess Polly Moran	Oct. 9†	
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love	Oct. 28†	
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers	Oct. 2†	
Novelty Shop, The (9-5)	Aug. 15	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers	Oct. 15†	
Wonder Spots of America	Sept. 4	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
I Love a Doctor	Oct. 2†	
Mad Money (9-5)	Sept. 4	10

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
10. Kannibal Kapers	Dec. 27,'35	7
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel	Oct. 24†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy	Sept. 25†	
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Skiing Is Believing	Oct. 26†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Looney Balloonists	Sept. 24	
Playing Politics (8-1)	July 8	7
Scrappy's Boy Scouts	Jan. 2	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 5—	Jan. 2	10½
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—	Sept. 11†	
No. 2—	Oct. 23†	

SPECIAL

Title	Rel. Date	Min.
Robinson Crusoe	Sept. 7†	3 rls

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 5—(2-8)	Jan. 15	11
No. 6—(2-8)	Jan. 17	10

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 6—	Nov. 27,'35	10½
No. 7—	Dec. 12,'35	10½
No. 8—	Jan. 2	11
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Brain Busters, The	Jan. 10	18
Fresh from the Fleet	Apr. 24	18
Mixed Policies	Jan. 17	20
Sleepless Hollow	May' 8	18
Where Is Wall Street	Apr. 10	19

FROLICS OF YOUTH

Title	Rel. Date	Min.
Choose Your Partners	Dec. 13,'35	20
Knockout Drops	Dec. 6,'35	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21
Perfect Thirty-Sixes	Dec. 20,'35	18
Thanks, Mr. Cupid	Jan. 24	18

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous (8-29)	Aug. 1†	11
Easy Pickin's	Dec. 27,'35	10
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
Seeing Nellie Home	Dec. 20,'35	11
Sorority Blues	Dec. 6,'35	11
Spooks (6-20)	Apr. 17	9

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'Im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Ladies Love Hats (11-23-35)	Nov. 1,'35	20
Three on a Limb	Jan. 3	19
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	1 rl.
Feud, The	Jan. 10	6
Home Town Olympics	Feb. 7	6
June Bride, A	Nov. 1,'35	6
Kiko Foils the Fox	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal	Oct. 30†	6
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Mayflower, The	Dec. 27,'35	6
19th Hole Club, The	Jan. 24	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape	Nov. 13†	1 rl.
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Southern Horse-pitality	Nov. 29,'35	6
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Cloth, A	Apr. 17	6
Ye Olde Toy Shop	Dec. 13,'35	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Fisherman's Luck	Jan. 31	9
Gangsters of the Deep	Nov. 1,'35	8
Krazl-Inventions	Oct. 9†	11
Manhattan Tapestry	Jan. 31	10
Nature's Songsters (9-23)	Sept. 4†	8
Seeing Eye, The (2-11)	Jan. 17	10
Sports in the Alps (10-10)	Sept. 11†	9
Sunday Sports in Mexico	Nov. 8,'35	10
Symphony in Snow	Oct. 16†	1 rl.

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Any Old Port	Nov. 6†	2 rls.
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9	19
Diamonds in the Rough	Sept. 25†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
It Happened All Right (6-13)	May 15	19
Mixed Magic	Nov. 27†	2 rls.
Model Home	Nov. 13†	2 rls.
Parked in Paree	Aug. 28†	10
Peaceful Relations	June 19	18
Rah Rah Rhythm	Oct. 23†	
Spring Is Here	Oct. 30†	
Wacky Family, The (9-26)	Sept. 4†	21
Whose Baby Are You?	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl
Irish Melody	Mar. 9	8
Italian Caprice	Dec. 1,'35	8
Liebestraum	Apr. 20	1 rl.
Mediterranean Songs	Nov. 1,'35	7

NEWSLAUGHS

Title	Rel. Date	Min.
No. 2—	Nov. 26,'35	1 rl.
No. 3—	Dec. 30,'35	1 rl.
No. 4—	Jan. 20	1 rl.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Craters of the Moon	Nov. 15,'35	1 rl.
Old Faithful Speaks	Nov. 15,'35	
Deep Sea Harvest	Jan. 15	1 rl.
Ride Along Dude	Feb. 15	1 rl.
City of Proud Memories	Dec. 10,'35	1 rl
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Carillon Makers	Aug. 15†	12
Golden Harbor	Mar. 16	10
It's a Bird	Jan. 20	17
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	26
Sport of Flying	Sept. 12†	
Symphony of the Seasons	Jan. 27	9
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasurers		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Life Hesitates at 40	Jan. 18	15
Neighborhood House (7-18)	May 9	
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 5—Hit and Run Driver (2-29)	Dec. 28,'35	20
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays	Oct. 10†	18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Japan in Cherry Blossom Time	Mar. 21	9
Modern Tokyo	Dec. 28,'35	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
17—Run, Sheep, Run (2-11)	Dec. 14,'35	10
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond. The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pup's Picnic	May 30	8
24—To Spring	June 20	

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra	Sept. 19†	11
How to Behave (4-25)	Apr. 25	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Primitive Pitcairn (9-7-35)	Dec. 7,'35	9
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers (2-29)	Jan. 18	10
Aquatic Artistry (6-6)	Apr. 11	9
Crew Racing	Dec. 21,'35	10
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome	Sept. 26†	
Pirate Party on Catalina Isle (2-1)	Nov. 21,'35	20
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pinch Singer	Jan. 4	18
Second Childhood (4-25)	Apr. 11	19
Two Too Young	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
Top Flat	Dec. 21,'35	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions	Oct. 3†	10
Sports on Ice	Oct. 10†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16	7
Happy You and Merry Me (9-22)	Aug. 21†	7
Little Nobody	Dec. 27,'35	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Musical Memories	Nov. 8,'35	7
Play Safe	Oct. 16†	7
Somewhere in Dreamland (Technicolor)	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27,'35	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock Who's There Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20	11
Moscow Moods (2-29) Yasha Bunchuk and Orch.	Jan. 17	11
Movie Melodies on Parade (2-29)	Feb. 7	11
Kostelanetz-Eastman Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Radio Rhapsody Johnny Green and Orch.	Dec. 6,'35	10
Star Reporter, The (3-14) Betty Jane Cooper - Donald Novis-Ina Ray Hutton	Oct. 30†	9
Star Reporter in Hollywood Ted Husing-Bennie Bartlett-Dorothy Lamour	Oct. 30†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10

PARAGRAPHICS

Title	Rel. Date	Min.
It's a Good Stunt	Oct. 23†	
Lulu's Love (8-15)	Aug. 14†	18
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23†	10
Straight as an Arrow	Oct. 9†	10

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6	10
No. 6 — The Latest from Paris — Shifting Sands—Nature's Sideshow	Jan. 3	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3—	Oct. 16†	10

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 5	Dec. 13,'35	10
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Countryside Melodies (Technicolor)	Nov. 29,'35	6
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at Coney Island	Jan. 10	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28	7
Sinbad the Sailor (Special)	Jan. 31	2 rls.
Spinach Overture, The	Dec. 6,'35	8
Vim, Vigor and Vitaliky	Jan. 3	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

(Cinecolor)

Title	Rel. Date	Min.
No. 2	Nov. 29,'35	10½
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2	Oct. 30†	11

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
It's Easy to Remember Richard Himber and Orchestra	Nov. 29,'35	10
No Other One Hal Kemp and Orchestra	Jan. 24	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 18—Sport on the Range	Nov. 22,'35	10
No. 19—Sporting Network	Dec. 20,'35	10
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3	5
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—Camera Cranks (1-25)	Jan. 17	19
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan. 3	15½
High Beer Pressure	May 8	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 5	Nov. 8,'35	18
No. 6	Nov. 22,'35	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	
No. 6	June 12	
No. 7	July 10	
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10
Worm Burns, The	Dec. 6,'35	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Foolish Hearts	Dec. 27,'35	18
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
So and Sew	Sept. 18†	15
Too Many Surprises	Dec. 3,'35	20½

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Gentlemen's Sports (3-28)	Dec. 13,'35	11
High, Wide and Dashing	Sept. 4†	9
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row Mr. Row	June 19	
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22,'35	18
Down the Ribber (2-29)	Mar. 27	21
Home Work	Sept. 20,'35	19
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Land of Evangeline (3-28)	Nov. 22,'35	9½
Morocco	Jan. 10	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31	10
Filming Feminine Headliners	Dec. 27,'35	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14	
Shooting the Record Breakers	Nov. 22,'35	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7	
Memories of Spain (10-3)	Sept. 18†	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Philippine Fantasy	Sept. 25†	
Winter Magic	Dec. 27,'35	10

UNITED ARTISTS

MICKY MOUSE

Title	Rel. Date	Min.
37. Mickey Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8

SILLY SYMPHONIES

Title	Rel. Date	Min.
30. Three Orphan Kittens	Nov. 21,'35	9
31. Cock of the Walk	Dec. 19,'35	8
32. Broken Toys	Jan. 9	8
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 16 (2-11)	Dec. 23,'35	10
No. 17	Jan. 20	
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	
No. 22	June 22	
No. 23 (7-11)	July 6	
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	
No. 29	Oct. 26†	
No. 30	Nov. 23†	
No. 31	Dec. 21†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival Time (2-8) Jean Sargent-Jack Fulton	Jan. 22	19
Clubhouse Party Ray Perkins	Dec. 25,'35	2 rls.
Flippen's Frolics (7-11)	July 15	
Fun in the Fire House	Oct. 28†	
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	2 rls.
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Doctor Oswald	Dec. 30,'35	
Farming Fools	May 25	
Fun House, The	May 4	
Kiddie Revue	Sept. 21†	
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	
Sidewalk Revels	Nov. 25†	
Slumberland Express	Mar. 9	
Soft Ball Game (2-8)	Jan. 27	
Unpopular Mechanic, The (10-17)	Nov. 6†	

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	
No. 21—Novelty	June 15	
No. 22—Novelty	June 29	
No. 23—Novelty (7-11)	July 13	
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8 2/3
No. 30—Novelty	Dec. 7†	

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
You Can Be Had (2-8)	Jan. 8	15

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
You Can't Get Away With It		2 rls.

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Celebrities Remington Singers	Jan. 25	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14,'35	10
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	
Vitaphone Internationals Holtz-Lee	Oct. 17†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Lucky Swede, The El Brendel	Dec. 21,'35	21
While the Cat's Away Shemp Howard	Jan. 4	20
They're Off Yacht Club Boys	Jan. 18	21
Slide, Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Dough-Nuts Yacht Club Boys	Apr. 25	2 rls.
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Trouble in Toyland (11-23-35) Gus Edwards' Stars of the Future	Nov. 30,'35	20
Okay, Jose El Brendel	Dec. 7,'35	21
Katz' Pajamas Fifi O'Orsay	Dec. 14,'35	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28,'35	21
Carnival Days Henry Armetta- Felix Knight	Jan. 11	21
Double or Nothing (2-8) Phil Harris-Leah Ray	Jan. 18	21
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw -Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	20
Joe Palooka in "The Choke's on You' (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	
Can't Think of It Ken Murray-Oswald	Oct. 24†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	
No. 26—Porky's Moving Day		7

MELODY MASTERS

Title	Rel. Date	Min.
Red Nichols and Orchestra	Jan. 4	10
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Leon Navara and His Orch. (9-19)		11
Harry Reser and Eskimos	Sept. 26†	
Emil Coleman and Orch. (7-11)	Oct. 17†	
Clyde McCoy and Orch. (8-29)		

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 15—I Wanna Play House	Jan. 11	7
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	
No. 28—Boulevardier of the Bronx	Oct. 10†	

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 4—Nature's Handiwork	Nov. 30,'35	11
No. 5—Odd Occupations	Dec. 28,'35	12
No. 6—Steel and Stone (2-1)	Jan. 25	11
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
P's and Cues (Exploitation: Mar. 28, p. 82.)	Dec. 7,'35	11
Can It Be Done?	Dec. 21,'35	10
Wild Wings (2-8)	Jan. 11	11
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18†	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	11
No. 2—George Rector—Fashions	Oct. 10†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	

SERIALS

12 Episodes Each Unless Otherwise Specified

MASCOT

Title	Rel. Date	Min.
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25, p. 81.)	Nov. 23,'35	2 rls.

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3530 (2-22) Clyde Beatty (15 episodes)		
Robinson Crusoe of Clipper Island Mala (15 episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes		

STAGE and SCREEN

(Weiss-Mintz Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2 (1st episode, 5 rls., followed by 14 two-reel episodes.)	

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond John King-Jean Rogers	Oct. 19†	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim Grant Withers- Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6	
Secret Agent X 9	Apr. 4,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Grand Island, Nebraska

Dear Herald:

Yesterday we attended the funeral of John Huffman of Plainview, Nebraska. Mr. Huffman had been the operator of the Plainview theatre for a number of years and by his courteous treatment and honest dealings with the community had gained the respect of all who knew him.

His funeral was attended by a large number of friends, some coming many miles. Former Governor Bryan of Lincoln was among them.

The film industry of Omaha was represented by E. B. Rostermund and Elmer Hunkee, both of Omaha. The Variety Club of Omaha sent a beautiful floral piece, as did the exchange managers.

◆

Some time ago J. V. Frank of Harvard, Nebraska, sent us a check to have his subscription renewed to the HERALD. In his letter he gave us a panning, as did that boy up in Minnesota, for not calling on him, so we drove down there to prove to him that our neglect was not intentional. We met Mr. Frank for but a few moments, as he was called to the country on business, but he called Mrs. Frank and told her to look out for us, that we'd be up to see her. We had a very delightful visit.

◆

We presume that a lot of you have listened to KMMJ of Clay Center, Nebraska, and, like ourself, were under the impression that Clay Center was a town of considerable size, but the board as you enter the town gives the population as 933 Clay Center folks. We went down there to meet T. C. Shipley, who operates the KMMJ radio theatre. We got there a few minutes after Mr. and Mrs. Shipley had gone for a drive and we failed to meet him. Doggone it all, that's what a man gets for having automobiles. We went out to the KMMJ radio station to see Mr. Shipley (who, by the way, is the radio operator) and we found not only the radio station but a mercantile establishment that would do credit to a town five times the size of Clay Center. You should go there some time and see it.

◆

One straw vote poll gives one candidate a majority. Another poll gives another candidate a majority, and another poll indicates that they will both get skinned. This leaves us hanging on a limb by the seat of our pants, and the duck season don't open yet for some little time. Anyhow, we are going to vote as we darn please regardless of any other country on earth.

◆

Harry Schiller of the Grand theatre here in Grand Island is going to enlarge his theatre, which will have a capacity of 750, and, from the plans he showed us, we judge that Grand Island is going to have a theatre she can well be proud of. Mrs. Schiller drove us around in her limousine to call on the other boys. We met Mr. Allen of the Island theatre and then went to call on Billy Youngclaus of the Empress theatre, but Billy had evidently heard we were in town and he had left for parts unknown. There is this about Harry Schiller: you will always find him right in the front seat of the band wagon with the big bass drum. When Harry does anything he always does it right.

◆

Next week Sherm Fitch is coming over to take us up to the Black Hills to see Leo Peterson of Rapid City and some more of the boys up there, then we are going to call on the other boys of the state, and after election, if our health will permit, we are going down to see the boys in Oklahoma, but we are not going to look for any of them in the Stillwater penitentiary, for there won't be any of them there.

There is this about those Oklahoma exhibitors: you will never find one of them in the penitentiary, for they are a pretty decent bunch of guys, but maybe that is largely because pretty nearly all of them are readers of MOTION PICTURE HERALD. Then we hope to go down and call on those "Longhorns" of Texas and visit "Shine" Mason of McAllen and Bob Smith of Mission and the grape fruit and orange groves of the Rio Grande valley. Oh, boy!

◆

We drove through St. Paul at about 9:30, but it was too early for Mrs. Thompson to have gotten Tommy out of bed, so we didn't stop to call on him, but we drove on up to Greely to see A. L. Hepp of the Idylhour theatre and it was there we learned of the death of John Huffman of Plainview. Mrs. Hepp is a sister of Mrs. Huffman, and Mr. Hepp told us they were going to the funeral and would stop at our home and take us with them, which they did.

◆

At Spalding we called on Henry Carlin, who operates the Carlin theatre. Mr. Carlin has been a member of the Herald family for a long time and it is his belief that the Herald points the road to success for all who read it. The Carlin theatre has been remodeled and made into a very beautiful theatre, as has the Idylhour at Greenly. These two towns seem to have looked the depression right in the eye and told it to go jump in the lake. People like Mr. Hepp and Mr. Carlin are bound to succeed no matter who is elected.

◆

Speaking of the depression. We sometimes feel blue and think that everything is going to the dogs, but we feel better when we look up at a little anonymous poem we have framed and hanging over our desk, and which reads like this:

CHEER UP

Sure this world is full of trouble
I aint said it aint,
Lord! I've had enough and double
Reasons for complaint.
Rains and storms have come to fret me,
Skies are often gray;
Thorns and brambles have beset me,
On the road—but say,
Aint it fine today?
CHEER UP.

And so we leave this parting word with you, CHEER UP.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald Covers the Field Like an April Shower.

IN THE NEWSREELS

HEARST METROTONE NEWS—No. 210, Vol. 8.—Intimate glimpses of the Presidential candidates as campaign nears end....Stork derby racers await the verdict....Tulane's victory over Colgate a fine sample of 1936 tactics....Snapshots: 1—Corn huskers prepare for national championship; 2—Juveniles tackle bronco-busting; 3—Doughnut dunkers hold a race.

HEARST METROTONE NEWS—No. 211, Vol. 8.—Strenuous campaigning for Roosevelt and Landon as battle nears its end....Lemke at Mount Olive, Illinois....At the front in battle for Madrid....Girl reporter flies around world....Minnesota, Pittsburgh, Fordham win....Snapshots: 1—President starts Red Cross drive; 2—Paris gets war jitters again; 3—Ponies race as in days of old Rome.

MOVIETONE NEWS—No. 12, Vol. 19.—World Events: 1—Canada awaits last arrivals in stork derby; 2—Japanese Emperor reviews imperial army; 3—Maine farmerettes gather pumpkins; 4—Kansas has cattle and pig show; 5—Fitzmaurice introduces his new one-man top plane in England....Fashions....The candidates at home....Doktor Lehr takes a bath, in safety....Sport flashes from Germany, New York City and Chicago.

MOVIETONE NEWS—No. 13, Vol. 19.—Inauguration of China Clipper's regular service to Orient....Girls climb perilous Black Canyon in Rockies....The Hollywood Spotlight with Jimmy Fidler....Fashions in hats....War days recalled in Paris as city drills against attack....Untrained soldiers hurled against rebels in last stand before Madrid.

PARAMOUNT NEWS—No. 23.—Odd speedboat out to seek new record....New Alaskans rewarded by rich crops....Women picket as newspaper strike grows in Seattle....Madrid tense in last stand, Soviet watches....Mollisons now 'solo,' in headlines....Typhoons take heavy toll in the Far East....The candidates for President.

PARAMOUNT NEWS—No. 24.—Streamlined Zephyr makes world record for 1,000 miles....Girl reporter completes trip around world....Cow rustlers take to autos but still lose....Anti air raid drill weird Paris scene....The Prohibition, Communist, Socialist and Union party candidates for President....Southern California. Fordham, Minnesota and Pittsburgh win.

PATHE NEWS—No. 27, Vol. 8.—At home with the candidates....Statue of Liberty has 50th birthday....Strange craft is launched at Fort Bragg, Cal.....First pictures of mysterious gas-proof shelters being erected throughout the British Isles for protection against raids.

PATHE NEWS—No. 28, Vol. 8.—Realistic demonstration of an air raid in Paris....Boy Scouts make patriotic pilgrimage to tomb of Theodore Roosevelt ....Cardinal Pacelli at Washington's shrine....Stork derby in Canada....Pictures of King Edward and Mrs. Simpson.

UNIVERSAL NEWSPAPER NEWSREEL—No. 504, Vol. 8.—Roosevelt, Landon seen at home....Scott and Guthrie win flight from Portsmouth to South Africa ....Fete defeat of Cornwallis....N. Y. U. frosh all washed up....Harvest calls farmerettes....19 dead in Cleveland lake disaster....Massin wins Elgin to Chicago bike race....Revive dunking art....1,000 pound pie feeds mob....New engine burns gas, oil.

UNIVERSAL NEWSPAPER NEWSREEL—No. 505, Vol. 8.—Intersectional foes clash on football gridiron ....Papal aide starts air tour....Discover tiny perfect cow in Kansas City....Show $50,000 model railway....Girl reporter finishes world flight....English channel now sleeper jump....Farmers wrestle with fish....Sluicer used to build road.

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John White has been appointed secretary-treasurer of the Alexander Film Company in Colorado Springs, Col. He will fill the offices formerly held by R. A. Duncan and I. A. Anderson.

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TO LEASE PICTURE THEATRE, STATE SIZE. full particulars. JACK GARDNER, 1637 Maple St., Fort Lee, N. J.

WILL LEASE ON LONG TERM OR ARRANGE to buy theatre now operating or already equipped to open. Give complete details in first letter as to seating capacity, population, nearest competition and on what terms available. BOX 786A, MOTION PICTURE HERALD.

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MOTION PICTURE PROJECTIONIST OR FREE lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.

THE *Film* DAILY

« « Short Subject Reviews « «

Bert Lahr in "Whose Baby Are You?"

Educational — 18 mins.

Grand Laffs

A side-splitting comedy with Bert Lahr trying to do a kind deed for a pal. His friend who runs a stationery and candy store has a wife in the hospital with a baby on the way. The trick is to keep the information from the loan company which is about to loan him $500, but he can't get it if they hear about the new baby and the added overhead. So Lahr gets himself all involved in the eyes of his girl and her dad as the prospective father, and has a deuce of a time trying to square himself. Good for big laffs in any theater where folks want to let themselves go. Produced by Al Christie. Story by David Freedman. In the cast are George Haggerty, Gertrude Mudge, Sally Starr, Earl Gilbert, Eddie Lambert.

Buster Keaton in "The Chemist"

Educational — 19 mins.

Swell Gags

A very funnily gagged reel, with Buster Keaton seen as the bright pupil in the chemistry class at college. Buster is in the laboratory, where he has worked out a series of marvelous inventions, which he proceeds to demonstrate to the professor. One is a magic candy that makes the gal who eats it fall all over the gent who presents the morsel. Another invention makes animals grow three times their original size. But the prize discovery of Buster is a noiseless powder for firecrackers for the Fourth. Three tough yeggs read about it in the paper, and kidnap Buster and the powder to blow open a safe. After some hair-raising experiences with the bandits, Buster finally turns the tables and captures them in a very novel and laughable manner. In the cast are Marlyn Stuart, Don McBride, Earl Gilbert, Herman Lieb. Produced by Al Christie, Story by David Freedman. Photographed by George Webber.

"Kiko Foils the Fox" (Terry-Toon Cartoon)

Educational — 7 mins.

Lively

The trained kangaroo, Kiko, proves himself a pal of the little folks in the woods, especially the family of three young birds when they get into trouble with the crafty fox, and their parents are unable to protect them. One of them falls right in the path of the foxy Reynard, and Kiko comes to the rescue. Before he does his great life-saving act, he stages a novelty bombardment of the rascally fox with the help of the feathered folk of the woods, using the fruit of the trees as the ammunition. The youngsters will go for Kiko, for he has a way about him that will make the kids cheer. Authored by Paul Terry, Mannie Davis and George Gordon. Scored by Philip A. Scheib.

"Symphony In Snow" (Treasure Chest)

Educational — 9 mins.

Thriller

One of the most impressive snow pictures ever filmed. Shows the grandeur of the Swiss Alps, with three daring mountain climbers risking their lives in a hazardous climb, part of the journey there and back negotiated on skiis. The photographs show many close-ups of the climbers hanging precariously over the side of steep chasms that drop sheer for thousands of feet. Here is an outdoor adventure thriller that will hold any audience breathless. Story and narration by A. L. Alexander.

"Krazi-Inventions" (Treasure Chest)

Educational — 10 mins.

Unusual

A funny novelty, which burlesques certain nut inventions that have actually been patented in Washington. One shows a mechanical device placed inside a gent's derby which automatically tips his hat for him. In the demonstration the invention goes blooey, with disastrous results to the inventor. Another invention grows hair on bald heads, but when the barber inventor tries to put eyebrows on a girl who had her eyebrows singed off, the machine goes haywire and puts hair all over her face. The reel is well handled for laughs, and the narration by Senator Ford is very funny and full of laughs. In the cast are Eddie Hall, Frank Jaquet, Earl Gilbert, Aileen Cook, Rose Kessner, Jimmie Fox. The authors of the reel are Juliet Lowell and Mort Lewis.

The Cabin Kids in "Pink Lemonade" (Song and Comedy Hit)

Educational — 11 mins.

Pop Kid Stuff

The pop pickaninnies, the Cabin Kids, appear in a circus skit where they crash the gate of the big top by crawling under the canvas. Caught by the cops, the clowns intercede for them, and Toto the Clown puts on a private act for them on condition that they reciprocate by singing one of their darky harmonies. In this way a neat show is put on with the clowns and the kids doing their specialties. The clown stuff will go great with the kids. Story by Art Jarrett. Produced by Al Christie.

thanx Film Daily

Along the rialto

with PHIL M. DALY

• • • THERE ARE more laffs to the frame in Education-
al's current Bert Lahr and Buster Keaton shorts than any pro-
ducer is reasonably expected to deliver . . spot these two
shorts in on your next two programs and there will be more
smiles on the faces of your customers than have been seen go-
ng out of your lobby in months . . . . "Whose Baby Are You"
s the Bert Lahr tickler, while Buster Keaton comes through
ith "The Chemist," one of his very best

SIDE-SPLITTING COMEDY

GRAND LAFFS . . . . .

VERY FUNNILY GAGGED

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FUNNY NOVELTY . . .

FULL OF LAUGHS . . . .

WILL GO GREAT . . .

PUT THEM ALL TOGETHER AND THEY SPELL

SHOWMANSHIP in SHORTS

Presented by
E. W. HAMMONS

Educational Pictures

"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by
20th Century-Fox Film Corporation

VARIETY IS THE SPICE OF LIFE...

MAE WEST in **"Go West Young Man"**

with WARREN WILLIAM, RANDOLPH SCOTT, ALICE BRADY, Elizabeth Patterson, Lyle Talbot, Isabel Jewell, Margaret Perry • Directed by HENRY HATHAWAY • Dialogue by Mae West • An EMANUEL COHEN Production • A Paramount Picture

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